

UArts Guide to Writing Course Descriptions

The course description orients students by outlining the rationale for the course subject or theme, framing a brief overview of the key content, knowledge and skills to be learned, and stating the major learning strategies and activities that students will experience.

The course description is reviewed by prospective students on UArts' website, students applying for transfer credits, current students and advisors when registering for classes, and other educational institutions, employers, and accrediting bodies. Therefore, information must be clear, current and concise.

Course Description Format

WHY? Purpose of rationale for the course/subject area covered (1st sentence)

WHAT? Key content/principles/topics to be learned (2nd and possibly 3rd sentence)

HOW? Types of major learning activities and student experiences (last sentence)

Additional Tips

- The course description should be no longer than 100 words.
- Use clear and simple sentence structure and language.
- Use present tense, active, and third-person voice (i.e., avoid pronouns "I", "we," "you")
- Use gender neutral language.
- Use common terms that prospective students understand.

What **not** to include in the course description

- Course titles, numbers and levels
- The intended course delivery mode (this will appear in Self-Service when students register)
- Course requisites or registration restrictions (these will appear in the course catalog under the description)
- Names of software, technology, texts, or any other information that might change from semester to semester or year to year

Examples

AHST 101 Art, Design & Moving Image I

The Ancient World and Middle Ages remain a mystery in many ways, but their inhabitants still whisper to us through early forms of writing, ceremonial objects, and storied stain-glass windows. In this introductory course, students will explore how contemporary design, fine arts, and even moving images find roots among the deserted caves and vaulted ceilings of centuries past. The course begins in Europe and includes global perspectives from The Near East, India, China, and Africa. Students will explore a diverse body of makers; a breadth of religious architecture; and art historians whose range of critical perspectives will help emerging creatives raise thought-provoking questions about the art and architecture of the distant past as well as their own respective practices.

ANIM 332 3D Computer Modeling and Lighting

This course is designed to further develop 3D computer animation modeling, texturing, lighting, and rendering skills. Using industry-standard software, students explore and develop 3D skills with both photo-realistic and stylized graphic approaches to image creation and manipulation.

DANC 274 Experiential Anatomy

This course is the study of human anatomy with an emphasis on understanding the skeletal and muscular systems. Students explore the human body through movement exploration, hands-on investigation, the use of imagery and the senses. Students gain a kinetic understanding of not only what is moving, but also how individual human bodies move. This understanding can lead to greater articulation and accuracy for any artist who utilizes the human form in their artistic expression. The course work is physical and analytical. Artists from all areas of the university are encouraged to enroll.

GDES 214 Typography I: History, Theory and Process

Building on the fundamentals of typographic form and function introduced in previous coursework, students take a deep dive into the history, theory, and vocabulary of typography and written language systems including terminology, nomenclature, and typeface classification. Printing and digital reproduction processes are examined as Latin-based, Arabic, and Asian type families are explored through a focused series of exercises. Students will practice letterform drawing by hand and on the computer, generate posters, and develop sequential page-based narrative typographic projects. Guest lectures by prominent type designers provide background and depth of knowledge.

MBET 220 Music Licensing and Publishing

This course explores the processes, guidelines, and procedures associated with sync licensing and publishing rights within the music industry. Course content prioritizes recorded music's role

in other forms of entertainment, including television, film, or new media. Emphasis will be placed on learning contractual norms, typical conditions of licensing agreements, and the basic procedures involved in cementing these contracts. Students will acquire the appropriate knowledge needed to work at or own their own publishing company, the ability to manage a relationship with a music publisher and licensing agency, and the skills necessary to become a music supervisor.

TDTC 215 Rendering for Costume Design

A figure drawing course created with the intention to render dynamic characters with personality and life as an essential tool of the costume designer. Students will learn techniques for drawing a well-proportioned human body, illustrating fabrics, and properly conveying costume silhouettes for major historical periods. This course is specifically aimed to inspire the student to explore diverse approaches, mediums and techniques to develop their own unique style of costume rendering.

WFTV 240 TV Story Analysis

This course introduces the narrative strategies used in serialized and episodic programming. Through screenings, script readings, and supplemental materials, students will develop an ability to critically examine and analyze the myriad of story structures used in shows so they can apply these techniques to their own television and streaming projects.

WRIT 101 Writing 1

This class introduces writing, reading, analysis, and research skills relevant to contemporary artists. It focuses on developing foundational, college-level writing and critical thinking skills to prepare students for academic and professional success. The class approaches writing as a tool for learning, expression, and connection while supporting students in their development of diverse communication strategies, including participating in larger critical conversations. It emphasizes writing as a collaborative process of brainstorming, planning, drafting, and revising.

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