

# THE HOOT

STUDENT HANDBOOK  
AND COURSE CATALOG



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ART  
AND  
DESIGN

Otis College of Art and Design  
9045 Lincoln Blvd., Los Angeles, CA 90045  
(310) 665-6800  
otis.edu

**LOCATION**

Elaine and Bram Goldsmith Campus  
9045 Lincoln Blvd. in Westchester

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Cover Illustration by Laura Salazar ('23 BFA Communication Arts) Photography: Jen Atalla, Fawad Assadullah, Sheharazad Fleming, James R. Mankoff, Monica Nouwens, Paul Turang

## PRESIDENT'S & PROVOST'S WELCOME

We are pleased to welcome you to Otis College of Art and Design. Otis embraces both foundational skills and emerging technologies, always keeping an eye on the future, especially your future.

Our academic programs prepare Otis College graduates for careers in the creative economy. Your creative voice is part of what brought you to Otis College, and it will gain even more momentum as you connect with and find inspiration from other students and from our accomplished faculty. Otis College programs are rigorous, and the standards are high. We know you will be challenged as a thinker, a maker, and a professional, but you will also be supported.

Otis College is one of the most diverse art and design colleges in the country, with our student demographics representing many geographies, races, ethnicities, socioeconomic backgrounds, sexual orientations, gender expression, and religious and spiritual identities. Varied perspectives represent the world we live in, and Otis is committed to fostering a community that is multi-faceted and inclusive, while also approaching our work with students through a lens of equity.

As you begin this academic year, be open to the many possibilities that lie in front of you. Get to know our faculty and staff in ways that further support your student experience. Be curious and ask questions, and most importantly, take creative risks and find your passion. You join a distinguished group who came before you who have proven that artists and designers can change the world.

Welcome to Otis College of Art and Design. We're so glad you're here during this extraordinary year.



Charles Hirschhorn  
President



Jiseon Lee Isbara  
Provost

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MFA - GRAPHIC DESIGN





# **THE OTIS COLLEGE EXPERIENCE**



# THE OTIS COLLEGE EXPERIENCE

**Otis College of Art and Design educates a diverse community of students to become highly skilled, well-informed, and responsible professionals—empowering them to shape the world.**

## ABOUT OTIS COLLEGE

Otis College of Art and Design was founded in 1918, when General Harrison Gray Otis, publisher of the Los Angeles Times, bequeathed his MacArthur Park property to the City of Los Angeles for “the advancement of the arts.” Originally named Otis Art Institute, the College became affiliated with New York’s Parsons School of Design in 1978 and was nicknamed Otis-Parsons. In 1991 it became an independent institution and was soon renamed Otis College of Art and Design. The College remained in its historic Westlake home until 1997, when the main campus was moved to L.A.’s Westside, just north of the Los Angeles International Airport and a few miles from the beach.

Today, Otis College is one of the world’s foremost professional schools of art and design, a recognized leader in academic excellence, learning technologies, community engagement, and professional preparation. The College’s reputation attracts students from 40 states and 28 countries, making it one of the most diverse private art Colleges in the U.S. The College’s diversity is one of Otis’ great strengths; it prepares students to imagine what lies ahead and benefits employers who know the value of creativity. The College offers an interdisciplinary education for 1,200 full-time students, awarding Bachelor of Fine Arts (BFA) degrees in Environmental Design, Communication Arts, Digital Media, Fashion Design, Fine Arts, Product Design, and Toy Design; and Master of Fine Arts (MFA) degrees in Fine Arts, and Graphic Design. Extension offers certificate programs as well as personal and professional development courses.

Otis College has trained generations of artists who have been in the vanguard of cultural and entrepreneurial life. The College’s alumni are well represented at leading museums and prestigious collecting institutions including the Whitney Museum of American Art, the Museum of Modern Art, and The Guggenheim Museum in New York; the Art Institute of Chicago; the Museum of Contemporary Art in Los Angeles; the Centre Pompidou in Paris; and many others. Otis-educated designers shape the visual world, from the products people use to the built environments they live in, and from the clothes people wear to the toys children play with. Otis College alumni are cultural leaders working around the world in companies like Mattel, Sony Pictures, Nike, Gap, Pixar, and Disney. Imagine the Oscar ceremonies without its golden statuette, The Sound of Music without its costumes, The Lord of the Rings without its visual effects, Avatar without its trademark blue alien skin, or the Getty without its famed garden, and you will have a sense of the world without Otis alumni. Since 1918, Otis graduates have made an individual, positive, and lasting mark on the world.

## ACCREDITATION

Otis College of Art and Design, a private, nonprofit institution of higher learning, is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501. (510) 748-9001, and the National Association of Schools of Art and Design (NASAD). Otis College is a member of the Association of Independent Colleges of Art and Design (AICAD). Additionally, the Student Health and Wellness Center at Otis College is fully accredited by the Accreditation Association for Ambulatory Health Care (AAAHC), providing the highest level of quality care within a college health center.

## CAMPUS

Otis College is located in Los Angeles, a magnet for artists, dreamers, and innovators from around the world. The region’s sunny climate, frontier history, and open landscape encourage new ideas, diversity, and creativity. The five-acre Elaine and Bram Goldsmith Campus on the Westside of Los Angeles houses Otis College’s undergraduate programs and graduate programs, the Millard Sheets Library, and state-of-the-art labs and shops. The Goldsmith Campus is anchored by Ahmanson Hall— the converted 1963 futurist IBM Aerospace building, famous for its computer punch card window design—and the neo modernist Galef Center for Fine Arts.

## ENROLLMENT RETENTION AND GRADUATION RATES

The most recent six-year graduation rate, based on first-time, full-time students who entered in Fall 2015 and completed their degree within six years, is 70%. For more information about retention and graduation rates, go to [otis.edu/student-outcomes/retention-graduation-rates](https://otis.edu/student-outcomes/retention-graduation-rates).

## THE BOLSKY GALLERY

The Bolsky Gallery is dedicated to showing student work from the undergraduate and graduate Fine Arts programs in the Fall and Spring semesters.

## MILLARD SHEETS LIBRARY

The Millard Sheets Library provides support for all academic disciplines at Otis College. The Library contains over 35,000 volumes and 250,000 electronic books focused on fine arts, fashion, architecture, design, photography, film, art history, and critical studies. Subscriptions to more than 100 periodicals are kept current, and back issues of influential magazines and journals are available in bound volumes. The Library also subscribes to

several online bibliographic and full-text databases. The Library has more than 45,000 images in a Digital Image Database (OtisDID), 2,400 artists' books, a materials collection, and 3,000 DVDs.

## **EQUAL OPPORTUNITY AND NONDISCRIMINATION POLICY**

Otis College of Art and Design is an equal opportunity employer and educator, firmly committed to providing an environment in which people respect the rights of others to live, work, and learn in peace and dignity, and to have equal opportunity to realize their full potential as individuals and members of society. Otis College does not discriminate on the basis of race, color, religious creed, sex (including pregnancy, childbirth, or related medical conditions), sexual orientation, gender identity, gender expression, marital status, family care status, veteran status, age, disability, medical condition, national or ethnic origin, or any other protected category under state or federal law in the administration of its student admissions, employment, access to programs, or administration of educational policies. The College prohibits, harassment, discrimination and/or retaliation based on the perception that anyone has any of these characteristics or is associated with a person who has or is perceived as having any of these characteristics.

Otis College will make reasonable accommodations for qualified individuals with known disabilities unless doing so would result in an undue hardship or fundamentally alter the nature of the service, program, or activity.

This prohibition against discrimination, harassment and/or retaliation includes engaging in behavior that may:

- Threaten the physical safety of any member of the community;
- Create an educational environment hostile to any member
- Discriminate against another person or persons; or
- Inflict physical, emotional, or mental injury to, or provoke a violent response from, a reasonable person.

Students with questions regarding this policy or believed instances of discrimination or harassment on the basis of any of these criteria should be brought to any of the following individuals: Dean of Student Affairs, Jason Cha ([jcha2@otis.edu](mailto:jcha2@otis.edu)) or designee, or Dr. Carol Branch, Title IX Coordinator [cbranch@otis.edu](mailto:cbranch@otis.edu), or file a formal student grievance at [otis.edu/complaint-procedure](http://otis.edu/complaint-procedure). The College will not retaliate against anyone for filing a complaint made in good faith and will not knowingly permit retaliation by management, faculty, staff, or students.

## **OTIS'S TEN POINTS: STANDING UP FOR EQUITY**

1. We do not tolerate racism or any other form of violence or discrimination from anyone.
2. We expect all Otis community members to work toward dismantling systems of oppression.
3. We recognize the College's historical struggles around equity and the ways those reflect struggles in U.S. culture and beyond.
4. We recognize diversity as a reality, a responsibility, and a resource.
5. We commit to treating every person's identity with dignity and respect.
6. We commit to practicing institutional responsibility to redress unjust histories.
7. We commit to an ongoing systemic and structural approach in correcting inequities: this work is collective, not individual.
8. We commit to hold ourselves and one another accountable to our collective effort to create an inclusive campus invigorated by difference.
9. We commit to honesty, vulnerability, and openness as we dialogue across differences.
10. We commit to an intersectional and justice-oriented approach.

Review the full DEI Statement here: [otis.edu/dei-statement](http://otis.edu/dei-statement)

## **ACADEMIC FREEDOM STATEMENT**

The College is committed to creating an atmosphere of freedom for faculty and students to pursue and advance truth. Accordingly, the Executive Committee of the Otis College Board of Trustees has affirmed the general principles of academic freedom in teaching and research expressed in the 1940 Statement of Principles on Academic Freedom and Tenure by the American Association of University Professors (AAUP).

## **EDUCATIONAL PHILOSOPHY**

An Otis College education is both rigorous and rewarding. Students are welcomed into a warm, collegial community that supports and promotes their development as artists and designers. Through curricular and co-curricular development, students are empowered to live a fulfilling life at Otis College and beyond. The College inspires students to become lifelong learners, to sustain lifelong friendships, and to change the world through their lives as artists and designers.

## **ACADEMIC LIFE: UNDERGRADUATE STUDY**

Otis College's interdisciplinary curriculum combines longtime strengths in fine arts and design with new technologies and emerging disciplines. For undergraduates, the first year of study is known as Foundation Year. In studio courses, Foundation students learn fundamental, transferable skills in



the visual arts that allow them to become adept, well-informed makers; in Liberal and Sciences courses, they enhance their ability to think critically and construct meaning using the formal elements of art and design. At the end of the first year, having developed both a creative vocabulary and a grounding in the liberal arts, students select one of seven studio majors. Several majors have areas of emphasis that students may choose among. The major allows students to delve deeply into their chosen art and design field, advancing their work and professional preparation through a careful sequence of courses and educational experiences.

Throughout the four years, students' programs of study are enriched by Liberal Arts and Sciences courses, including art history, English, social science courses, and Creative Action courses, through which students from different majors work in teams to solve design problems posed by a community partner. Each student meets approximately once a semester with an Academic Mentor, whose role is to foster student reflection about

Majors & Area of Emphasis	Minors
<p><b>Communication Arts</b> Areas of Emphasis:</p>	<p>Eligible students in select majors may choose to extend and complement their study by pursuing an academic minor—a defined course sequence that explores a specific theme or topic:</p>
<ul style="list-style-type: none"> <li>• Graphic Design</li> <li>• Illustration</li> </ul>	<ul style="list-style-type: none"> <li>• Advertising Design</li> <li>• Art History</li> </ul>
<p><b>Digital Media</b> Areas of Emphasis:</p>	<ul style="list-style-type: none"> <li>• Book Arts</li> <li>• Community Arts Engagement (ACT*)</li> </ul>
<ul style="list-style-type: none"> <li>• Animation</li> <li>• Game &amp; Entertainment Design</li> <li>• Motion Design</li> </ul>	<ul style="list-style-type: none"> <li>• Contemporary Clay</li> <li>• Creative Writing</li> </ul>
<p><b>Environmental Design</b> Areas of Emphasis:</p>	<ul style="list-style-type: none"> <li>• Digital Media</li> <li>• Entrepreneurship</li> </ul>
<ul style="list-style-type: none"> <li>• Architecture/Landscape/Interiors</li> <li>• <b>Interiors + Furniture</b></li> </ul>	<ul style="list-style-type: none"> <li>• Graphic Design</li> <li>• Illustration</li> </ul>
<p><b>Fashion Design</b></p>	<ul style="list-style-type: none"> <li>• Painting</li> <li>• Photography</li> </ul>
<p><b>Fine Arts</b> Areas of Emphasis:</p>	<ul style="list-style-type: none"> <li>• Printmaking</li> <li>• Product Design</li> </ul>
<ul style="list-style-type: none"> <li>• Painting</li> <li>• Photography</li> <li>• Sculpture/New Genres</li> </ul>	<ul style="list-style-type: none"> <li>• Sculpture/New Genres</li> <li>• Sustainability</li> <li>• Teacher Credential Preparation (ACT)*</li> </ul>
<p><b>Product Design</b></p>	<p>* Offered through the Artist, Community, and Teaching (ACT) program.</p>
<p><b>Toy Design</b></p>	

individual educational and career path issues. Students also have opportunities to study at other institutions or abroad, either through short-term faculty-led trips or on exchange programs. The undergraduate experience culminates in a senior Capstone course, in which students critically reflect on their work at Otis College, the Annual Scholarship Benefit and Fashion Show (for Fashion Design majors) and the Annual Exhibition.

### ACADEMIC LIFE: GRADUATE STUDY

Otis Colleges' graduate programs provide rigorous, practice-based studies with distinguished faculty. The College offers Masters of Fine Arts (MFA) degrees in Fine Arts, and Graphic Design. The graduate programs emphasize an interdisciplinary approach to developing artistic vision and

encourage students to find themselves as emerging professionals within the regional, national, and international scenes of art, design, and creative writing. Interested students are given additional preparation to make their way in professions that increasingly involve teaching or other institutional affiliations (for example, museums, publishing, and arts organizations). The close proximity of art museums, studios, galleries, and other cultural institutions allows students to experience some of the most significant work currently being made. Visiting Artists and Writers who visit Otis College to give guest lectures, studio visits, and readings enrich students' practice.

#### Graduate Programs

- Fine Arts
- Graphic Design

### **CAMPUS LIFE**

Campus life at Otis College is about providing meaningful experiences that allow students to create the life that enriches their overall experience. A student's first year at Otis College begins with O-Week, which transitions students into the Otis College family by providing multiple opportunities to engage with peers, continuing students, faculty, and staff. To ensure a successful first year, all students are provided an opportunity to select a Peer Mentor, in addition to an Academic Mentor. Mentors provide students with support, referrals, and guidance throughout their Otis College journey.

Residence Life and Housing at Otis College invites over 420 students to immerse themselves in a living and learning environment that not only empowers them to grow and develop within a diverse community of artists, but also to realize their full potential and make friends that will last a lifetime. With a staff of highly trained student Resident Assistants and under the supervision of the Director, two Assistant Directors, the Residence Life provides an abundance of events and services that bring students together within a community that honors human diversity and values artistic identity.

Professional development and career counseling, offered through Career Services, plays an integral part in a student's journey, from self-assessment and résumé and portfolio reviews, to networking, internship experience, and job search strategies.

A successful Otis College student is one who overcomes obstacles and challenges, which is why Campus Life at Otis College includes comprehensive health services, psychological counseling services and wellness support. Over 450 students each year seek support from the counseling staff and over 900 students each year seek support from the health clinic, using the tools and resources provided to strengthen and nourish themselves. In support of wellness, all students are required to have health insurance so that each student can be provided the care and assistance needed during times of illness or injury. Students seeking additional academic support can find a home in the Student Learning Center. The Student Learning Center (SLC) fosters students' social, emotional, and academic development. The SLC provides support on campus and online through success coaching and academic tutoring six-days a week, working with students on study skills, reading and writing skills, art history skills, and math/logic skills. SLC Staff act as student advocates as well as facilitators of students' learning.

The Otis College student community is one of the most diverse art and design student communities in the U.S. The College also seeks to empower students through student leadership and involvement opportunities such as Student Union (SU), Campus Activities Board (CAB), Peer Mentors, Team International Student Outreach (TISO), Admissions Ambassadors, Resident Assistants, Orientation Week Leaders, and joining clubs and organizations. Through academics, student services, and campus activities and events, Otis College encourages students' growth and development as artists, designers, and engaged citizens committed to making a difference.





# CAMPUS POLICIES



# CAMPUS POLICIES

## ALCOHOL AND OTHER DRUGS

The illegal or abusive use of alcohol and/or other drugs by students, faculty, or staff adversely affects Otis College's commitment to provide an environment of excellence in teaching, working, and learning. To comply with the Drug-Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of the College are prohibited from the possession, use, or distribution of any illegal drugs (as defined by the statutes of the State of California and/or the Federal government) in any Otis College facility or at any Otis College function.

California law prohibits the consumption of alcoholic beverages by persons under the age of 21. Underage drinking and public intoxication are unacceptable, and those who violate these standards will be subject to disciplinary action. Alcohol is not allowed on campus during periods when classes are in session, at any public event to which students are invited, or during normal business hours. Additionally, students who are 21 and over and reside in the Residence Hall and Otis College affiliated-housing cannot possess alcohol in their room while living on-campus.

Alcohol is permitted on campus and at Otis College-sponsored events off campus only in connection with special events sponsored by the Ben Maltz Gallery, Institutional Advancement, Human Resources and Development, the Provost's Office, Extension, and the Graduate Programs. At these special events, alcohol may be served only by a bonded bartender. All students in attendance must abide by local, state, and federal regulations related to the possession and consumption of alcohol. For those designated departments listed above, contact the Office of Campus Safety and Security at 310-665-6965 or e-mail [security@otis.edu](mailto:security@otis.edu) to learn more about the procedures and protocol to serving alcohol on campus.

Students exhibiting signs of dangerous intoxication from alcohol or other drugs will be transported via Emergency Medical Services (EMS) at the student's expense for medical attention. Refusal to cooperate with EMS personnel may result in arrest by local police in order to ensure the student's health and safety and/or a conduct charge for failure to comply.

## ALCOHOL AND DRUG ABUSE RISKS

There are many risks associated with the abuse of alcohol and other drugs including poor academic or job performance; relationship difficulties, including sexual dysfunction; a tendency to verbal and physical violence; financial stress; injuries or accidents; and violations of the law such as driving under the influence and willfully destroying property.

The consumption of drugs and alcohol can increase the risk for a number of health related and other medical, behavioral, and social problems. Even low doses of drugs or alcohol significantly impair the judgment, which can lead to diminished damage, high blood pressure, heart disease, ulcers, and cancer of the liver, mouth, throat, and stomach; contracting diseases such as HIV/AIDS through the sharing of hypodermic needles; pregnancy problems including miscarriages, still birth, and learning disabilities; fetal alcohol syndrome; and psychological or psychiatric problems.

## PARENTAL NOTIFICATION POLICY

In accordance with the Family Educational Rights and Privacy Act (FERPA), the Dean of Student Affairs (or designee) reserves the right to notify the parents/guardians of students under 21 years of age, and the parents/guardians of dependent students, regardless of age, of any incident in which the student is found responsible for violating the College alcohol and drug policy. Additionally, if a student's health and safety is deemed a significant risk, the Dean of Student Affairs or designee may notify parents of their student's circumstances.

## SUBSTANCE ABUSE HELP

As members of the Otis College community, we all share in the responsibility for creating and maintaining a healthy and productive environment for work and study alike. With this responsibility comes the obligation to be involved in preventing and addressing problems caused by the abuse of alcohol and other drugs. Free, confidential counseling for alcohol and other drug abuse issues is available to students through Student Counseling Services, located on the Goldsmith Campus, Student Health and Wellness Center, telephone 310-846-5738 or email [studenthealth@otis.edu](mailto:studenthealth@otis.edu). Other referral resources may include assessment, individual counseling, educational programs, materials, referral and case management through community agencies, all which might include a fee.

## SAFE HARBOR

The College has a Safe Harbor policy for students. The College believes that students who have a drug and/or addiction problem deserve help. If any College student brings their own use, addiction or dependency to the attention of College officials outside the threat of drug tests or conduct sanctions and seeks assistance, a conduct complaint will not be pursued. However, if a student's alcohol and/or other drug addiction/ dependency results in behavior that threatens the safety and security of the surrounding community, a student conduct process may be pursued. A written action plan may be used to track cooperation with the Safe Harbor program by the student. Failure to follow the action plan will nullify the Safe Harbor protection and the campus conduct process will be initiated.

## **POLICY ON ILLEGAL DRUGS**

Students are prohibited from the selling, manufacturing, distributing, possessing, and/or using illegal drugs on or off College property or at College-sponsored events in accordance with federal, state, and local laws.

Otis College does not permit the use of marijuana for any purpose on College property even if the use meets the qualifications of the California Compassionate Use Act, Proposition 215, and/or the Adult Use of Marijuana Act, Proposition 64. Therefore, even employees and/or students who qualify under Propositions 215 and 64 to use marijuana for medical and/or recreational purposes are not permitted to possess, store, provide, or use marijuana on Otis College owned or controlled property (including but not limited to residence halls, academic buildings, leased facilities, and parking lots), or during an Otis College-sanctioned activity or events regardless of the location. This includes all cannabis products including those containing CBD.

Examples of violations include the following:

- Misuse of over-the-counter drugs;
- Misuse or sharing of prescription drugs;
- Possessing, using, being under the influence of, distributing, or manufacturing/growing any form of any illegal drug including marijuana;
- Possessing, using, being under the influence of, distributing, or manufacturing any form of illegal drug;
- Possessing paraphernalia (i.e., rolling papers, pipes, bongs, etc.) for intended or implied use of any form of illegal drug;
- Possessing paraphernalia that contains or appears to contain illegal drug residue;
- Purchasing or passing illegal drugs from one person to another;
- Using mail services to purchase, pass, or distribute illegal drugs.

Students found in violation of the above policy will be subject to disciplinary action and are subject to all legal sanctions under federal, state, and local law for any offenses involving illegal drugs on College property or at College activities.

## **MEDICAL / RECREATIONAL USE OF MARIJUANA**

The college strictly prohibits the use of marijuana for medical or recreational purposes on campus, even if it otherwise meets the qualifications of the California Compassionate Use Act, proposition 215, or the adult use of marijuana act, proposition 64. Otis College does not recognize documented compassionate or recreational use on campus or in the residence halls or affiliated-housing after a student's use and/or possession is discovered. This includes all cannabis products including those containing CBD. Any student who believes he or she may be adversely affected by this policy may contact the Dean of Student Affairs for more information.

## **ENFORCEMENT**

Otis College also exercises the right to address alcohol and other drug-related offenses on College property or at College activities in the form of imposed internal sanctions and external, legal sanctions. These sanctions will be consistently enforced and penalties will depend upon the severity of the offense. Internal sanctions may include expulsion, and/or referral for prosecution of the most serious violations of law and this policy. Otis College supports enforcement, by applicable law enforcement agencies, of all local, state and federal laws. Violations of local, state, and federal laws and ordinances may result in misdemeanor or felony convictions and/or the imposition of other legal sanctions, including but not limited to fines, imprisonment, forfeiture of personal and real property, loss of driving privileges, and required attendance at substance abuse education or treatment programs. Federal penalties for illegally distributing drugs include life imprisonment and fines in excess of \$1,000,000.

The following is a brief summary of some of the state and federal criminal sanctions that may be imposed upon someone who violates the alcohol and other drug policy in the state of California:

- A violation of California law for the unlawful sale of alcohol may include imprisonment in the county jail for six months, plus fines and penalties.
- A violation of California law for the possession, use and/or sale of narcotics, marijuana and/or other illicit drugs includes imprisonment in the county jail or state prison for one to nine years, plus fines up to \$100,000 for each count.
- A violation of federal law for the possession, use and/or sale of narcotics, marijuana and/or other illicit drugs may include imprisonment in the federal penitentiary for one to fifteen years plus substantial financial penalties.
- A violation of the law involving an individual being under the influence of a combination of alcohol and other drugs (itself potentially deadly), may result in an increase in criminal sanctions and penalties.

## **INFORMATION REGARDING THE IMPACT OF ALCOHOL AND OTHER DRUG USE**

The excessive use of alcohol, improper use of controlled substances and use of illicit drugs pose significant health risks to individuals including addiction, permanent injury and death. Additional risks include the following: impairment of reflexes making the operation of vehicles or machinery dangerous; short and long-term effects from mixing alcohol with over-the-counter or prescription medications, which may include permanent damage to organs or death; negative impacts on social and emotional well-being and on education and employment; birth defects if you are pregnant;

long-term health problems including liver disease, heart disease, increased risk of cancer and pancreatitis. Additional information on the health risks associated with the excessive use of alcohol and use of controlled substances, as well as mixing medication with alcohol and other drugs may be obtained at the Student Health and Wellness Center.

## RISKS OF DRUG USE

The following is a partial list of the adverse effects of drug use on the individual and society arranged by source:

- **Amphetamines/Methamphetamines**—increased heart rate, blood pressure, body temperature and metabolism, tremors, reduced appetite, irritability, anxiety, panic, paranoia, violent behavior, psychosis, weight loss, insomnia, severe dental problems, cardiac and cardiovascular complications, stroke, seizures, addiction.
- **Cannabis (marijuana, hashish)**—Marijuana use can impair or distort short-term memory and comprehension, alter the user's sense of time, and reduce coordination. A lowered immune system and an increased risk of lung cancer may also ensue. THC, the active chemical in marijuana, is stored in the fat cells of the body, and depending on the amount used and duration of time, can stay in the body for anything from a few days to about two months. Addiction is generally founded psychologically more than physically.
- **Cocaine (crack and other stimulants)**—The immediate effects of cocaine use include dilated pupils, and increased blood pressure, heart rate, and respiration rate followed by a crash when the drug wears off. Over the longer term, cocaine users often have nasal passage and nasal septum problems. Stimulant use is generally addictive.
- **Hallucinogens (LSD, mescaline, psilocybin)**—Hallucinogens cause illusions and distortions of time and perception. The user may experience episodes of panic, confusion, suspicion, anxiety and loss of control. Flashbacks can occur even after use has stopped. PCP or phencyclidine has been shown to produce violent behaviors which can lead to injuries to the user or a bystander. There is generally little potential for addiction.
- **Heroin (other opiates)**—Heroin causes the body to experience diminished pain. If injected, it can result in blood vessel damage (and possibly the transmission of infections such as hepatitis and HIV if needles are shared). There is a high rate of addiction among users.
- **Inhalants**—loss of inhibition, headache, nausea or vomiting, slurred speech, loss of motor coordination, wheezing, cramps, muscle weakness, depression, memory impairment, damage to cardiovascular and nervous systems, unconsciousness, sudden death.
- **Tobacco (cigarettes, chew, and other products)**—Tobacco use has been proven not only to be addictive, but to have serious, well-documented health consequences. While many people, particularly students, look to smoking as a way of reducing stress, it should be remembered that there is no comparison between the stress of facing emphysema or lung cancer and the stress of preparing for mid-terms.

## DRUGS AND PREGNANCY

- a. The "use of marijuana during pregnancy may result in low birth weight and smaller length and head circumference in babies."
- b. "Babies whose mothers smoked marijuana during pregnancy may have vision problems and shorter attention spans. Also, THC, the ingredient in marijuana that causes the 'high,' accumulates in the mother's milk and transfers to nursing infants where it could cause harm to the baby's development."
- c. The "use of cocaine during pregnancy increases the risk of hemorrhage and premature delivery. Chronic use of cocaine causes increased risk of spontaneous abortion."
- d. "Nursing babies of cocaine abusers can also receive doses of cocaine through their mother's milk."
- e. "Mental retardation and abnormal facial features have been seen in babies whose mothers used inhalants or solvents in combination with alcohol while they were pregnant."
- f. "The use of solvents during pregnancy has also been linked to central nervous system defects in newborns."
- g. "Heroin use during pregnancy increases the likelihood of stillbirths and neonatal deaths, and babies born to opiate-addicted mothers experience withdrawal symptoms such as restlessness, tremulousness [tremors], sweating, vomiting, diarrhea, high-pitched crying, frantic fist sucking, and seizures."

## FACTORS THAT AFFECT HOW ALCOHOL IS ABSORBED

Did you realize, given the same exact amount of alcohol, the level of intoxication varies according to some physiological and biological factors?

Here are some examples:

### 1. *Women vs. Men*

Alcohol affects women more quickly and intensely due to a typically smaller body size and weight than men. Also, women have about half as much of the enzymes used to metabolize alcohol than men do (alcohol dehydrogenase and acetaldehyde dehydrogenase).

### 2. *Smaller people vs. Larger people*

Smaller people have less body mass through which alcohol can diffuse, meaning there is more alcohol in their bloodstream. Therefore, they become more intoxicated quicker.

### 3. *Higher proportion of body fat to muscle tissue mass*

Alcohol is not drawn into body fat as well as it draws into lean muscle mass. Therefore, blood alcohol concentration is intensified in those with more body fat. Think oil and water.

#### 4. *High stress mood states vs. relaxed mood states*

When students are stressed, as opposed to when they are more relaxed, alcohol absorbs more rapidly. Stress also causes the stomach to empty directly into the small intestine, where alcohol is absorbed even faster.

#### 5. *Medications*

Other drugs and medications often have adverse effects and unpredictable interactions with alcohol. Even Tylenol can cause significant liver troubles if paired with alcohol. Make a point to know what the potential interactions are with medications/drugs you have taken before you drink. In some cases, these interactions can be fatal. When in doubt, don't drink alcohol when taking meds.

#### 6. *Drinking on an empty stomach vs. eating while you drink*

Drinking on an empty stomach irritates your digestive system, and results in more rapid absorption of alcohol. Instead, eat high-protein foods (tofu, cheese, etc.) along with alcohol before and when drinking, and you'll be in much more control.

#### 7. *Health Concerns*

Genetic enzyme deficiencies (alcohol dehydrogenase and aldehyde dehydrogenase), diabetes, hypertension, thiamine deficiency, depression, seizure disorder and a myriad of other health conditions may decrease the body's ability to process alcohol and therefore present increased health risks. Alcohol and other drug dependencies may increase the risk of developing chronic disease and long-term dependence. Consult with your health care clinician.

#### 8. *"Chugging" vs. "Skillful sipping"*

Why does chugging significantly lead to unwanted risks? Going overboard with drinking is like overdosing. The more alcohol you drink within a short period of time, the more you overtax your physiological system. It responds by shutting down. First, your cognitive system shuts down, you lose inhibitions and feel loose. Pour in more alcohol, and your body might force you to vomit (first sign of alcohol poisoning), or pass out (other brain functions shut down). Finally, your sympathetic and parasympathetic systems will shut down due to systemic alcohol poisoning. Enjoy your drink more slowly and spread your drinking out over time and you can control how intoxicated you become.

### **ANIMALS ON CAMPUS**

Pets and other animals are prohibited on Otis College of Art and Design (Otis College) campuses. The College recognizes the importance of "Service Animals" as defined by the Americans with Disabilities Act Amendments Act ("ADAAA") and the broader category of "Assistance Animals" under the Fair Housing Act that provide physical and/or emotional support to individuals with disabilities. Otis College is committed to allowing individuals with disabilities the use of a Service Animal on campus to facilitate their full- participation and equal access to the College's programs and activities. Otis College is also committed to allowing Support Animals necessary to provide individuals with disabilities an equal opportunity to use and enjoy College housing. The purpose of this policy is to ensure that qualified students with disabilities can participate in and benefit from College services, programs and activities.

**Definitions and Descriptions:** A *service animal* means any dog that is individually trained to do work or perform tasks for the benefit of an individual with a disability, including a physical, sensory, psychiatric, intellectual, or other mental disability. The work, or tasks, performed by a service animal must be directly related to the individual's disability. Tasks performed can include, among other things, pulling a wheelchair, retrieving dropped items, alerting a person to a sound, reminding a person to take medication, or pressing an elevator button. Service animals are defined in Title III of the ADA regulations (28 C.F.R. § 36.104). Service animals under Title II and III of the ADA are limited to dogs; however, entities must make reasonable modifications in policies to allow individuals with disabilities to use miniature horses if they have been individually trained to do work or perform tasks for individuals with disabilities.

*Support animals* are animals used by individuals with disabilities to alleviate one or more identified symptoms of an individual's disability. Emotional support animals, assistance animals, comfort animals, and therapy animals are not service animals under Title II and Title III of the ADA because they are not individually trained to perform work or tasks, support animals are not service animals. Unlike a service animal, assistance animals do not assist with daily living tasks. Individuals with a disability may be allowed a Support Animal in College housing with the appropriate documentation; a Support Animal is not permitted in other areas of the College (e.g. dining facilities, libraries, academic buildings, classrooms, labs, individual centers, etc.).

An *individual* with a disability is a person who 1) has a physical or mental impairment that limits one or more of a person's major life activities or 2) has a record of having, or being perceived as having, a physical or mental impairment.

## **SERVICE ANIMALS ON CAMPUS**

Individuals with disabilities, including regular visitors who utilize service animals on campus grounds, are encouraged, but not required to complete an Animal Registration Form. Additionally, students are strongly encouraged to affiliate with Disability Services. Staff and faculty are encouraged to contact Human Resources & Development. Disability Services collaborates with students, faculty, and staff to ensure that individuals with disabilities have equal access to all Otis College programs and activities.

## **PETS IN THE RESIDENCE HALL**

Pets are not permitted in the residence hall. Residents with proper documentation through Disability Services may be permitted to have a service animal or support animal in their residence hall unit. Please contact Disability Services at 310-846-2554 or ds@otis.edu if you will need a Support Animal in the Residence Hall. Service/Support animals may not reside in the College's Residence Hall without prior written approval as described in this section. Note: There is only one animal allowed per student with appropriate documentation.

## **SERVICE/SUPPORT ANIMALS IN THE RESIDENCE HALL/AFFILIATED-HOUSING**

### **Procedures for Approval of Service/Support Animals in College Housing**

The question in determining if a Support Animal will be allowed in College housing is whether or not the Support Animal is necessary because of the individual's disability to afford the individual an equal opportunity to use and enjoy College housing and its presence in College housing is reasonable. Otis College will not ask for or require an individual with a disability to pay a fee or surcharge for an approved Service/Support Animal.

All requests to have a Service/Support Animal in College Housing must be approved by Disability Services before the animal comes to campus. Incoming students should receive confirmation of placement in Residence Life and Housing before making the request. Existing residents must submit requests at least four weeks prior to the date the animal is expected to be in the residence hall. To make a request, submit appropriate documentation (see below) to Disability Services ds@otis.edu.

The documentation required must include:

- A letter with the prospective resident's explanation of the function or tasks the animal has been trained to perform as a disability-related accommodation, the type of animal, a description of the animal (e.g. weight, coloring, etc.) and the animal's name.
- Medical documentation, regarding the student that meets the Otis College documentation guidelines as maintained by Disability Services. Insufficient documentation may result in accommodation delays or denial. For Housing requests, Fair Employment and Housing Act (FEHA) definitions with respect to disabilities shall apply. Be sure to include information as to how this accommodation relates to ameliorating issues related to the documented disability.
- Documentation that the Service/Support Animal is in compliance with all required Los Angeles County requirements associated with licensing, vaccinations, and other health regulations.

The documentation will be reviewed on a case by case basis by Disability Services in consultation with the Director of Residence Life and Housing, or designee, to determine whether the presence of a Support Animal is reasonable. A request for a Support Animal may be denied as unreasonable if the presence of the animal: (1) imposes undue financial and/or administrative burden; (2) fundamentally alters College housing policies; and/or (3) poses a direct threat to the health and safety of others or would cause substantial property damage to the property of others, including Otis College property.

Otis College may consider the following factors, among others, as evidence in determining whether the presence of the animal is reasonable, or in the making of housing assignments for individuals with Support Animals:

1. The size of the animal is too large for available assigned housing space;
2. The animal's presence would force another individual from individual housing (e.g. serious allergies);
3. The animal's presence otherwise violates individuals' rights to peace and quiet enjoyment;
4. The animal is not housebroken or is unable to live with others in a reasonable manner;
5. The animal's vaccinations are not up-to-date;
6. The animal poses or has posed in the past a direct threat to the individual or others such as aggressive behavior towards or injuring the individual or others; or
7. The animal causes or has caused excessive damage to housing beyond reasonable wear and tear.

The requesting individual will be notified in writing of the decision within ten (10) business days of the date the request was received by Disability Services. If the request is approved, the requesting individual must follow all sections of the Otis College of Art and Design Animal Policy. The resident is also urged to connect with Disability Services.

When a service/support animal is confirmed, the Office of Residence Life and Housing will notify other residents within the housing assignment (as



well as maintenance and security staff, as needed) that the approved animal will be residing in a shared assigned living space. The animal cannot be brought into housing before receiving approval and the notification of suitemates.

### **Responsibilities of the Owner of a Service or Support Animal**

The "Owner" is the individual who has requested the accommodation and has received approval to bring a Service/Support Animal into College Housing.

In accordance with Civil Code Section 54.2, owners are responsible for any damage caused by their animals and must take appropriate precautions to prevent property damage or bodily injury. The owner's responsibility covers but is not limited to replacement of furniture, carpet, window, wall covering, and the like. Arrangements and responsibilities pertaining to the cost and care of a service animal are the sole responsibility of the owner at all times. The College shall have the right to bill the owner's student account for unmet obligations.

If the College grants an individual's request to live with a Service/Support Animal, the individual is solely responsible for the custody and care of the animal and must meet the following requirements:

Maintain Overall Health and Well-being: The owner is responsible for the overall health and well-being of their animal at all times. This includes, but is not limited to all requirements for the presence of animals in public places (vaccinations, licensure, ID tags, etc.) mandated by State or local ordinances. Dogs must have current vaccination against rabies and wear a rabies vaccination tag. Cats should have the normal shots required for a healthy animal. Local licensing requirements are the responsibility of the owner. Animals to be housed in College housing must have an annual clean bill of health from a licensed veterinarian. Documentation can be a vaccination certificate for the animal or a veterinarian's statement regarding the animal's health. The College has authority to direct that the animal receive veterinary attention.

Any evidence of mistreatment, abuse, neglect, or leaving the support animal unattended for unreasonably long periods of time may result in immediate removal of the Support Animal and/or discipline for the responsible individual in accordance with the Student Code of Conduct and/or any housing-related sanctions.

Be Under Control of Owner: The animal must be properly housed and restrained or otherwise under the dominion and control of the Owner at all times, ensuring that the animal does not unduly interfere with the routine activity of the campus, the residence hall or cause difficulties for students who reside there. Reasonable behavior is expected from the animal at all times. In accordance with the ADA, the service animal shall have a harness, leash, or other tether, unless either the handler is unable because of a disability to use a harness, leash, or other tether, or the use of a harness, leash, or other tether would interfere with the service animal's safe, effective performance of work or tasks, in which case the service animal must be otherwise under the handler's control (e.g., voice control, signals, or other effective means). If an animal is found running at large, the animal is subject to capture and confinement and immediate removal from College housing.

Clean Up after Your Animal: The owner is responsible for ensuring the safe and sanitary cleanup of the animal's waste and, when appropriate, must toilet the animal in the relief area designated by the College consistent with the reasonable capacity of the owner. Indoor animal waste, such as cat litter, must be placed in a sturdy plastic bag and securely tied up before being disposed of in the trash room. Litter boxes should be placed on mats so that waste is not tracked onto carpeted surfaces. Failure to clean up after your animal may result in a fine.

Care of Animal: Animals in Housing must be contained within the privately assigned residential area at all times, except when transported outside the residential area in an animal carrier or controlled by leash or harness. Approved animals may not be left overnight in the residence hall to be cared for by another student. Animals must be taken with the student if they leave campus for a prolonged period of time.

Follow Campus and Housing Policies: The owner agrees to continue to abide by all other campus and/or residential policies. Reasonable accommodation which may constitute an exception to a policy that otherwise would prohibit having an animal does not constitute an exception to any other policy.

The Office of Residence Life and Housing has the ability to relocate the owner and approved animal as necessary according to current contractual agreements. Any violation of the above rules or incidence of other violations may result in immediate removal of the animal from the College and may be subject to disciplinary action. Should the approved animal be removed from the premises for any reason, the owner is expected to fulfill his/her housing obligations for the remainder of the housing contract.

The Owner must fully cooperate with College personnel with regard to meeting the terms of this Policy and developing procedures for care of the animals (e.g. cleaning the animal, feeding/watering the animal, designating an outdoor relief area, disposing of feces, etc.).

Damage to Property: An individual with a disability may be charged for any damages caused by their Support Animal beyond reasonable wear and tear to the same extent that it charges other individuals for damages beyond reasonable wear and tear. The Owner's living accommodations may also be inspected for fleas, ticks or other pests if necessary as part of the College's standard or routine inspections. If fleas, ticks or other pests are detected through inspection, the residence will be treated using approved fumigation methods by a college-approved pest control service. The Owner will be billed for the expense of any pest treatment above and beyond standard pest management in the residence hall. The college shall have the right to bill the individual's account for unmet obligations under this provision.

Term of Residence: The animal is allowed in College housing only as long as it is necessary because of the Owner's disability. The Owner must notify Disability Services in writing if the Support Animal is no longer needed or is no longer in residence. To replace a Support Animal, the new animal must be necessary because of the Owner's disability and the Owner must follow the procedures in this policy and those outlined by Disability Services when requesting a different animal.

Written Consent: The individual must provide written consent for Disability Services to disclose information regarding the request for and presence of the Support Animal to those individuals who may be impacted by the presence of the animal including, but not limited to, Residence Life and Housing personnel and potential and/or actual roommate(s)/suite mate(s). Such information shall be limited to information related to the animal and shall not include information related to the individual's disability.

### **Areas Off Limits to Service and Support Animals**

Under the ADA, the College must allow a service animal to accompany the individual with a disability at all times and everywhere on campus except where service animals are specifically prohibited. Support Animals in Housing stay only in residence: they do not accompany the individual with a disability at all times (i.e. support animals do not attend class; enter the library or dining hall). Before bringing a support animal onto campus grounds, the requesting individual must submit appropriate documentation.

The following areas are generally **off limits** to Service and Support Animals:

Mechanical Rooms/Custodial Closets: Mechanical rooms, such as boiler rooms, facility equipment rooms, electric closets, elevator control rooms and custodial closets, are off-limits to Service Animals. The machinery and/or chemicals in these rooms may be harmful to animals.

Areas Where Protective Clothing or Gear Is Necessary: Any room where protective gear or clothing is worn is off-limits to service and support animals. Examples impacting students include the Photo Lab, the woodshop and metal/machine shops.

Areas Where There is a Danger to the Service Animal: Any room, including a classroom, where there are sharp metal cuttings or other sharp objects on the floor or protruding from a surface; where there is hot material on the floor (e.g. molten metal or glass); where there is a high level of dust; where there are harmful chemicals or materials; or where there is moving machinery is off-limits to service and support animals.

Exceptions: Exceptions to off-limits areas may be granted on a case-by-case basis in consultation with Disability Services, the Environmental Health and Safety Manager, lab director (per department procedure), and the individual with a disability. The final decision shall be made based on the nature of the machinery and the best interest of the animal. Example: The machinery in a classroom may have moving parts at a height such that the tail of a large dog could easily be caught; this is a valid reason for restricting access for a large dog. However, a small hearing dog may be shorter than any moving part and, therefore, considered for admission to the classroom.

### **Removal of Support Animal**

The College may require the individual to remove the animal from College housing if:

- the animal poses a direct threat to the health or safety of others or causes substantial property damage to the property of others;
- the animal's presence results in a fundamental alteration of a College program;
- the Owner does not comply with the Owner's Responsibilities set forth above; or
- the animal or its presence creates an unmanageable disturbance or interference with the Otis community.

The College will base such determinations upon the consideration of the behavior of the particular animal at issue, and not on speculation or fear about the harm or damages an animal may cause. Any removal of the animal will be done in consultation with Disability Services. Please note there will be health and safety checks performed when Disability Services receives a report of issues related to Service/Support animals. The Owner will be afforded all rights of due process and appeal as outlined in the Student Code of Conduct.

If you have any questions, please contact Disability Services at 310-846-2554 or ds@otis.edu. You can contact the Office of Residence Life and Housing at 310-846-2648 or studenthousing@otis.edu.

## Frequently Asked Questions (FAQs)—Service/Support Animals

1. *What if the dog does not have a vest? How do I know it is a service animal?*

Some, but not all, service animals wear special collars and harnesses. Some, but not all, are licensed or certified and have identification papers. There is no ADA requirement that the owner carry any certification papers showing that the animal is a service animal. When it is not obvious what service an animal provides, only limited inquiries are allowed. Staff/Faculty may ask two questions: (1) is the dog a service animal, and (2) what work or task has the dog been trained to perform. Staff cannot ask about the person's disability, require medical documentation, require a special identification card or training documentation for the dog, or ask that the dog demonstrate its ability to perform the work or task.

2. *Can I play with the animal?*

Service animals are not pets, they are working animals. When a service dog is working, you should not engage with it in any way. You should ask the owner if petting or talking with the animal is permitted—even if it seems to be at rest. You may not always be aware when an animal is working. A good practice would be to ask the owner. The owner may tell you that the dog is on duty or in harness. This means that the dog is still working and should not be petted. Similarly, you should also ask if you can pet a support animal as this animal provides comfort for its owner that you may inadvertently disturb.

3. *Can I take a photograph of the animal?*

You should not take a photograph of the animal without permission from its owner. Likewise, please do not do anything to bring unwanted attention to the service team (pointing, saying "Look, a dog!"). This is considered rude and can make the owner uncomfortable.

4. *I have an allergy/am afraid of dogs. Can I deny the animal entrance to the classroom/campus?*

Allergies and fear of dogs are not valid reasons for denying access or refusing service to people using service animals. When a person who is allergic to dog dander and a person who uses a service animal must spend time in the same room or facility, they both should be accommodated by assigning them, if possible, to different locations within the room or different rooms in the facility.

5. *Under what circumstances can an animal be removed from the class or campus?*

A service animal's professional behavior and good grooming are necessary for it to be protected under the ADA. A person with a disability cannot be asked to remove his service animal from the premises unless: (1) the dog is out of control and the handler does not take effective action to control it, (2) the animal is a direct threat to the safety of others, (3) the dog is not housebroken or (4) wanders away from its owner. When there is a legitimate reason to ask that a service animal be removed, staff must offer the person with the disability the option to obtain goods or services without the animal's presence.

6. *Does the animal go into the cafeteria?*

Yes. Establishments that sell or prepare food must allow service animals in public areas even if state or local health codes prohibit animals on the premises. Support animals are only allowed in the owner's residential unit.

7. *Do faculty/staff have to care for the animal?*

No, the animal is the sole responsibility of the owner. Faculty/Staff are not required to provide care or food for a service animal. Most service animals are on a strict schedule of food and water and do not eat "People Food."

8. *Can we charge individuals with service/support animals a maintenance fee?*

No. Individuals with disabilities who use service/support animals cannot be isolated from other students, treated less favorably than other students, or charged fees that are not charged to other students without animals. However, if the animal causes damage, the owner of the animal is responsible for any and all damages.

9. *Does the ADA cover service dogs "in training?"*

Title II and III of the ADA does not cover "service animals in training" but California allows animals in training in public places for training purposes by licensed trainers and owner-trainers. Please note a service animal in training is versed in basic socialization, house training, basic obedience training and training roughly equivalent to the American Kennel Club's Good Canine Citizen test.

For more information on Service Animals, visit: [ada.gov](http://ada.gov)

## BIAS INCIDENTS

Bias is a personal inclination or temperament based on unreasoned judgment or belief. Bias may be reflected in behavior implicitly (nonverbal) or explicitly (verbal or written) that can be threatening, harassing, intimidating, discriminatory, hostile, unwelcoming, exclusionary, demeaning,

degrading, or derogatory and is based on a person's real or perceived identity or group affiliation, including (but not limited to) race, age, disability status, gender, gender identity/expression, national origin, sexual orientation, veteran status or religion.

The Otis College **Bias Incident Response Team (BIRT)** addresses incidents of real or perceived bias targeting Otis College students, faculty, and staff. The fundamental role of the **BIRT** is to:

- Make appropriate referrals for response to bias incidents in a timely and restorative manner.
- Promote civility and respect.
- Educate the campus community about recognizing and reporting bias incidents.

The Bias Incident Response Team **does not adjudicate conduct code violations, affirmative action issues, or issues of state or federal law**. However, the BIRT can help individuals connect to resources in each of these areas for appropriate resolution. The BIRT's main function is **Case Management** and works with campus partners who provide **Individual Support**. This entails:

- Reviewing bias incident reports and strategizing on a response as a team.
- If an incident report includes a violation of law or college policy, it will be put through the student conduct process (for students) or referred to Human Resources (for staff) or to the Provost's office and Human Resources (for faculty). The BIRT will always yield to college-wide formal processes if there are specific violations and allow those processes to move to a formal resolution
- BIRT will always seek to balance the scale of response to scale of incident
- Including ad hoc members on the team as needed, based on the reported incident and community potentially impacted (e.g., LGBT, Veterans, people with disabilities, people of color, etc.).

Depending on the nature and severity of the behavior, the associated bias, and impact, incidents will be addressed as appropriate through interventions such as: education, restorative practices, community dialogue, and formal processes through institutional offices (e.g., review, investigation, resolution).

***Not every incident will be a violation of college policy or law, however all reported incidents will be reviewed for an appropriate response.***

To read more about the Bias Incident Response Team, go to: [otis.edu/birt](http://otis.edu/birt)

To report incidents of bias/discrimination, go to the following incident reporting site here: [otis.edu/incident-reports](http://otis.edu/incident-reports).

## **BRINGING GUESTS OR CHILDREN/DEPENDENTS TO CLASS/CAMPUS ACTIVITIES**

All degree-seeking students engaged in undergraduate and graduate programs must get advance permission from their instructor before bringing a guest to class. Children/dependents (under the age of 18) should not be brought into offices, classrooms, and other instructional and student support areas on a regular basis. On occasion, extenuating circumstances may arise when students, in their role as parents/guardians, must bring their children/dependents with them to campus. On such occasions, with the instructor's advance permission, children/dependents may be brought into the classroom, but they must remain under the direct supervision of the parent/guardian and shall not be permitted to disrupt the learning environment. Students must avoid bringing children/dependents to classrooms/studios on days of exams/presentations. Parents/guardians failing to supervise their children/dependents sufficiently may be asked to remove the children/dependents from campus grounds. Students as parents/guardians are responsible for the behavior of their children/dependents on campus and are subject to disciplinary sanctions according to the Otis College Code of Conduct for any disruptive or destructive behavior by their children/dependents. Parents/guardians are responsible and liable for any and all injuries or damages sustained to or by their child/dependent while on the College campus, unless caused by the sole negligence of the College, its officers, agents, or employees.

## **CAMPUS ACCESS**

Otis College of Art and Design is an independent College, and its facilities, buildings, properties, and grounds (hereafter "campus") are private property. Access to the College campus, including the Goldsmith Campus and all off-site locations, is permitted only with Otis' consent, which may be withdrawn at any time for any reason. Please refer to the Otis College of Art and Design website for more details on the general Campus Access and Trespass Policy at [otis.edu/campus-safety/campus-access-policy](http://otis.edu/campus-safety/campus-access-policy).

## **STUDENT ACCESS TO FACILITIES—GOLDSMITH CAMPUS**

In order to meet program needs and accommodate work schedules, degree students may access the Goldsmith Campus facilities 24 hours a day, commencing with the first day of classes and ending on the last scheduled day of class/critique, except during holiday periods. Facilities access is subject to the guidelines and limitations below. Any person who fails to comply with these policies will forfeit the right to 24-hour access and will not be permitted on campus from 10:00pm to 7:00 a.m. Any student intending to access campus after 11:00 p.m. will need to swipe their student

identification card at key entry points that are restricted by access control readers including the parking garage and all exterior pedestrian gates. Certain buildings and locations are also restricted by access control readers. Students with guest will need to obtain a guest pass from the Campus Safety & Security office located in the first floor of Academic building. To register a guest, the student and guest must present to the security officer the following: (a) a valid Otis College ID card, (b) first and last names, (c) anticipated work location(s), and (d) signature in the sign-in book. The student must accompany their guest at all times.

The Wood Shop and the Metal Shop are unavailable to students outside the hours posted for each shop. For safety reasons, students are not allowed to use personal power tools outside the shop areas. All currently enrolled students will be given After-Hours access to designated computer labs in Ahmanson and Galef via their Student ID access card. After-Hours lab availability will be posted for each building with a schedule on the Labs and Shops Dashboard and is typically outside of instruction hours. Students using the labs after-hours are responsible for monitoring access to the respective lab and may not permit access to anyone that does not have a valid student ID. The computer lab doors are to remain locked and may not be propped-open or otherwise left ajar during after-hours use. Students will be permitted to leave and return the labs after-hours using their valid Student ID access card.

In the event of an emergency, the red phones located on each floor provide direct access to the security guard and may also be used to call 9-1-1. Emergency blue phones are located on the perimeter of the campus and can be used to contact Campus Security.

### **CARE TEAM (CAMPUS ASSESSMENT, RESPONSE, EVALUATION TEAM)**

Otis College has a behavioral intervention team, known as the CARE Team. The CARE Team identifies, addresses, and assists students who are at risk due to behavioral, psychological, or physical health reasons. A student's academic progress may also be at risk due to the layers of issues they may be facing, and the case management team addresses/suggests appropriate academic intervention efforts with the guidance of Academic Affairs, while also focusing on additional factors that may be influencing a student's overall college experience. Anyone can report a student of concern to the CARE Team by completing a reporting form, found here: [otis.edu/incident-reports](http://otis.edu/incident-reports).

### **CHALKING**

No chalking is allowed of any kind anywhere on the Otis College campus grounds. Additionally, no individual or groups external to the College are allowed to chalk.

### **COMPUTERS AND ELECTRONIC DEVICES IN THE CLASSROOM**

The use of computers and electronic devices in the classroom can greatly enhance teaching and empower student learning. However, there are circumstances under which the use of such devices may interfere with teaching and learning. Faculty may, at their discretion, restrict the use of computers and electronic devices in their classrooms except in the case of students whose accommodation for a documented disability includes the use of an assistive device. Restrictions include requesting that students power down their devices, stow them away, or turn them in for the duration of the class session.

### **COMPUTER NETWORK AND INTERNET ACCESS**

The computer network is the property of the College and may be used only for legitimate College purposes. A user expressly waives any right of privacy in anything he or she creates, stores, sends, or receives using the College's computer equipment or Internet access. A user consents to allow College personnel access to and review of all materials created, stored, sent, or received by the user through any College network or Internet connection. The College has the right to monitor and log any and all aspects of its computer system including, but not limited to, Internet sites visited by users, e-mail traffic, chat and newsgroups, file downloads, and all communications sent and received by users. The College has the right to utilize software that makes it possible to identify and block access to Internet activities that limit computer and network resources.

### **COPYRIGHT INFRINGEMENT**

The downloading, possession, distribution, or copying of a copyrighted work—for example, a document, photograph, piece of music, or video—is an infringement of copyright unless the person downloading is properly authorized to do so by the copyright owner. Without proper authorization from the copyright owner, these activities are prohibited. All computer equipment, software, and facilities used by students and employees are proprietary to Otis College of Art and Design. Otis College reserves the right to withdraw any of the facilities privileges provided by the College if the College considers that a student's or employee's use of them is in any way unacceptable.

### **DEMONSTRATIONS/PEACEFUL PROTESTS**

All currently enrolled students, undergraduate and graduate, have a right to demonstrate on College premises. The College reserves the right to limit, disallow or disband a demonstration which incites immediate, violent action or represents a violent action or actions that threaten or endanger the campus community, or if for any reason of time, place, or manner of behavior, the demonstration materially disrupts class work or other College business, involves substantial disorder, or invades the rights of others.

While the rights of students under the First Amendment to the Constitution, as applied by California law, will always be protected, demonstrations are generally subject to the following limits:

- Demonstrators entering campus buildings for the purpose of conducting orderly and peaceful demonstrations may not enter or occupy rooms or offices; obstruct entry, exit, or restrict the free movement of persons; block hallways, doorways, stairs or exits of college facilities; materially interrupt or interfere with college business functions; or remain in buildings after close of normal hours of operation.
- For safety and security reasons, demonstrators are not allowed to enter residence halls; private offices; spaces where classes or private meetings are being held or immediately scheduled to be held; libraries; facilities or areas containing valuable or sensitive materials, collections, equipment, records protected by law or by existing College policy such as educational records, student-related or personnel-related records, or financial records; security, utilities, or other facilities or services vital to the business functions of the College.
- Demonstrators shall not engage in activities that are illegal, which violate the rights of others, or that harm or threaten to harm a person or property. Further, any demonstration that violates College policy may be discontinued, either at the direction of the administrator (or their designee) of the College department administratively responsible for the space in which the demonstration is occurring, or at the direction of Otis College Campus Safety and Security team. Blocking entry to or free exit from buildings, impeding or obstructing the free movement of others, engaging in harassing behavior, or inciting immediate, violent action that represents a violent action or actions that threaten or endanger the campus community, to the campus community is prohibited under the Code of Student Conduct.

### Counter Demonstrations

A protest, demonstration, or event on campus may invite another form of protest. When these occasions arise, all student members of the College community have a right to expression consistent with these guidelines. In the interest of community safety and protection of rights, the College may designate a separate protest area for counter protestors. As with demonstrations, counter-demonstrations must not infringe upon the rights of others to engage in peaceful assembly, orderly protest, free exchange of ideas, or interfere with the rights of others to make use of campus facilities or attend College functions. This includes, but is not limited to, not damaging, defacing, marking, altering, or interfering with signs, tables or exhibits, or other items posted or displayed by others.

### Ensuring a Productive Demonstration

To help make sure that all participants stay safe, students, student groups, and student organizations planning to host demonstrations or rallies are strongly encouraged to follow these guidelines:

1. Reserve any outdoor space or indoor space using the reservation platform. Students must meet with the Director of Student Activities in order to complete this step and submit an official reservation.
2. Meet with Campus Safety and Security early in the planning process. This allows any potential safety issues to be addressed and for organizers to create safety and security procedures. At times, Campus Safety and Security officers may be present at a demonstration, protest, or event to ensure the safety of all participants and provide a more immediate response in the event of an emergency.
3. Representatives of the organization sponsoring a demonstration should meet with the Director of Student Activities or other authorized Student Affairs staff to discuss and develop necessary safety and security and crowd management procedures, to ensure that expectations, rights and responsibilities are mutually understood, and to provide the Director of Student Activities or other Student Affairs staff with sufficient information to evaluate the crowd management and safety and security plans regarding the demonstrations
4. When a campus demonstration is scheduled, organizers can expect the College personnel present (typically staff from Student Affairs and or Campus Safety and Security) to help ensure that organizers' rights are protected and the college's regular and essential operations and activities continue. Such regular and essential operations and activities include, but are not limited to, classes, meetings, and the standard operation of college offices and facilities. As the college is concerned about the entire community and visitors, particular attention will be paid to managing crowds, maintaining access to buildings, sidewalks, streets, etc., and personal safety for all.
5. Organizers are strongly encouraged to inform attendees of the Code of Conduct and consequences for failure to adhere to its expectations. To support overall demonstration coordination and safety for participants, organizers should have at least one representative present throughout the demonstration. Be aware that some participants may have physical challenges that require assistance. Disability Services can provide advice on accommodating participants with disabilities or mobility challenges, and can assist in connecting students to appropriate resources.

**NOTE: The Otis College campus is private property, and individuals who do not have specific College business are not permitted on campus and will be escorted off the premises.**

## **DISABILITIES / AMERICANS WITH DISABILITIES ACT**

Otis College complies with the Americans with Disabilities Act, Section 504 of the Rehabilitation Act, the ADA, and state and local regulations regarding students and applicants with disabilities. Pursuant to these laws, no qualified individual with a disability shall unlawfully be denied access to or participation in any services, programs, or activities of Otis College of Art and Design. In carrying out this policy, the College recognizes that disabilities include mobility, sensory, health, psychological, and learning disabilities, and will provide reasonable accommodations to qualified individuals with disabilities to the extent that it is readily achievable to do so. The College is unable, however, to make accommodations that are unduly burdensome or that fundamentally alter the nature of the service, program, or activity.

Owl Care Online Portal has an accommodation section where students can register with Disability Services and request accommodations for the semester. Disability Services will verify documentation (or advise students as to the proper documentation needed). After verification, a "notification letter" for all relevant faculty will be generated for students to download to give to their faculty. No faculty member can provide accommodations without an official written notification from Disability Services. Retroactive accommodations are not provided. All discussions will remain private.

Students with questions about disabilities, accommodations or verification should contact Disabilities Services (DS) at (310) 846-2554 or by e-mail at [ds@otis.edu](mailto:ds@otis.edu) before accommodations are needed.

## **DUE PROCESS PROCEDURE**

In the event a student has an issue or concern that is not otherwise addressed or provided for in this publication or on the Otis College website, the student may inform the Dean of Student Affairs or designee of the issue or concern. Otis College's subsequent determination and resolution of the issue or concern shall be final.

## **EMERGENCY LOAN**

Emergency loans are available to students during the first four weeks of the semester to assist students in purchasing supplies, books, and other items needed to be successful at Otis College. The maximum loan amount is \$300. In special circumstances, The One Stop will approve an emergency loan after the first four weeks of the term or in an amount greater than \$300. To qualify for a loan, a student must place in writing how they intend to repay the loan, whether through working, work-study, financial aid refund, and so on. Loans are due and payable by the end of the term in which the loan was approved. All outstanding balances on a student's account must be paid before a student is eligible to register for classes. Please see One Stop, located on the 2nd floor of Ahmanson Hall or go to your Student Dashboard at [my.otis.edu](http://my.otis.edu) to locate the emergency loan application.

## **EQUIPMENT USE AND CHECK-OUT**

Currently enrolled students, with a valid Otis College ID, and a completed Checkout Agreement Form may borrow equipment from any of the designated labs and shops Checkout Centers during open hours. Students are automatically assigned an account in the equipment checkout system when they register each semester. The Checkout Agreement outlines the terms and conditions of the transaction as well as the students' responsibility while using the equipment. Students are accountable for all fees, repair, and replacement costs attributed to equipment associated with their Otis College ID. Students must complete a safety seminar to use shop facility equipment and be registered with Technical Support Services. Safety programs will be given at the beginning of each term and periodically throughout the year.

## **FEED-A-NEED FOOD ASSISTANCE PROGRAM**

If a student is experiencing temporary food insecurity (i.e. can't afford to eat and/or do not have access to food within a given period of time), students may apply to the Feed-A-Need program. This program provides students with up to 14 free meals a semester, which can be used within the semester a student has been approved to receive free meals. To qualify for this program, a student must:

- Be a full-time enrollment in a BFA or MFA program;
- Be able to demonstrate need i.e. disclosing on the Feed-A-Need application the current situation and why the student temporarily does not have access to food.
- Complete an in-person interview with the Dean of Student Affairs or Assistant Dean of Student Affairs.

The Application is located on the Student Dashboard at [my.otis.edu](http://my.otis.edu). Applications are processed within 48 hours. If a student is approved, meals will be placed on the student's One Card, and meals can be used at Elaine's Dining Hall only as a meal during meal hours.

## **FIELD TRIPS**

Field trips which include off-campus tours of galleries and working studios, and other College-related off-campus activities, are part of the educational experience at Otis College. Students participating in field trips are expected to adhere to the same standards of behavior as published in The Hoot and in the Travel Study Behavior Code of Conduct. Any violation of the regulations or local, state, or federal laws may result in disciplinary action or sanctions by the College. Students, who choose to travel to the site of a field trip early or remain at the site after the planned activity is



completed, or who willfully separate from the group, do so at their own risk. Students are responsible for carrying their own personal medication while on a field trip.

### **FILMING, PHOTOGRAPHY, AND RECORDING DEVICES ON CAMPUS**

Filming, photography and recording will be permitted on the Otis College campus and other leased sites provided that such activity does not interfere with the educational, operational, and normal program functions of the College and does not pose a security or safety risk. Requests for filming, photography, and other recording devices on campus may require approval via submission of completed Exhibition and Facility Usage Contract forms.

### **EXTERNAL-USE FILMING OR PHOTOGRAPHY**

External-use filming or photography for commercial or noncommercial purposes by private and commercial entities not affiliated with Otis College and for which Otis College will not own the copyright to the work created, requires a filed proposal to be approved by the Vice President of Information Technology and Operations oversight, with all relevant fees made payable to Otis College of Art and Design.

### **INTERNAL-USE FILMING OR PHOTOGRAPHY**

Internal-use filming or photography contracted by a Otis College personnel or department for non-commercial purposes for which Otis College owns artistic or creative control may be subject to oversight by Facilities Management unless done without interrupting normal business operations, does not require any special campus services (i.e., security, production set up, facilities assistance, etc.), and does not violate applicable fire and life safety codes.

### **INCIDENTAL, NONCOMMERCIAL FILMING, PHOTOGRAPHY, AND OTHER RECORDING DEVICES**

No permit is required for the incidental filming or photography by Otis College faculty, staff, and students creating work to be used for non-commercial, educational, or administrative purposes provided such incidental filming, photography or recording can be done without interrupting campus programs, classes, activities, or normal business operations, does not require any special campus services (i.e., security, production set up, facilities assistance, etc.), and does not violate applicable fire and life safety codes.

In addition, no permit is required for the incidental, unobtrusive filming, photography or recording by visitors or tourists to Otis College as long as such filming, photography or recording is not used for commercial purposes at any time without the express written permission of the Vice President of Information Technology and Operations. The use of recording devices without the express consent of those being recorded is prohibited.

### **STRICTLY PROHIBITED FILMING, PHOTOGRAPHY, AND RECORDING**

All filming, photography and recording within Otis College parking structures are prohibited. In addition, all photography, video, and audio recording will not be allowed in any of the following established private areas at any time:

Bathrooms, shower areas, locker and changing rooms—areas where a reasonable person might change clothing, including private offices; Rooms used for medical, physical, or mental therapy or treatment; and entrances, exits, lobbies, and hallways to on-campus counseling centers; during the course of meetings with College administration, unless permission is granted.

Notwithstanding the aforementioned, the College reserves the right to prohibit any filming, photography, or recording on its premises or at any leased property, for any or no reason.

If filming, photography, and/or recording is related to an ADA accommodation, students should contact the Assistant Dean of Student Affairs at (310) 846-2554. Employees seeking ADA accommodations should contact Human Resources at (310) 845-2597 or [humanresources@otis.edu](mailto:humanresources@otis.edu).

### **FLAG POLICY**

The Otis College of Art and Design Flag Pole is the culmination of an initiative of the Otis Veterans Association. This initiative was actualized due to the support of the College and the Ahmanson Foundation. The Otis Veterans Association continues to maintain the American flag flown on the pole. This flag pole is outfitted to hold one flag. The flag is illuminated so that it can be displayed at night.

This policy was developed to assure clarity in management of the flagpole, located outside the Galef Building which flies the United States flag. It is the policy of Otis College of Art and Design that the flagpole outside the Galef Building is the only official flagpole and is to be the only flagpole on the Goldsmith Campus. It is for the purpose of flying the colors of the United States. No other flag is to be flown from this flagpole. The display of the United States flag will be in accord with federal law and College policy, and with proclamations by the President of the United States, the Governor of California, and the President of the College.



### Lowering of the Flag to Half-staff

The United States flag will be flown on this flag pole year-round and will be lowered to half-staff to recognize and honor important occurrences. The lowering of the flag to half-staff is done, traditionally, when the entire nation is in mourning. These periods of mourning are proclaimed either by the President of the United States, for national remembrance, or the Governor of the State of California, for local remembrance, in the event of a death of a member or former member of the federal, state government or judiciary.

The process of lowering/removing the flag is facilitated by the Office of Safety and Security.

### Request for Use of Flag Pole

Students who wish to use the flag pole for other purposes must complete a formal request using the College's Exhibition and Facilities Use Contract. Please contact Campus Safety and Security at [campussafety@otis.edu](mailto:campussafety@otis.edu) or at 310-665-6965 if you have any questions about this policy.

## **FOOD PANTRY**

Otis College has an open access food pantry and students who are enrolled have the ability to use their ID Card to access the Food Pantry at any time for any reason, no questions asked. This is open to any student, with no application requirements. Otis College solicits donations every semester from faculty, staff, students and community members throughout the academic year. To learn more about the Food Pantry please visit our Basic Needs webpage.

## **FREEDOM OF SPEECH AND EXPRESSION**

The College supports every individual's right to freedom of expression consistent with the forum (area of campus) in which the expression is made. The College also recognizes the importance of fostering a culture of tolerance and civility that is a cornerstone for the accomplishment of its educational goals. Within the classroom, visual and/or oral demonstrations, depictions, or conduct that may be offensive to an individual will not be restricted when there is a legitimate pedagogical context, such as material having an appropriate connection to course subject matter. Similarly, campus discourse on topics of political, artistic, or social issues that are conducted consistent with the nature of the forum and reasonable institutional limitations that are clear and unambiguous will be supported.

Expression that is severe, persistent, and objectively offensive, or directed toward an individual based upon that individual's protected status (e.g., sex/gender, race, ethnicity, national origin, disability or age), is not a protected form of speech or expression and can form the basis of a violation of Otis College policies, especially when coupled with prohibited behaviors. Other limitations on free speech include endangering someone or threatening them, inciting violence, using "fighting words" directed at an individual or group that directly provoke violence, defamation, obscenity, and expression that has a discriminatory effect such that it limits or denies someone's educational or employment access, benefits, and/or opportunities.

## **FREEDOM WALL – PROPER USE GUIDELINES**

The Freedom Wall at Otis College of Art and Design is a "continuous" outdoor creative space where students can express themselves and/or visually share ideas, text, and images. Use of The Freedom Wall is a privilege afforded to students with the expectation that its use will foster a community of respectful engagement. The Freedom Wall is overseen by the Students' Union which seeks to provide a safe place for student expression while maintaining a respectful and inclusive environment for the College community.

### **Proper Use Guidelines**

1. The Freedom Wall is for every student's temporary use—it is not "owned" by any person or group. Work can be added and removed from The Freedom Wall at any time, within its clearly marked borders.
2. All work can be removed, covered, altered, or reused by other students; makers forfeit ownership of their work when contributing to The Freedom Wall.
3. All users of The Freedom Wall must adhere to the Core Values and Behavioral Expectations outlined in the Code of Student Conduct; misconduct such as but not limited to hate speech, defamation, discriminatory harassment, threats, bullying, or intimidation counter Otis College's core values, and are prohibited.
4. Objects attached to The Freedom Wall can protrude from its surface a maximum of 6" and cannot pose threat or cause injury to passersby. All objects should not weigh more than 10 lbs. All relief and/or attached objects must be safely secured to The Freedom Wall.
5. Materials emitting noxious or hazardous fumes, gasses, or vapors during application are not permitted; materials that remain toxic or volatile upon drying/curing/setting are not permitted; all creations should become materially stable and inert within periods normally associated with common water- or solvent-based media (1-6 hours).
6. If painting or using wet media, you must use provided tarps to cover the drain—All storm water drains to the Ocean.

The college reserves the right at any time without justification or cause to remove artwork from The Freedom Wall.

## **GAMBLING**

Students are expected to abide by the federal laws and the laws of California prohibiting illegal gambling, including online gaming. Gambling for money or other things of value on campus or at College-sponsored activities is prohibited except as permitted by law. Such prohibited activity includes, but is not limited to betting on, wagering on, or selling pools on any College event; possessing on one's person or premises (e.g., room, residence unit, car) any card, book, or other device for registering bets; knowingly permitting the use of one's premises or one's phone or other electronic communications device for illegal gambling; knowingly receiving or delivering a letter, package, or parcel related to illegal gambling; offering, soliciting, or accepting a bribe to influence the outcome of an event; and involvement in bookmaking or wagering pools.

## **STUDENT COMPLAINT DISCLOSURE AND PROCEDURES**

On October 29, 2010 the United State Department of Education issued a Final Regulations on Program Integrity Issues [75 FR 66831] that includes regulations at 34 CFR §600.9 requiring that educational institutions not created by the state be "established by name as an educational institution by a State through a charter, statute, constitutional provision or other action . . ." and be "authorized to operate educational programs beyond secondary level, including programs leading to a degree or certificate." California's independent, non-profit, WSCUC accredited colleges and universities are authorized within the meaning of 34 CFS §600.9 et seq for the following reason:

1. The California Master Plan for Higher Education specifically recognizes that California's independent institutions of higher education "share goals designed to provide education opportunity and success to the broadest possible range of [California's] citizens" with the state's public segments (California Education Code § 66010.2).
2. The Legislature "recognizes the role of independent, regionally accredited postsecondary education in California postsecondary education," and that "statewide planning, policy coordination, and review of postsecondary education shall include attention to the contributions of the independent institutions in meeting the state's goals of access, quality, educational equity, economic development, and student aid" (California Education Code §66014.5(a)).
3. The Legislature in adopting the Private Postsecondary Education Act chose to exempt institutions that are "accredited by the Accrediting Commission for Senior Colleges and Universities, Western Association of Schools and Colleges, or the Accrediting Commission for Community and Junior Colleges, Western Association of Schools and Colleges" from the Act (California Education Code, Title 3, Division 10, Part 59, Chapter 8).
4. All of the institutions covered by the WSCUC exemption to the California Private Postsecondary Education Act of 2009 have had to meet strict standards regarding classroom instruction quality, adequate facilities, and financial stability. These institutions are eligible to participate in California's student aid program known as the Cal Grant Program, and subject to audit by the California Student Aid Commission.
5. California's longstanding "Supervision of Trustees and Fundraisers for Charitable Purposes Act" [Cal. Gov't Code § 12598] provides public means to submit complaints regarding non-profit colleges and universities that abuse their status under the Internal Revenue Code of 1986 (23 U.S.C. §501(c)(3)), and grants to the California Attorney General broad powers to undertake law enforcement investigations and legal actions to protect the public interest.

Under existing law, the Attorney General maintains oversight of nonprofit colleges and universities to assure compliance with their stated public purpose. Accordingly, final authority rests with the Attorney General, who can review any complaint to assure that a student's complaint was subjected to a fair process consistent with procedures established by the nonprofit college or university. A complaint is an expression of dissatisfaction about a situation that the person making the complaint wants to see rectified. The Student Complaint Procedure is intended to resolve students' complaints related to College policies, programs, and services. The goal of the procedure is to allow students to exercise their due process rights with a simple and easily understood process.

Any Otis College student, or person acting on a student's behalf, may express or file a complaint. All Otis College faculty and staff will refrain from any reprisal or threat of reprisal against any student registering a complaint.

The Student Complaint Procedure consists of two parts: making internal complaints (within Otis College) and making external complaints (to agencies outside of Otis College). When making an internal complaint regarding the handling of student education records, academic or behavioral conduct, harassment, sexual harassment, or grade appeals, the student complainant should consult The Hoot for specific procedures.

## **INTERNAL COMPLAINT PROCEDURE**

### *Step 1: Informal Complaint*

Students should first attempt to resolve concerns or complaints informally. To make an informal complaint, the student expresses his or her

concerns or complaints to the faculty or staff member most directly involved. A student may make an informal complaint verbally or in writing. Students may request that the person's supervisor be involved in this informal resolution process. Any student needing advice on how to begin an informal complaint should consult the Dean or Associate Dean of Student Affairs.

### *Step 2: Formal Complaint*

If the student is not satisfied with the conclusions of the informal process, the student may make a formal complaint. Such complaints are made with an expectation that the College will formally investigate and provide a written summary of findings and action steps, if any. Students are normally required to go through the informal process before initiating the formal process.

To make a formal complaint, the student, or person acting on the student's behalf, submits the complaint using the online Student Complaint Form, available at [otiscollege.formstack.com/forms/student\\_complaint](http://otiscollege.formstack.com/forms/student_complaint). Using the form helps to ensure that full information is provided and makes it easier for the College to respond to the student's concerns. However, students can also use their own format for writing their complaint and then e-mail ([studentaffairs@otis.edu](mailto:studentaffairs@otis.edu)), mail, or deliver (Ahmanson Hall, 2nd floor) it to the Office of Student Affairs, Ahmanson 206.

Otis College will refer the nature of the complaint to the appropriate office or administrators that has oversight and conduct an investigation into the complaint, including interviews with relevant persons, a record review, or other efforts that are necessary to form an accurate and factual basis for the resolution of the complaint. Once the investigation is concluded, Otis College will prepare a brief written report that summarizes the complaint and a finding (either "founded," meaning a violation has occurred, or "unfounded," meaning the complaint is without merit). The written report will normally be provided to the student complainant and any relevant persons within 20 business days.

### **EXTERNAL COMPLAINT PROCEDURE**

If the student believes that his or her complaint warrants further attention and is related to the College's compliance with academic program quality and accrediting standards, the student is directed to contact the WASC Senior College and University Commission (WSCUC) at [wascsenior.org/comments](http://wascsenior.org/comments). WSCUC is the primary academic accrediting body for Otis College of Art and Design. Complaints that a student believes warrant further consideration after exhausting the reviews of Otis College and WSCUC may be submitted to the Bureau for Private Postsecondary Education for review of a complaint.

The student may file a complaint with the Bureau of Private Postsecondary Education ("Bureau") using the Bureau's complaint form. The Bureau may review and, as appropriate, act on the complaint, or may refer the complaint to an appropriate state agency or entity for resolution (e.g. to WSCUC, ACPE, California Student Aid Commission, Attorney General's office, various state licensing bodies) or request reconsideration by Otis College of Art and Design. The Bureau retains the responsibility to determine whether a referred complaint remains pending or is resolved.

### **The bureau may be contacted at:**

P.O. Box 980818  
West Sacramento, CA 95798-0818  
Phone: (916) 431-6959 or (888) 370-7589  
FAX: (916) 263-1895  
Email: [bppe@dca.ca.gov](mailto:bppe@dca.ca.gov) [bppe.ca.gov](http://bppe.ca.gov)

If the student believes that his or her complaint warrants further attention and is related to the handling of the student's education records, a complaint may be filed with the Family Policy Compliance Office, US Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-4605.

Most complaints made to media outlets or public figures, including members of the California legislature, Congress, the Governor, or individual trustees of Otis College of Art and Design are referred to the College President's Office.

Nothing in this disclosure limits any right that you may have to seek civil or criminal legal action to resolve your complaints.

Otis College of Art and Design has provided this disclosure to you in compliance with the requirements of the Higher Education Act of 1965, as amended, as regulated in CFR 34, Sections 600.9 (b) (3) and 668.43(b). If anything in this disclosure is out of date, please notify the Vice President of Campus Life at:

9045 Lincoln Blvd.  
Los Angeles, CA 90045  
310-665-6961

## GENDER INCLUSIVE RESTROOMS

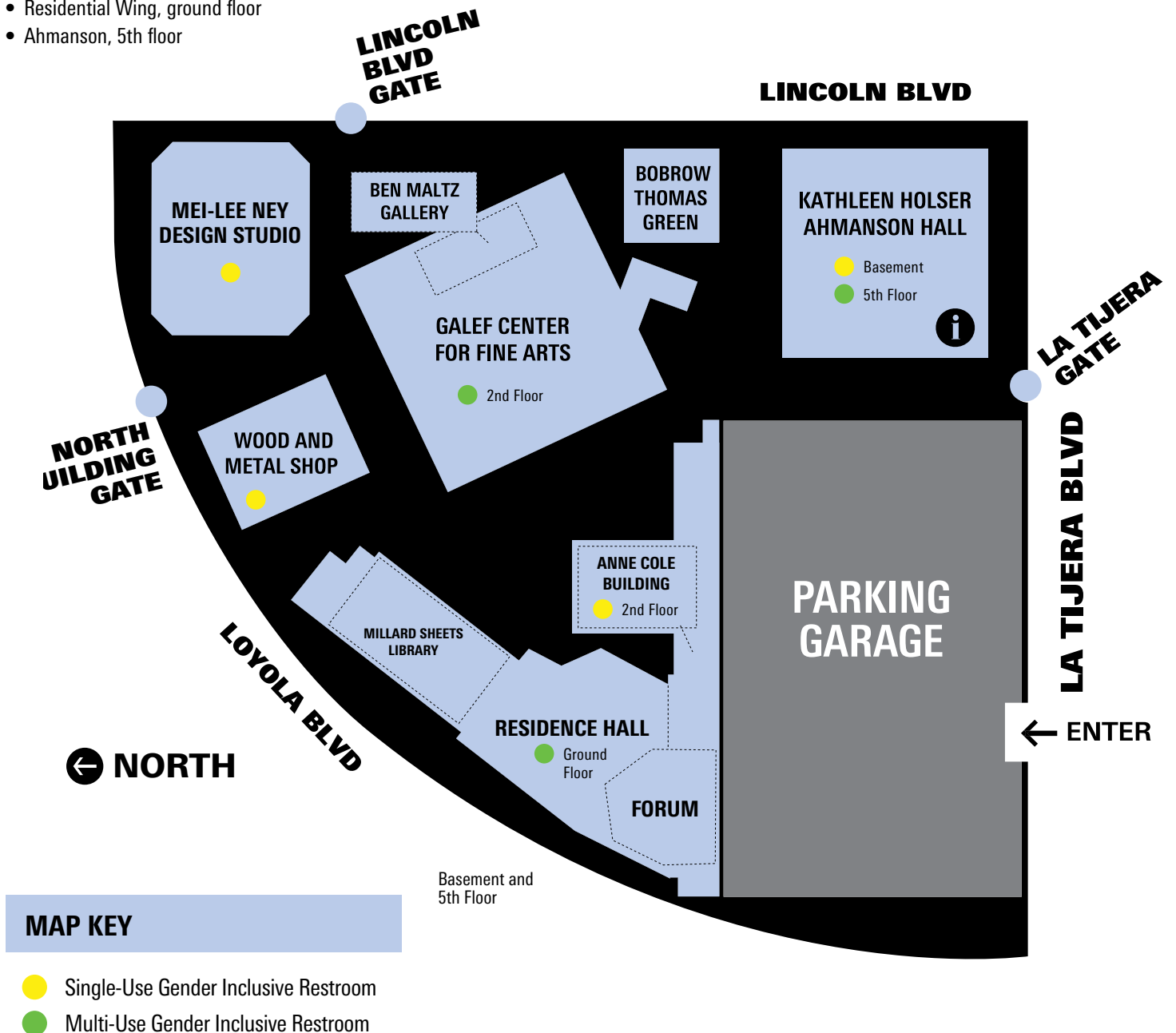
Otis College has a total of eight gender inclusive restrooms, five single-use, and three multi-use restrooms located across campus. All-gender restrooms within any organization simply allows individuals to be able to use the restroom they choose with a decreased level of anxiety or fear of being "policed" or harassed for their gender identity and expression. As a college campus that embraces diversity and inclusion in all forms, it is imperative we work together as a community to make changes and decisions that will only enhance our campus climate. For clarity, "Multi-use" restrooms are those with several stalls with locks that multiple people can use simultaneously, regardless of gender. Here is the list of the current officially- designated, all-gender restrooms across campus:

### Five Single-Use All-Gender Restrooms:

- Ahmanson, basement
- Anne Cole Building, 2nd floor
- Wood and Metal Shop
- North Building (2)

### Three Multi-Use All-Gender Restrooms:

- Galef, 2nd floor
- Residential Wing, ground floor
- Ahmanson, 5th floor



## **GUEST SPEAKERS ON CAMPUS**

It is the policy of the campus to foster a spirit of free inquiry and to encourage the timely discussion of the broad range of issues that concern our community, provided that the views expressed are stated openly and are subject to critical evaluation. Within our prevailing standards of decency and honesty, this policy will be construed to mean that within the context of the College and consistent with the institutional mission and values, controversial topics may be raised for intelligent discussion on the campus. Guest speakers do not represent the ideas, opinions, or political/ideological positions of Otis College. Restraints on free inquiry should be held to that minimum which is consistent with preserving a community in which change is accomplished by peaceful democratic means, even if it involves robust debate. Students, either as individuals or as members of recognized student organizations, who act in violation of the provisions of this rule will be subject to Conduct procedures and actions as outlined in the Code of Student Conduct.

### STUDENT ORGANIZATION RESPONSIBILITIES

A registered student organization, after consulting with and obtaining prior approval of its advisor, may invite guest speakers to the campus to address meetings, subject to the following provisions:

- Sponsorship must be by a registered student organization.
- Proper arrangements for the use of College facilities must be made, consistent with institutional policy.
- It must be clear that the student organization, not the College, is extending the invitation and that any views the speaker may express are his or her own and not those of the College.
- The student organization must take whatever steps are necessary to insure that the meeting is conducted in an orderly manner. This may necessitate consultation with Campus Safety and Security and/or hiring of outside Security.
- The student organization must provide means for critical evaluation of the speaker's view, which must include, at a minimum, an open question period following the speaker's presentation.
- The student organization must comply with any and all conditions for the orderly and scholarly conduct of the meeting.

### GUEST SPEAKER RESPONSIBILITIES

A speaker invited by a student organization must not advocate action or urge the audience to take action which is illegal under the laws of the United States, California or which is prohibited by the rules of the College or the Code of Student Conduct. It is the responsibility of the student organization to inform speakers in writing of this prohibition.

## **HAZING**

All acts of hazing as defined by this policy, by any individual student or sanctioned or promoted by any College registered student club or organization and any of its members or alumni are prohibited. Students are entitled to be treated with consideration and respect, and no individual may perform an act that is likely to cause physical or psychological harm to any other person within the College community. Accordingly, any such behavior is expressly forbidden when related to the admission, initiation, pledging, joining, or any other group-affiliation activity.

Any student or organization found to be involved in any hazing activity will face conduct action and may be subjected to suspension or expulsion from the College. A violation of this policy may exist irrespective of any alleged voluntary or consensual participation in the activity by the person(s) being abused.

The law of California makes it a criminal offense for anyone to participate in hazing. Otis College policy is based upon the proposition that students are entitled to be treated with consideration and respect. Otis College regulations on hazing are synonymous with state law as follows (Calif. Penal Code §245.6):

1. It shall be unlawful to engage in hazing, as defined in this section.
2. "Hazing" means any method of preinitiation or initiation into a student organization or student body, whether or not the organization or body is officially recognized by an educational institution, which is likely to cause serious bodily injury to any former, current, or prospective student of any school, community College, College, university, or other educational institution in this state. The term hazing does not include customary athletic events or school sanctioned events.
3. A violation of this section that does not result in serious bodily injury is a misdemeanor, punishable by a fine of not less than one hundred dollars (\$100), nor more than five thousand dollars (\$5,000), or imprisonment in the county jail for not more than one year, or both.
4. Any person who personally engages in hazing that results in death or serious bodily injury as defined in paragraph (4) of subdivision (f) of Section 243 of the Penal Code, is guilty of either a misdemeanor or a felony, and shall be punished by imprisonment in county jail not exceeding one year, or by imprisonment in the state prison.
5. The person against whom the hazing is directed may commence a civil action for injury or damages. The action may be brought against any participants in the hazing, or any organization to which the student is seeking membership whose agents, directors, trustees, managers, or officers authorized, requested, commanded, participated in, or ratified the hazing.
6. Prosecution under this section shall not prohibit prosecution under any other provision of law.

## **IDENTIFICATION CARDS/ONE CARD**

All students are required to obtain an Otis College Identification (ID) Card, available through the Student Engagement and Leadership Office and Campus Safety and Security. Otis College ID Cards remain valid with current enrollment. ID Cards are used for campus access, purchase food in Elaine's and the Café, pay for laundry, buy supplies in the campus art supply store, check out library materials, tools, and equipment, and to establish a student's identity as a currently enrolled student. Students are encouraged to treat the ID Card as an important document and to take care not to lose it. Students are required, upon the request of any Otis College faculty/instructor, staff, administrator, administrator, or security guard, to show their ID Card. Under no circumstances should students allow their card to be used by any other person. Lost or stolen ID Cards should be reported to the Office Campus Safety and Security. Replacement costs for lost cards is \$25.00

## **IMMUNIZATIONS**

The immunizations listed below are required for all newly enrolled students. All forms must be submitted to the Student Health and Wellness Center **before the first day of classes**.

- MMR (Measles, Mumps, Rubella) and TB screening/test.
- MCV4 (meningitis vaccine) is required for all students planning on living in the Residence Hall or Otis College affiliated apartments. More info is available on SHWC website, <http://www.otis.edu/student-health-wellness-center>.
- The COVID-19 vaccine will be required of all students, starting Fall 2021. Students may apply for a medical or religious/philosophical exemption. Information about the vaccine and exemptions can be found on our site, <https://www.otis.edu/student-health-wellness-center/incoming-students>.

## **INFECTIOUS DISEASE POLICY**

Violation of College requirements or public health orders in place to reduce the risk of spreading infectious disease or failing to follow any applicable federal, state, and/or local public health orders. Examples include:

- Failing to follow College policies, procedures, and any other requirements in place to help reduce the risk of contracting or spreading infectious diseases.
  - » For example: not isolating and/or not notifying the College if you are symptomatic or have tested positive for COVID-19.
  - » Not abiding by required mask policy on campus, etc.
- Failing to comply with any additional or more specific actions required by a campus department, unit, or location, to limit the spread of infectious disease, while participating in a program or activity, utilizing a service or benefit, or using College facilities.
  - » For example not abiding by Residence Hall Handbook policies and/or signage related to minimizing the spread of infectious disease in the residence halls.
- Failing to comply with any directions given by an employee or public health official, including those related to quarantine or isolation requirements, expectations, or guidelines. These directions can be communicated in any form—verbally, in email, through College announcements, and so forth.
  - » For example going to class, work, or visiting someone's residence when a person has been instructed to quarantine or isolate due to exposure, symptoms or test results.
- If multiple public health orders or campus requirements apply, or in the event of conflict between or among them, students are required to follow the most restrictive requirement.

## **INTELLECTUAL PROPERTY POLICY**

Otis College recognizes that students, faculty, employees, contractors, administrators, and the College itself often create or contribute to innovative thought, design, and invention. Accordingly, the College has adopted an Intellectual Property Policy to equitably address these matters, thereby providing further motivation for creative expression. In general, the policy provides that those who create independently of the College reap the entire fruits of their labor, while those who create with the support of the College share the benefits of their creations with the College on a fair and just basis. Please refer to the College's Policy on Intellectual Property Ownership for more detail.

### **I. Preamble**

The creation of copyrightable and patentable works is one of the ways the College fulfills its mission of contributing to the advancement of knowledge and education. The College encourages the creation of original works as well as the free expression and exchange of ideas. This Policy is intended to embody the spirit of academic tradition, which provides intellectual property ownership to faculty and students for their scholarly and aesthetic copyrighted works, innovative invention, and design, and is otherwise consistent with the United States copyright and patent laws, which provide the College ownership of its employment-related works.

### **II. Purpose and Scope**

This statement sets forth the College's Policy on copyright and patent ownership for works and inventions produced at, by, or through the College. This Policy applies to College employees (including faculty), students, and other persons or entities using College facilities or resources or acting under contract with the College for commissioned works.

### III. Definitions

For purposes of this Policy, the following definitions shall apply:

- a. Copyrights: Copyrights are the intangible property rights granted by Federal statute for an original work fixed in a tangible form of expression. Copyrights provide the owner(s) with the following exclusive rights in a work: to reproduce, to prepare derivative works, to distribute by sale or otherwise, to perform publicly, and to display publicly.
- b. Independent Effort: Independent Effort means creation, inquiry, investigation, design, and engineering to advance knowledge, the arts, or invention where the specific choice, content, course, and direction of the effort is determined without direct assignment or supervision by the College.
- c. Intellectual Property: Intellectual Property means Copyrights and Patents.
- d. License: A license is a contract in which an owner of Intellectual Property rights grants to another permission to exercise one or more of those rights.
- e. Originator(s): An originator is a person who invents or produces a work by his or her own innovation, intellectual labor, and creativity. When there is more than one originator, the ownership of each originator's contribution shall be considered separately pursuant to this Policy.
- f. Patent: A patent is a right granted by the federal government to exclude others from making, using, or selling the invention or design claimed in a patent deed for a specified period of time.
- g. Royalties: Royalties are payments made to an owner of Intellectual Property rights for the privilege of exercising one or more of those rights.
- h. Sponsor: A sponsor is a person, organization, or agency that provides funding, equipment, or other support for the College to carry out a specified project pursuant to a written agreement. Sponsors include federal, state, local, and other governmental entities, as well as private industry, educational institutions, and private foundations.
- i. College Facilities: College Facilities are buildings, equipment, and other facilities under the control of the College.
- j. College Funds: College Funds are funds, regardless of source, that are administered under the control, responsibility, or authority of the College.
- k. College Resources: College Resources are College Funds and Facilities.
- l. Work: Any copyrightable expression including, without limitation, literary work (written lectures are included); musical work, including any accompanying words; dramatic work, including any accompanying music; pantomimes and choreographic work; pictorial, graphic, and sculptural work; motion pictures and other audiovisual work; sound recordings; collections and anthologies; digital artwork (still or animated); and computer software, as well as any patentable invention or design.

### IV. Intellectual Property Ownership by Category of Work

- a. Scholarly/Aesthetic Work: A Scholarly/Aesthetic Work is a work originated by a faculty member, student, or employee of the College not within the course and scope of employment and education, resulting from efforts independent of College Resources. Ownership of rights to Scholarly/Aesthetic Works shall reside with the originator, unless they are also sponsored works or contracted facilities works.
- b. Personal Work: A Personal Work is a work that originates outside the course and scope of College employment and education and without the use of College Resources. Ownership of rights to Personal Works shall reside with the originator.
- c. Student Work: A Student Work is a work produced by a registered student without the use of College Funds (other than Student Financial Aid), which is produced outside any College employment, and is not a sponsored, contracted facilities, or commissioned work. Ownership of rights to Student Works shall reside with the originator.
- d. Sponsored Work: A Sponsored Work is a Work first produced by or through the College in the performance of a written agreement between the College and a sponsor. Ownership of rights to Sponsored Works shall be with the College.
- e. Commissioned Work: A Commissioned Work is a work produced for College purposes by individuals not employed by the College or by College employees outside the scope of their regular College employment. When the College commissions for the production of a copy right work, it shall be a work-for-hire and title shall reside with the College. In all commissioned work, ownership shall be specified in a written agreement.
- f. Contracted Facilities Work: A Contracted Facilities Work is a work produced by non-College personnel or College personnel acting outside the course and scope of their employment, using designated College facilities pursuant to a written agreement. Ownership of rights to Contracted Facilities Work shall be governed by the agreement permitting use of the specified College facilities. Depending on the nature of the facility, and the nature and extent of the use, the agreement may specify that ownership of resulting Intellectual Property rights rests with the College, or the College may simply be paid a fee for the use of the facility.
- g. Institutional Work: Except as otherwise provided in this Policy, the College shall own all Intellectual Property rights to works made by College employees (including faculty) and students in the course and scope of their employment and education, and shall own all rights to works made with the use of College resources.
- h. Rights Acquired by Assignment or Will: The College may acquire rights to Intellectual Property by assignment or will pursuant to the



terms of a written agreement or testament. The terms of such agreement or testament should be consistent with this Policy and other College policies governing such acquisitions.

- i. Ownership of Joint Works: Ownership of Joint Works shall be determined by separately assessing the category of work of each originator pursuant to Section IV above. Rights between joint owners shall be determined pursuant to patent or copyright law, as applicable.

#### V. **Agreement and Notification**

- a. Prior to any use of a College facility by non-College personnel or by College personnel outside of College employment and education, a signed agreement shall be required that specifies the disposition of Intellectual Property rights. College employees using College facilities for work outside of College employment are responsible for bringing this to the College's attention so that an appropriate agreement for use can be negotiated.
- b. Those participating in sponsored projects must have an agreement on file with the College that acknowledges the following: (a) individual and joint responsibility to produce and deliver Sponsored Works to the sponsor, as required by the terms of the sponsored project agreement and/or to the College when so requested, and (b) that ownership of Sponsored Works shall vest in the College.

#### VI. **Licensing and Royalties**

The College may assign or license its Intellectual Property rights to others. Net royalties or income received from such transactions may be shared with the originator(s) of such Works as follows:

- Net proceeds received by the College,
- Less: Patenting/Copyrighting and related costs. Sharing of net remaining proceeds:
- 33 1/3 percent to the originator(s) for personal use and 66 2/3 percent to the College.

#### VI. **Copyright Responsibilities and Administration**

For works subject to this Policy, the College Administration is authorized to do as follows:

- a. Issue guidelines, implementing procedures, and supplementary policies consistent with this Policy. These may include directives regarding licensure, disposition of royalty income, and other rights related to Intellectual Property.
- b. Apply for patents, register copyrights, and, pursuant to written agreements, acquire and accept Intellectual Property rights from third parties and sell, assign, or grant licenses in the name of the College for any Intellectual Property rights.

### **LIBRARY POLICIES**

Circulation privileges are available to current Otis College faculty, staff and students enrolled in full time degree programs. Certificate Students within Extension may be granted check-out privileges, but must first check eligibility with their department. To obtain privileges, Patrons must bring their Otis College ID card and complete a Library Usage Agreement. Patrons are required to present a valid Otis College ID card when requesting all library transactions. For convenience, some transactions can take place online. From the Library catalog home page, patrons are able to view account status, place holds on materials and renew eligible library materials. Specific policies regarding circulation, overdue fines and lost or damaged materials, library usage, library sanctions for conduct violations etc. are available on the Library website. In addition, although circulation privileges will not be granted to them, the Library welcomes visitors interested in serious art studies. Access is granted to visitors during specially arranged hours only.

### **LOCKERS**

Lockers are available on a first-come, first-served basis, and are assigned by Technical Support Services (TSS). Instructions are posted at the Tool Crib (Ahmanson 701) at the start of the term. Lockers are the only official storage areas for student artwork and materials. Lockers are to be kept locked at all times. Otis College is not liable for material left in lockers or other parts of the building. Students are responsible for the condition of their lockers and will be charged for any necessary repairs. Lockers must be cleared out by the end of the second week after the last day of class of the spring term. Any lockers occupied after that time will have the lock removed and the contents disposed of. For additional information, please refer to the locker policy, issued to each student upon assignment of a locker.

### **LOST AND FOUND**

The Campus Safety and Security Office is the Lost and Found site. If you find an item that may have been lost, take it to the Safety and Security Office. To increase your chances of having lost items returned, write your name and phone number in your books and notebooks, use laundry-proof marking pens for clothing and bags, and inscribe items such as cameras using an electric engraver, which can be borrowed from the Tool Crib.

### **MAIL**

Commuter Students may not use the Otis College address as a mailing address unless permission has been given by the Dean of Student Affairs or designee and the Director of Purchasing. Residential students will be assigned a mailbox at the time of move-in into the residence hall. Residents must follow all mail policies associated with residential mailboxes as outlined in their Hallway Handbook. Any mail policies and procedures at our



affiliated residential housing locations (i.e. Park West) must be followed and are overseen by the third party property management. Residence Life and Housing will communicate those policies, procedures, and mailbox assignments and will refer students to appropriate staff within those affiliated housing locations for any questions or issues/concerns.

## **NONMOTORIZED VEHICLES**

The use of skateboards, hover-boards, bicycles, in-line skates, and any other nonmotorized transportation shall be allowed only as a means of transportation on public sidewalks and streets immediately adjacent to College property. Skateboards, bicycles, in-line skates, and other nonmotorized vehicles are not permitted for use inside any Otis College facility or building, on the College grounds, or in the parking structure. Bicycles must be placed on the bike racks outside. Violators will be subject to appropriate disciplinary action.

## **OFFICIAL NOTICES**

College e-mail is the College's primary means of communication with students. Students are responsible for all communication delivered to their College e-mail address. Methods for official notice at Otis College are text messaging, Otis College e-mail, postal mail, departmental mailboxes, and bulletin boards.

## **PREGNANT AND PARENTING STUDENTS**

Otis College supports pregnant and parenting students so that they may stay in school and complete their education, and thereby build better lives for themselves and their children. It is illegal under Title IX for schools to exclude pregnant students (or students who have been pregnant) from participating in any part of an educational program, including co-curricular activities. Otis College is committed to full participation by pregnant, nursing and parenting students. In response to notification of need, the College may implement special instructional programs or classes for pregnant students. Participation is completely voluntary on the part of the student, and any programs and classes offered will be comparable to those offered to other students with regard to the range of academic, co-curricular, and enrichment opportunities.

The College treats pregnant students in the same way that any similarly situated student is treated. Thus, any special services provided to students who have temporary medical conditions are also provided to pregnant students. Likewise, a student who is pregnant or has given birth will not be required to submit medical certification for school participation unless such certification is also required for all other students with physical or emotional conditions requiring the attention of a physician.

Otis College will excuse a student's absences because of pregnancy or childbirth for as long as the student's doctor deems the absences medically necessary. When a student returns to the College, she will be allowed to return to the same academic and co-curricular status as before her medical leave began.

The Lactation Room is a temporary private room for nursing mothers. It is for use by faculty, staff and students only. Any student needing to use the Lactation Room should work with the Title IX Coordinator, Dr. Carol D. Branch to facilitate access. The Lactation Room is located in Ahmanson 100C.

Questions regarding this policy and its implementation should be directed to Carol D. Branch, Ph.D., the College's Title IX Coordinator at [cbranch@otis.edu](mailto:cbranch@otis.edu) or (310) 846-2554.

## **PREFERRED NAME AND PRONOUN POLICY**

Otis College of Art and Design is committed to fostering an inclusive campus that values self-expression and respect for the variety of communities it serves. The College recognizes that many students, faculty and staff choose to use a preferred first name rather than a legal name whenever a legal name is not absolutely necessary, limited by technology, or required by law.

At Otis College, students may request a preferred first name and preferred pronouns. The link to update your preferred first name and pronouns can be found on The Dashboard - [my.otis.edu](http://my.otis.edu). Otis College reserves the right to remove or deny the preferred first name if used inappropriately. This includes, but is not limited to, names using foul or inappropriate language, names submitted to avoid a legal obligation, and names used to create misrepresentation. Each individual may request one preferred first name change during each twelve-month period.

Additional information about initiating this process as well as limitations to preferred first name use can be found at <https://www.otis.edu/registration-records/preferred-name-policy>.

## ***GENDER PRONOUNS***

Otis College of Art and Design is committed to fostering an inclusive campus that values self-expression and respect for the variety of communities it serves. The College recognizes each community member's gender pronouns, which may be the pronoun or set of pronouns that an individual

would like others to use when talking to or about them.

The link to update your pronouns can be found on The Dashboard - [my.otis.edu](https://my.otis.edu). Please note that this will allow us to update your pronoun in your student record. It will NOT allow the College to update your pronouns in the Nest. Click [here](#) for instructions on how to update your pronouns on the Nest.

For additional information regarding the Otis College Pronoun Policy, go to <https://www.otis.edu/registration-records/pronoun-policy>

It is a firm expectation that Otis community members recognize and use an individual's pronouns and preferred first names when that information has been provided to them. Pronouns and preferred first names should be used whenever speaking with, or referring to, any member of the Otis College community who has indicated such a preference.

Mistakes may happen, and in those situations, we encourage individuals to apologize, and rephrase what they were saying or asking. However, intentionally using incorrect pronouns to refer to someone, or refusing to acknowledge an individual's pronouns or name, may constitute a violation of the College's Non Discrimination Policy. Referring to people using the wrong pronouns, especially on purpose, is disrespectful and can lead to feelings of alienation, exclusion, and overall dysphoria, and community members should not hesitate to report such behavior using the College's Bias Incident Report Form. For additional information, go to <https://www.otis.edu/registration-records/pronoun-policy>

## **ON-CAMPUS PARKING**

Vehicles parked on College grounds must display a permit at all times. Vehicles without a valid Otis College parking permit will be cited and/or towed by Campus Safety. Parking permits are available by submitting an online form located at [my.otis.edu](https://my.otis.edu) under Campus Safety or directly at this link: [https://otiscollege.formstack.com/forms/park\\_registration](https://otiscollege.formstack.com/forms/park_registration). Full- or part-time students are expected to follow all posted signs and placards, and park in designated spaces only. Tickets will be issued to individuals parked in more than one space, in a reserved space, or in areas assigned for visitors, disabled persons, or carpool parking. All vehicles parked in Visitor Parking must display a valid visitor permit, available in the Security Office. All parking violations carry a minimum fine of \$25. Student fines will be posted to student accounts. Some violations also carry additional fines assessed by the city and/or county government. Unpaid fines are considered holds on a student's account and will prevent the student from registering for classes and/or completing other College business. The parking structure is secured from 11pm to 7am and may only be accessed with a valid Otis College ID card.

Otis College of Art and Design provides parking for faculty, employees, students, vendors, and visitors. Available parking spaces are filled on a first-come, first-serve basis each day. This policy is not a guarantee that a parking space will be provided or available at all times.

Loitering in the parking area after normal day or evening classes and/or special activities is prohibited. Students must be aware that Otis College does not carry any responsibility with respect to any losses to student vehicles from fire, theft, vandalism, or from any other causes, while parking on campus. Otis College reserves the right, after a reasonable attempt is made to contact the owner(s), or notice has been posted, to remove illegally parked or abandoned vehicle or any vehicle parked in such a way as to constitute a serious hazard to other vehicles or pedestrian traffic or to the movement and operation of emergency equipment. Otis College shall not be liable for any damage to any vehicle which occurs during the removal or impoundment.

## **PERSONAL APPLIANCES**

Students are prohibited from bringing personal appliances and personal electronics, including but not limited to coffee makers and teapots, microwaves, refrigerators, hot plates, and televisions to their campus studios. Such items will be removed and held by Campus Security for pick-up.

## **POSTING POLICY**

The College supports the freedom to publicize activities and distribute materials by internal or external entities relating to functions both on- and off-campus that benefit the College community and are consistent with the College's values.

## **GENERAL POSTING**

Approval must be obtained prior to making use of campus facilities for the sale, promotion, posting or distribution of any type of material. All material must have a responsible sponsor stated directly on each piece and adhere to all policies that apply. All printed materials posted or distributed on campus by students and guests must meet the approval of the Director of Student Engagement and Leadership. Printed materials include flyers, posters, banners, announcements and advertisements. Bring one sample to the Director of Student Engagement and Leadership for stamped approval and make copies from that sample. Allow 24 hours turnaround time for approval.

## **ADDITIONAL APPROVALS**

The Director of Student Engagement and Leadership (or designee) must approve all promotional material for any and all activities before being posted. Career Services must also approve announcements advertising employment opportunities for Otis' students.

Academic and Administrative office posters do not need the approval of the Director of Student Engagement and Leadership but should be marked with department and date, (i.e., Financial Aid Office, December 10, 2018. Do not remove until December 31, 2018). The promoting group must obtain permission of the appropriate department to post on bulletin boards in Academic/Administrative areas for non-departmental ads.

## **LITERATURE DISTRIBUTION**

Literature distribution must be supervised by a student member of the sponsoring registered organization. Nonstudents may not distribute literature on campus without specific approval of the Director of Student Engagement and Leadership or the Dean of Student Affairs. Each sponsoring organization will be held responsible for the conduct of the distribution activity, including the behavior of any nonstudent participant. For a complete guide to posting on campus, you should contact the Director of Student Engagement and Leadership directly. Failure to adhere to this policy may result in losing the privilege to distribute or post printed materials on campus for a period of time to be specified by the Director of Student Engagement and Leadership.

## **RELIGIOUS ACCOMMODATIONS POLICY**

Otis College of Art and Design respects the religious beliefs of all members of the community, affirms their rights to observe significant religious holy days, and will make reasonable accommodations, upon request, for such observances. If one's religious observance is in conflict with the academic experience, the student should inform their instructor(s) of the dates of religious holy days by the second week of any term. It is the student's responsibility to discuss reasonable accommodations with their instructor(s).

### **Types of instances / absences that the policy supports:**

- Class absence - excused absence from a scheduled academic class / classes due to a religious conflict that falls on the same day as the class itself. Missing a class due to travel associated with a particular holiday does not constitute an excused absence and faculty do not have to consider such requests for accommodations.
- Missed exam/critique – excused absence from an exam or critique scheduled on a date / time in conflict with a religious holy day. Reasonable accommodations can be made to take an exam earlier or later than the date / time in conflict, or to find an alternative date/time to critique the student's work. If instructors require a make-up exam, they retain the right to determine the content of the exam, the conditions of its administration, with considerations given to equitable treatment. Missing an exam or critique due to travel associated with a particular holiday does not constitute an excused absence and faculty do not have to consider such requests for accommodations.
- Deadline conflict – reasonable accommodations for academic work that is due on a date / time in conflict with a religious holy day. In such cases work can be submitted earlier or later than the date in conflict. Missing a deadline due to travel associated with a particular holiday does not constitute an excused absence and faculty do not have to consider such requests for accommodations.

### **Process and Expectations**

**Students** requesting absence from class, excuse from an exam/critique, or accommodations with an academic deadline, should notify the faculty member(s) in writing (by email) as soon as the conflict is identified. Out of respect for the academic process, students should notify faculty no later than two weeks into the academic term.

**Faculty** members will, upon receiving the request for a religious accommodation, submit the request to the Chair of their department and the Provost, and meet with the student to discuss reasonable accommodations. Faculty and Chairs may contact the Provost's office for guidance.

**Absences due to religious holidays or holy days will be excused. Students who are absent for religious observance are responsible for staying current with coursework, exams, projects and other academic requirements, and must submit missed work by the accommodations deadline agreed upon with the faculty member.**

### **Steps / Tips for working with your professors:**

1. Make contact with your instructor(s) well in advance, ideally at the beginning of the academic term. Review the course syllabus and identify dates in potential conflict with your religious observance.
2. Speak with your instructor(s) about and submit in writing (email) the dates(s) and time(s) you plan to absent. This should be done no later than two weeks into the academic term
3. Be prepared to discuss the personal, social, or cultural relevance of your request to be excused for religious observance.
4. Discuss if, realistically, you need to be absent for all or part of the class.
5. Present potential alternatives if you're planning to be absent during a critical class session.
6. Discuss how you plan to obtain missed info or materials due to your absence. Absence from class does not necessarily excuse you from any

information shared during the missed class or other class expectations.

## **Appeals**

If a student feels that a reasonable accommodation is being denied, the student should discuss the issue with their department Chair. If after speaking with the department Chair, the student feels that reasonable accommodation is being denied, the student should discuss the issue with the Provost ([provost@otis.edu](mailto:provost@otis.edu)) who will serve as the final authority. Student can seek advice or guidance at any point by speaking with the Dean of Student Affairs or email [studentaffairs@otis.edu](mailto:studentaffairs@otis.edu).

## **RELATIONSHIPS BETWEEN FACULTY/STAFF AND STUDENTS**

Otis College of Art and Design prohibits all faculty and staff members, including graduate teaching assistants, and others involved in teaching activities, from engaging in or pursuing dating, sexual, or intimate relationships with students, including consensual relationships.

Faculty and staff members are in a position of trust and power with respect to a student's educational activities. Relationships with students can jeopardize the effective functioning of the College's mission by the appearance of unfairness in the exercise of professional judgment. This includes, but is not limited to, those students whom faculty or staff currently, or may in the future, instruct, mentor, evaluate, supervise, advise, or exercise other forms of professional responsibilities towards, such as allocating resources, selecting students for scholarships and awards, and providing recommendations or references.

The purpose of this policy is to create and maintain a professional learning and work environment that is free from unlawful discrimination, harassment, and exploitation. This policy recognizes that there is often an inherent inequity in dating, sexual, or intimate relationships between faculty/staff and students. Such relationships often result in perceptions of favoritism, bias, or discrimination that undermine academic achievements or decisions affecting students. The College has a policy against discrimination and harassment including, without limitation, sexual harassment. Dating, sexual, or intimate relationships between faculty/staff and students may result in claims of sexual harassment and questions about the voluntariness of the relationship. Please refer to College policies on Harassment, Sexual Harassment, and Non-Retaliation for more details.

## **RIGHT TO BE INFORMED**

Otis College faculty, staff, and students as integral members of the academic community, all have the right of free access to information on policies and procedures involving campus security, the reporting of criminal action and other emergencies, and the enforcement authority of security personnel. Otis College has the corresponding responsibility to publish or in other ways make known descriptions of programs regarding campus security and crime prevention as well as statistics on the occurrence of specific crimes. Notification of the annual security report is made by the College's Chief Safety and Security Officer, and the full report is posted on the College website each October at [www.otis.edu/annual-crime-report](http://www.otis.edu/annual-crime-report). Hardcopies are available from the security office.

## **ROOF ACCESS POLICY**

Otis College specifically prohibits employees (with the exception safety, security, and operations personnel) and students from being on the roofs of all college buildings including but not limited to the Residence Hall. While safety, security, and operations personnel must comply with this policy in the course of normal operations, they are exempt during emergencies and may provide access to authorized personnel and first responders as needed. Contractors requiring roof access will work with the office of operations/facilities and the office of campus safety and security.

## **SALES AND SOLICITATION**

Canvassing or solicitation for funds, sales, or subscriptions is prohibited on campus or in College buildings unless written permission has been granted by the Dean of Student Affairs (or designee) for students. Additionally, outside and for-profit groups are not allowed to sell items or solicit members of the College community on campus without prior approval from the Dean of Student Affairs (or designee). Posters, flyers, and other event advertisements must be approved by the Director of Student Activities prior to posting or distribution. The sale of merchandise, publications, or service on College property, other than by contracted vendors, authorized stores, restaurants, departments or divisions of the College, is likewise prohibited except upon written permission from an Otis College senior administrator (or designee).

## **SHOES ON CAMPUS**

For the safety and wellbeing of the student community, all students must wear shoes at all times on campus property with the exception of a student's residential room.

## **SMOKING ON CAMPUS**

Smoking and/or consuming tobacco (including chewing tobacco) or any other tobacco-related products is prohibited inside all campus buildings, instructional areas (workshops, etc.), gallery and studio spaces, and within the parking structure. For the purposes of this policy, tobacco-related products shall include all those containing either tobacco as an ingredient or any chemical derivatives and byproducts of tobacco (i.e., nicotine).

Tobacco-related products include cartridges for smokeless cigarettes, electronic cigarettes/vapes, hookahs, and portable vaporizers. All outside smoking is restricted to the designated smoking area located on the east side of the Galef building.

### **STUDENT ACTIVITIES FEE**

Otis College's student activities fee is a fee based requirement for all enrolled students. The student activities fee supports the co-curricular activities and services produced by the Office of Student Engagement and Leadership. All fees associated with the student activities fee must be used within the purview of Student Engagement and Leadership and is managed by the Director of Student Engagement and Leadership and Dean of Student Affairs. Any proposed use of student fees that lie outside of student co-curricular programming and services within student activities, cannot be done without full engagement of the student community, namely Campus Activities Board (CAB) and Students' Union (SU).

### **STUDENT BEHAVIORAL EXPECTATIONS**

As members of the Otis community, students are expected to behave responsibly at all times. The College expects and trusts its students to be honest in their studio, classroom, and community endeavors. Students are expected to assist in maintaining an environment that supports effective teaching and learning, and a culture of civility and respect for others. Any behavior that disrupts or interferes with the functioning of a classroom, studio, or College-sponsored off-campus venue may therefore result in students being asked to leave the class. In addition, students may be subject to disciplinary action as per the Code of Student Conduct and/or have their grade lowered in the course.

### **STUDENT EDUCATION RECORDS - FERPA**

The Family and Education Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include the following:

The right of the student to inspect and review their education records within 45 days from the day the College receives a request for access. Students should submit requests to the registrar, dean of student affairs, department chair, or other appropriate official written requests that identify the record(s) they wish to inspect. The College official will make arrangements for access and notify the student of the time and place where the records may be viewed. If the requested records are not maintained by the College official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

The right to request the amendment of education records that the student believes are inaccurate or misleading. Students may ask the College to amend a record that they believe is inaccurate or misleading. They should write the College official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate or misleading. If the College decides not to amend the record as requested by the student, the College will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

The right of consent to disclosures of identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent. One exception that permits disclosure without consent is disclosure to College officials with legitimate educational interests. A College official is a person employed by the College in an administrative, supervisory, academic, research, or support staff position, including a member of law enforcement unit personnel and health staff; a person serving on the Board of Trustees; or a student serving on an official committee or assisting another school official in performing his or her tasks.

A College official has legitimate educational interests if the official needs to review an education record in order to fulfill his or her professional responsibility. The College may disclose certain information, known as directory information, at its discretion without consent. Students may refuse to let the College release any or all of this information. If a student does not want this information released, the student must send written notice annually to the Office of Registration and Records. Forms are available from that office. The College has established the following student information as public or directory information: student name, address, college assigned student email address, telephone number, birth date, major field of study, dates of attendance, degrees and awards received, and the most recent previous educational agency or institution attended. Upon request, the College discloses education records without consent to officials of another school in which a student seeks or intends to enroll.

The right to file a complaint with the U.S. Department of Education concerning alleged failures by the College to comply with the requirements of FERPA.

The Office that administers FERPA is Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-4605

### **STUDENT HEALTH AND WELLNESS CENTER POLICIES**

The Student Health and Wellness Center (SHWC) is available for all currently enrolled students if any medical or counseling need should arise.

When a student is in significant emotional distress or experiencing a crisis, same-day appointments are available. Per Student Health and Wellness Center policy, excuse notes will not be provided for missing class. The SHWC has a strict no show and late cancellation policy. For more information on the SHWC list of policies, fee and requirements as well as student rights and responsibilities as it pertains to the functioning of the Student Health and Wellness Center, please visit <https://www.otis.edu/student-health-wellness-center>.

### **STUDENT HEALTH AND ACCIDENT INSURANCE PROGRAMS**

All students are required to carry health insurance during their time at Otis College. Otis College provides a Student Health insurance Plan (SHIP) that all students are automatically enrolled in. If a student has insurance coverage that meets requirements set forth by the College, they may be eligible to waive out of the SHIP during designated waiver periods. For more information about the Student Health Insurance Program, contact the Student Health and Wellness Center.

All Otis College students are automatically covered by the Student Accident Insurance Program for campus-related activities. In the event of an accident or injury, the student should immediately report the injury to the Student Health and Wellness Center. If students need to seek medical treatment, they must work with the Student Health and Wellness Center to submit an Accident Claim.

### **STUDENT USE OF COLLEGE FACILITIES**

All students planning to install an exhibit or perform an installation of any kind must first obtain an "Exhibition and Facilities Use contract". This must be done by filling out and obtaining the necessary signatures on the Contract, available from each respective department chair. Exhibitions, installations, art projects, or performances within, on, or about any Otis College premises without a valid Exhibition contract with all required signatures will not be permitted. All Otis College Students must abide by state and local fire, building, electrical, and health codes when preparing art piece installations, film shoots, and all other projects. When in doubt, students are encouraged to consult with their instructors or the Environmental health, safety, and security manager.

No student project may obstruct or block any fire exits, escape pathways, fire exit corridors, aisles, doors, or stairwells and staircases. Same applies to any preparatory work attributed to an individual student project. No student project may be suspended from, affixed to, prevent normal function of, or block access to any electrical fixtures. No student project may be installed in front of or inside elevators or inside facility restrooms. No student project may obstruct by virtue of its installation the normal functions of all receptionist areas, information desks, and security stations. Fire extinguishers, heat and smoke detectors, pull stations, sprinkler heads and pipes, automatic door closers, evacuation signs, exit signs, smoke-free building signs, and emergency lights are all considered "life safety devices." Tampering with, vandalizing, or misuse of any of these devices constitutes a very serious offense under California law.

### **STUDENT WORK**

All artwork, projects, and other work (including digital work) done by any student while studying at the College or during any official College activity off-campus, are created for educational purposes. The College reserves the right to retain any student work for exhibition or publication, and each student grants to the College such rights to all student work and photographs. When the College has no further need of the student's work, it will be returned to the student if so requested in advance. Although the College will take caution in the care and handling of the student's work, the student releases the College from any liability for the loss, theft, or damage of any student work in its possession or control.

### **UNCLAIMED STUDENT WORK**

The College will dispose of any unclaimed materials or work left by students who have graduated, withdrawn, been dismissed, departed for summer vacation, or otherwise left the College. Any work blocking a fire exit, left in a hallway, or other non-storage area, or in any way interfering with the normal activities of the College will be removed without notice. The College will assume no liability for the loss, theft, or damage of any student work at any time. Liberal Arts and Sciences (LAS) assignments must be picked up from the LAS office by the end of semester following the semester in which the work was completed.

### **SUSTAINABILITY**

The College demonstrates its commitment to sustainability throughout its facilities. Ahmanson Hall was retrofitted from a former IBM research facility, while the North Building was retrofitted from a former bank. The Galef Center was designed according to green principles using low-energy glass and HVAC systems. To reduce waste and conserve energy, Ahmanson Hall employs a highly efficient cooling tower heat exchanger system; computer-controlled "smart" variable speed heating, ventilating, and air conditioning (HVAC), thermostats, and elevators; and new water bottle filling stations. Across campus gray water is used for the sprinklers, nonemergency lighting is sensor-controlled, hand dryers reduce paper waste, energy-efficient ceramic kilns are fired during low peak hours, and lighting with ballast and fluorescent tubes all save energy and resources. In addition, the Café offers eco-friendly packaging and discounts for bringing your own cups, while College publications use Forest Stewardship Council (FSC) recycled paper and printing methods.



One of the most important ways that students can contribute to Otis College' sustainability initiatives is by separating trash into the proper receptacles on campus, taking care not to mix the different types. Excess materials and supplies can be donated to the campus Resource Exchange (located behind the ground floor wood/metal shop in the parking garage). Students can also trade for needed materials and supplies that may be in stock throughout the year, and on our Annual UpCycle Day, held on the second Wednesday of each fall. Students are also encouraged to carpool, bike or take public transportation to and from campus. More info about Otis College' sustainability issues is available at <http://www.otis.edu/sustainability>.

### **VETERANS**

As a recognized institution of higher learning, Otis College welcomes veterans and the dependents of 100% service-connected, disabled, or deceased veterans who qualify under the provisions of the United States public laws pertaining to their education. Otis College is a participant in the Yellow Ribbon Program. Veterans must be accepted into a degree program to be eligible for Veterans Administration benefits. For more information on the services, programs and opportunities for Veterans, please visit our Veterans information site at <http://www.otis.edu/veterans>.

### **VISITING A CLASS**

Students on occasion and with permission from the faculty of record may invite a visitor to a class in which they are enrolled (all Otis College student classroom behavior is subject to the Code of Student Conduct as outlined in The Hoot; please refer to the Bringing Guests or Children/Dependents to Class policy regarding non-Otis College visitors). If a student enrolled in a course invites and seeks permission to bring a visitor, the student host is responsible for maintaining appropriate behaviors (both her/his own and that of an approved visitor) as outlined in the Code of Student Conduct. It is strongly recommended that students seek permission for classroom visitors at least 3 days in advance of a requested classroom visit.

### **WEAPONS ON CAMPUS**

Possession, use, or distribution of explosives (including fireworks and ammunition), guns (including air, plastic, BB, paintball, facsimile weapons, and pellet guns), or other weapons or dangerous objects such as arrows, axes, machetes, nun chucks, throwing stars, or knives (switchblade or belt buckle) with a blade of longer than two inches, including the storage of any item that falls within the category of a weapon in a vehicle parked on College property, are prohibited from being used as part of art projects, displays, installations, and presentations. Artistic and ceremonial display or possession of a weapon may be permitted by filling out an "Exhibition and Facilities Use contract" found online at [www.otis.edu/exhibition-facilities-use-contracts](http://www.otis.edu/exhibition-facilities-use-contracts).



**TITLE IX  
SEX/GENDER  
DISCRIMINATION**



# TITLE IX: HARASSMENT AND NON-DISCRIMINATION POLICIES

Below are the College's policies as they relate to discrimination, harassment, and retaliation. In this section you will find the following:

1. Discriminatory Harassment Policy
2. Sexual Harassment and Non-Discrimination policy
3. Title IX Sexual Misconduct Policy

## DISCRIMINATORY HARASSMENT POLICY

Discriminatory Harassment. Any unwelcome conduct based on actual or perceived status including sex, gender, race, color, age, creed, national or ethnic origin, physical or mental disability, veteran status, pregnancy status, religion, sexual orientation, or other protected status should be reported to campus officials, who will act to remedy and resolve reported incidents. When discriminatory harassment is sufficiently severe, pervasive, or persistent and objectively offensive that it unreasonably interferes with, limits, or denies the ability to participate in or benefit from the College's educational or employment program or activities, sanctions can be imposed for the creation of a hostile environment.

## SEXUAL HARASSMENT AND NON-DISCRIMINATION POLICY

Otis College of Art and Design expects that all members of the community—students, faculty, instructors, staff, guests, and visitors—should be able to pursue their work and education in an environment free from sexual misconduct, violence, harassment, and intimidation. The College does not tolerate sexual misconduct, violence, harassment, or intimidation within the work or academic environment, as defined below.

Any sexual misconduct that unreasonably interferes with an individual's work or academic performance or creates an intimidating, hostile, offensive, or otherwise adverse working or learning environment, can be a violation of this policy. Such examples may include, but are not limited to, the following: sexual harassment, sexual violence, sex or gender-based bullying, hazing, stalking, relationship violence, and failure to provide equal opportunity in admissions, activities, employment, or professional development.

## VIOLATIONS OF THE COLLEGE'S SEXUAL HARASSMENT AND NON-DISCRIMINATION POLICY

Sexual misconduct is a serious offense, and such violations are subject to any combination of conduct sanctions as described in Section 7: Formal Conduct Procedures with individuals found responsible for violation of the sexual harassment and misconduct policy facing a potential sanction of College suspension or College dismissal. Deviations from this range are rare and only made where there are compelling mitigating circumstances. Suspensions, if given, are based on satisfying conditions rather than administered solely for a period of time. Predatory, pattern and/or repeat offenders face dismissal, which may also be imposed for any serious offense whether pattern, predatory or repeat offending is evidenced or not. The other forms of sexual misconduct defined below cover a range of behaviors, and therefore a range of sanctions from warning to dismissal can be applied, depending on the nature and frequency of the misconduct. Definitions of specific College sexual misconduct policy violations are provided below.

### Sexual Harassment:

The Department of Education's Office for Civil Rights (OCR), the Equal Employment Opportunity Commission (EEOC), and the State of California regard sexual harassment, a specific form of discriminatory harassment, as an unlawful discriminatory practice.

Otis College has adopted the following definitions of sexual harassment in order to address the unique environment of an academic community. One definition is required by federal law, and the other by state law. Both apply, and while they overlap, they are not identical.

### California Sexual Harassment Definition:

- a. unwelcome sexual advances, or
- b. requests for sexual favors, or
- c. other verbal, visual, or physical conduct of a sexual nature,
- d. made by someone from in the work or educational setting<sup>1</sup>,
- e. under any of the following conditions:
  - » submission to the conduct is explicitly or implicitly made a term or condition of an individual's employment, academic status, or progress, or
  - » submission to, or rejection of, the conduct by the individual is used as the basis of employment or academic decisions affecting the individual, or
  - » the conduct has the purpose or effect of having a negative impact upon the individual's work or academic performance, or of creating an intimidating, hostile, or offensive work or educational environment, or
  - » submission to, or rejection of, the conduct by the individual is used as the basis for any decision affecting the individual regarding benefits and services, honors, programs, or activities available at or through the educational institution.

### Sexual Violence, defined as:

- a. physical sexual acts<sup>2</sup>,

- b. perpetrated against a person without the person's affirmative consent.

Acts of sexual harassment may be committed by any person upon any other person, regardless of the sex, sexual orientation, and/or gender identity of those involved.

**Title IX Sexual Harassment**, as an umbrella category, includes these specific definitions of sexual harassment, sexual assault, domestic violence, and stalking and is defined as:

Conduct on the basis of sex<sup>3</sup>, or that is sexual in nature, that has the effect of unreasonably interfering with an individual's work or academic performance or creates an intimidating, hostile or offensive working or educational environment. There are two types of sexual harassment defined here:

- **Hostile Environment**: includes situations in which there is unwelcome<sup>4</sup>, harassing conduct that is sufficiently severe, pervasive/persistent, and objectively offensive to alter the conditions of education, from both a subjective (the Complainant) and objective (a reasonable person's) viewpoint. The determination of whether an environment is "hostile" must be based on all the circumstances. These circumstances could include, but are not limited to, the following:
  - » The frequency of the speech or conduct;
  - » The nature and severity of the speech or conduct;
  - » Whether the conduct was physically threatening;
  - » Whether the speech or conduct was humiliating;
  - » The effect of the speech or conduct on the Complainant's mental and/or emotional state;
  - » Whether the speech or conduct was directed at more than one person;
  - » Whether the speech or conduct arose in the context of other discriminatory conduct;
  - » Whether the speech or conduct unreasonably interfered with the alleged individual's educational or work performance; and
  - » Whether a statement is a mere utterance of an epithet which engenders offense in a student or offends by mere discourtesy or rudeness.
- **Quid Pro Quo** sexual harassment exists when there are unwelcome sexual advances, requests for sexual favors or other verbal or physical conduct of a sexual nature where submission to, or rejection of, such conduct results in educational or employment action.
- **Sexual Exploitation**: Taking nonconsensual or abusive sexual advantage of another for one's own advantage or benefit, or to benefit a person other than the one being exploited. Examples of sexual exploitation include, but are not limited to, the following:
  - » Prostituting another student;
  - » The trafficking of another person, defined as the inducement of a person to perform a commercial sex act, or labor or services, through force, fraud, or coercion;
  - » Nonconsensual video or audio recording of sexual activity;
  - » Exceeding the boundaries of explicit consent, such as allowing friends to hide in a closet to be witness to one's consensual sexual activity;
  - » Knowingly making an unwelcome disclosure of (or threatening to disclose) an individual's sexual orientation, gender identity, or gender expression;

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<sup>1</sup>The Department of Housing and Urban Development (HUD) Fair Housing Act requires — when an institution provides student and/or faculty/staff housing and sexual harassment occurs in an institution-owned residence — that the FHA/Title VII definition of sexual harassment will also apply in addition to the Title IX definition (use the definition of discriminatory harassment above, or the CA definition, to comply).

<sup>2</sup>A "physical act" includes both of the following:

a. **Rape:**

- penetration,
- no matter how slight,
- of the vagina or anus,
- with any part or object,
- or oral copulation of a sex organ
- by another person
- without the consent of the victim.

b. **Sexual Battery:**

- the intentional touching of another person's intimate parts without consent, or
- intentionally causing a person to touch the intimate parts of another without consent, or
- using a person's own intimate part to intentionally touch another person's body part without consent.
- <sup>3</sup>Including gender identity, gender expression, sexual orientation, and sex stereotypes.

<sup>4</sup>Unwelcomeness is subjective and determined by the Complainant (except when the Complainant is younger than the age of consent, which is 18 in California). Severity, pervasiveness, and objective offensiveness are evaluated based on the totality of the circumstances from the perspective of a reasonable person in the same or similar circumstances ("in the shoes of the Complainant"), including the context in which the alleged incident occurred and any similar, previous patterns that may be evidenced. This definition is broad enough to potentially encompass forms of sex-based disparate treatment, even if not harassing in nature

- » Knowingly soliciting a minor for sexual activity;
- » Engaging in voyeurism (Peeping Tommerly); and/or
- » Knowingly transmitting a sexually transmitted disease/infection or HIV to another student.

## **TITLE IX SEXUAL MISCONDUCT POLICY**

The College is committed to complying with all requirements as set forth by Title IX of the Education Amendments of 1972 ("Title IX"). As such, discrimination on the basis of sex or gender will not be tolerated in any of College's education programs or activities. Such discrimination includes, but is not limited to, the following: sexual harassment; sexual violence; stalking; relationship violence; and failure to provide equal opportunity in admissions, activities, or employment. Student workers will be covered by this policy, and may also fall under the jurisdiction of Human Resources and Development, which will jointly resolve all complaints with the Dean of Student Affairs.

**Title IX sexual harassment** pertains to only the following three categories of conduct, when they occur on the basis of sex, or a sexual in nature:

1. A College employee explicitly or implicitly conditioning the provision of an aid, benefit, or service of the College on an individual's participation in unwelcome sexual conduct (quid pro quo);
2. Unwelcome conduct on the basis of sex determined by a reasonable person to be so severe, pervasive, and objectively offensive that it effectively denies a person equal access to the College's education programs or activities; or
3. "Sexual assault" as defined in 20 U.S.C. 1092(f)(6)(A)(v), "dating violence" as defined in 34 U.S.C. 12291(a)(10), "domestic violence" as defined in 34 U.S.C. 12291(a)(8), or "stalking" as defined in 34 U.S.C. 12291(a)(30). Definitions of these terms are provided below.

### **Jurisdiction<sup>5</sup>**

This Policy applies to the College's education program and activities<sup>6</sup>, to conduct that takes place on property owned or controlled by the College, and at college-sponsored events. The Respondent must be a member of Otis College's community in order for this Policy to apply.

This Policy is also applicable to the effects of off-campus misconduct that effectively deprives a person of access to Otis College's education program or activities. The College will extend jurisdiction to off-campus and/or to online conduct when the Title IX Coordinator determines that the conduct affects a substantial College interest.

Regardless of where the conduct occurred, the College will address notice/complaints to determine whether the conduct occurred in the context of its employment or education program or activity and/or has continuing effects on campus (including virtual learning and employment environments) or in an off campus sponsored program or activity. A substantial College interest includes:

1. Any action that constitutes a criminal offense as defined by law. This includes, but is not limited to, single or repeat violations of any local, state, or federal law.
2. Any situation in which it is determined that the Respondent poses an immediate threat to the physical health or safety of any student, employee, or other individual.
3. Any situation that significantly impinges upon the rights, property, or achievements of others, significantly breaches the peace, and/or causes social disorder.
4. Any situation that substantially interferes with the educational interests or mission of the College.

If the Respondent is unknown or is not a member of the Otis College community, the Title IX Coordinator, or designee, will assist the Complainant in identifying appropriate institutional and local resources and support options. If criminal conduct is alleged, the College can assist in contacting local or institutional law enforcement if the individual would like to file a police report.

Further, even when the Respondent is not a member of the College's community, supportive measures, remedies, and resources may be provided to the Complainant by contacting the Title IX Coordinator.

In addition, the College may take other actions as appropriate to protect the Complainant against third parties, such as barring individuals from Otis College property and/or events.

All vendors serving the College through third-party contracts are subject to the policies and procedures of their employers and/or to these Policies

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<sup>5</sup>CA Educ. Code, Section 66281.1 requires institutions take reasonable steps to respond to each incident of sexual harassment. The institution shall take reasonable steps to respond to each incident of sexual harassment involving individuals subject to the institution's policies that occur in connection with any educational activity or other program of the institution, as well as incidents that occurred outside of those educational programs or activities, whether they occurred on or off campus, if, based on the allegations, there is any reason to believe that the incident could contribute to a hostile educational environment or otherwise interfere with a student's access to education.

<sup>6</sup>Which includes the Recipient's employees' work environment.

and procedures to which their employer has agreed to be bound by their contracts.

When the Respondent is enrolled in or employed by another institution, the Title IX Coordinator can assist the Complainant in liaising with the appropriate individual at that institution, as it may be possible to pursue action under that institution's policies.

Similarly, the Title IX Coordinator may be able to assist and support a student or employee Complainant who experiences discrimination in an internship, travel study program, or other environment external to the College where sexual harassment or nondiscrimination policies and procedures of the facilitating or host organization may give the Complainant recourse.

You may file a formal complaint at any time by using the online Title IX Reporting Form. You may also file a complaint by email, or in person.

### **Online Harassment and Misconduct**

Otis College policies are written and interpreted broadly to include online manifestations of any of the behaviors prohibited below, when those behaviors occur in or have an effect on the College's education program and activities or when they involve the use of College networks, technology, or equipment.

Although Otis College may not control websites, social media, and other venues through which harassing communications are made, when such communications are reported to the College, it will engage in a variety of means to address and mitigate the effects.

Members of the community are encouraged to be good digital citizens and to refrain from online misconduct, such as feeding anonymous gossip sites; sharing inappropriate content via social media; unwelcome sexual or sex-based messaging; distributing, or threatening to distribute, nude or semi-nude photos or recordings; breaches of privacy; or otherwise using the ease of transmission and/or anonymity of the Internet or other technology to harm another member of the Otis College community.

Any online posting or other electronic communication by students, including cyber-bullying, cyber-stalking, cyber-harassment, etc., occurring completely outside of the College's control (e.g., not on College networks, websites, or between Otis College email accounts) will only be subject to this Policy when such online conduct can be shown to cause a substantial in-program disruption or infringement on the rights of others.

Otherwise, such communications are considered speech protected by the First Amendment. Supportive measures for Complainants will be provided, but legally protected speech cannot be subjected to discipline.

Off-campus harassing speech by employees, whether online or in person, may be regulated by the College only when such speech is made in an employee's official or work-related capacity.

### **Time Limits on Reporting**

There is no time limitation on providing notice/complaints to the Title IX Coordinator. However, if the Respondent is no longer subject to the College's jurisdiction and/or significant time has passed, the ability to investigate, respond, and/or provide remedies may be more limited or impossible.

Acting on notice/complaints significantly impacted by the passage of time (including, but not limited to, the revocation or revision of policy) is at the discretion of the Title IX Coordinator, who may document allegations for future reference, offer supportive measures and/or remedies, and/or engage in informal or formal action, as appropriate.

Note: When notice/complaint is affected by significant time delay, the College will typically apply the policy in place at the time of the alleged misconduct and the procedures in place at the time of notice/complaint. Typically, this Policy is only applied to alleged incidents that occurred after August 14, 2020. For alleged incidents that occurred prior to August 14, 2020, previous versions of this Policy will apply. Those versions are available from the Title IX Coordinator.

## **DEFINITIONS & PROHIBITED CONDUCT**

### **COERCION**

There is a difference between seduction and coercion; coercion is defined as unreasonably pressuring another person for sex. When someone makes clear that they do not want to engage in certain sexual activity, that they want to stop, or that they do not want to go past a certain point of sexual interaction, continued pressure beyond that point can be coercive. Coercing someone into engaging in sexual activity violates this policy in the same way as physically forcing someone into engaging in sexual activity.

### **COMPLAINANT**

Complainant is an individual who is alleged to be the victim of conduct that could constitute sexual harassment.

### CONSENT

"Affirmative consent" means affirmative, conscious, and voluntary agreement to engage in sexual activity. Individuals may perceive and experience the same interaction in different ways. Therefore, it is the responsibility of each person involved in the sexual activity to ensure that they have the affirmative consent of the other or others to engage in the sexual activity. Lack of protest or resistance does not mean consent, nor does silence mean consent. Affirmative consent must be ongoing throughout a sexual activity. If consent is not clearly provided prior to engaging in the activity, consent may be ratified by word or action at some point during the interaction or thereafter, but clear communication from the outset is strongly encouraged. For consent to be valid, there must be a clear expression in words or actions that the other individual consented to that specific sexual conduct. Reasonable reciprocation can be implied consent. For example, if someone kisses you, you can kiss them back (if you want to) without the need to explicitly obtain their consent to being kissed back.

Consent can be withdrawn once given, as long as the withdrawal is reasonably and clearly communicated. If consent is withdrawn, that sexual activity should cease within a reasonably immediate time. Consent to some sexual contact (such as kissing or fondling) cannot be presumed to be consent for other sexual activity (such as intercourse). A current or previous intimate relationship is not sufficient to constitute consent. If an individual expresses conditions on their willingness to consent (e.g., use of a condom) or limitations on the scope of their consent, those conditions and limitations must be respected.

### INCAPCITATION

A person cannot consent if they are unable to understand what is happening or are disoriented, helpless, asleep, or unconscious for any reason, including due to alcohol or other drug consumption.

Incapacitation occurs when someone cannot make rational, reasonable decisions because they lack the capacity to give knowing/informed consent (e.g., to understand the "who, what, when, where, why, and how" of their sexual interaction).

Incapacitation is determined through consideration of all relevant indicators of an individual's state and is not synonymous with intoxication, impairment, blackout, and/or being drunk.

This policy also covers a person whose incapacity results from a temporary or permanent physical or mental health condition, involuntary physical restraint, and/or the consumption of incapacitating substances.

### INCEST

Non-forcible sexual intercourse, between persons who are related to each other, within the degrees wherein marriage is prohibited by California law.

### RESPONDENT

Respondent is an individual who has been reported to be the perpetrator of conduct that could constitute sexual harassment.

### SEXUAL ASSAULT

Any sexual act directed against a Complainant, without their consent, or instances in which the Complainant is incapable of giving consent. Sexual acts include forcible rape, forcible fondling, sexual assault with an object, forcible sodomy, incest, or statutory rape.<sup>7</sup>

### SEXUAL MISCONDUCT

Includes, but is not limited to, sexual harassment, nonconsensual sexual contact, nonconsensual sexual intercourse, and/or sexual exploitation (see "Community Standards Sexual Misconduct Policy" for further information).

## **OTHER SEXUAL ASSAULTS**

### DOMESTIC VIOLENCE

A felony or misdemeanor crime of violence committed by a current or former spouse or intimate partner of the Complainant; by a person with whom the Complainant shares a child in common; by a person who is cohabitating with or has cohabitated with the Complainant as a spouse or intimate partner; by a person similarly situated to a spouse of the Complainant under the domestic or family violence laws of the jurisdiction in which the crime of violence occurred; or by any other person against an adult or youth Complainant who is protected from that person's acts under the domestic or family violence laws of the jurisdiction in which the crime of violence occurred.

### DATING/RELATIONSHIP VIOLENCE



Dating Violence is violence or abuse committed by a person who is or has been in a social relationship of a romantic or intimate nature with another. The existence of such a relationship will be determined based on a consideration of the length of the relationship, the type of relationship, and the frequency of interaction between the persons involved in the relationship. Dating violence includes sexual or physical abuse or the threat of such abuse. Dating violence does not include acts covered under the definition of domestic violence.

### STALKING

Engaging in a course of conduct directed at a specific person that would cause a reasonable person to (1) fear for the person's safety or the safety of others; or (2) suffer substantial emotional distress.

Course of conduct means two or more acts, including, but not limited to, acts in which the stalker directly, indirectly, or through third parties, by any action, method, device, or means follows, monitors, observes, surveils, threatens, or communicates to or about, a person, or interferes with a person's property.

Substantial emotional distress means significant mental suffering or anguish that may, but does not necessarily, require medical or other professional treatment or counseling.

Reasonable person means a reasonable person under similar circumstances and with similar identities to the Complainant.

### **OTHER CIVIL RIGHTS OFFENSES**

In addition to the forms of sexual harassment described above, which are covered by Title IX, Otis College of Art and Design additionally prohibits the following offenses as forms of discrimination that may be within or outside of Title IX when the act is based upon the Complainant's actual or perceived protected characteristic.

### BULLYING

Repeated and/or severe aggressive behavior that is likely to intimidate or intentionally hurt, control, or physically or mentally diminish the Complainant, that is not speech or conduct that is otherwise protected by the First Amendment.

### DISCRIMINATION

Actions that deprive, limit, or deny other members of the community of educational or employment access, benefits, or opportunities, including disparate treatment.

### HARM/ENDANGERMENT

Threatening or causing physical harm; extreme verbal, emotional, or psychological abuse; or other conduct which threatens or endangers the health or safety of any person or damages their property.

### HAZING

Acts likely to cause physical or psychological harm or social ostracism to any person within the Otis community, when related to the admission,

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#### <sup>7</sup>Rape:

- The carnal knowledge of a Complainant (penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person),
- without their consent,
- including instances where they are incapable of giving consent because of age or because of temporary or permanent mental or physical incapacity."

#### Sodomy:

- Oral or anal sexual intercourse with a Complainant,
- forcibly,
- and/or against their will (non-consensually), or
- not forcibly or against their will in instances in which the Complainant is incapable of giving consent because of age or because of temporary or permanent mental or physical incapacity.

#### Sexual Assault with an Object:

- The use of an object or instrument to penetrate,
- however slightly,
- the genital or anal opening of the body of the Complainant,
  1. forcibly, and/or
  2. against their will (non-consensually), or
  3. not forcibly or against their will in instances in which the Complainant is incapable of giving consent because of age or because of temporary or permanent mental or physical incapacity.

#### Fondling:

- The touching of the private body parts of the Complainant (buttocks, groin, breasts),
- for the purpose of sexual gratification,
- forcibly, and/or
- against their will (non-consensually), or not forcibly or against their will in instances in which the Complainant is incapable of giving consent because of age or because of temporary or permanent mental or physical incapacity.

initiation, joining, or any other group-affiliation activity.

### **INTIMIDATION**

Implied threats or acts that cause the Complainant reasonable fear of harm.

Violation of any other Otis College policies may constitute a Civil Rights Offense when a violation is motivated by actual or perceived protected characteristic(s), and the result is a discriminatory limitation or denial of employment or educational access, benefits, or opportunities.

### **NON-TITLE IX CONDUCT**

Behavior that does not meet the definitions in this Title IX Sexual Misconduct Policy may be covered under the College's Sexual Harassment and Non-Discrimination Policy.

Students with questions regarding these policies or potential instances of harassment or sexual misconduct should be brought to any of the following individuals: Title IX Coordinator, Dr. Carol Branch, at [cbranch@otis.edu](mailto:cbranch@otis.edu), or the Dean of Student Affairs or designee, or complete an online "Incident Report" to initiate a complaint process at: [https://cm.maxient.com/reportingform.php?OtisCollege&layout\\_id=2](https://cm.maxient.com/reportingform.php?OtisCollege&layout_id=2).

Reports may be submitted at any time. Students will not be disciplined or discriminated against in any way for sexual harassment inquiries or complaints made in good faith. If allegations of harassment or sexual misconduct are reported but do not meet the Title IX criterion noted above, the College will follow the process as outlined in the Code of Student Conduct. Disciplinary action for violations of this policy can range from verbal or written warnings, to serious sanctions, up to and including dismissal or termination from the College.

The College's Title IX Coordinator will be informed of, and oversee, all complaints of sex discrimination/harassment/misconduct and is responsible for identifying and addressing any patterns or systemic problems that arise during the review of such complaints.

The College will make every effort to successfully complete the grievance process for complaints of sex discrimination within the time frames outlined within the procedures below. The parties will receive periodic status updates on the progress of the Title IX Grievance Process. During the investigation and/or grievance process for complaints of sex discrimination, the College may take a number of interim actions in order to ensure the preservation of the educational experience and the overall College environment of the parties. These actions may include, but are not limited to, the following: imposing a No Contact Order; residence hall room change for one or more involved parties; changes in academic schedules or assignments for one or more parties; and emergency removal. To read more about Title IX of the Education Amendments of 1972, please visit: <https://www2.ed.gov/about/offices/list/ocr/frontpage/faq/sex.html>

### **Retaliation**

Protected activity under this Policy includes reporting alleged misconduct that may implicate this Policy, participating in the grievance process, supporting a Complainant or Respondent, assisting in providing information relevant to an investigation, and/or acting in good faith to oppose conduct that constitutes a violation of this Policy.

Acts of alleged retaliation should be reported immediately to the Title IX Coordinator and will be promptly investigated. The College will take all appropriate and available steps to protect individuals who fear that they may be subjected to retaliation.

Otis College and any member of College community are prohibited from taking or attempting to take materially adverse action by intimidating, threatening, coercing, harassing, or discriminating against any individual for the purpose of interfering with any right or privilege secured by law or policy, or because the individual has made a report or complaint, testified, assisted, or participated or refused to participate in any manner in an investigation, proceeding, or hearing under this Policy and procedure.

Filing a complaint under the Code of Student Conduct could be considered retaliatory if those allegations could be subject to the Title IX grievance process, when the Code of Student Conduct allegations are made for the purpose of interfering with or circumventing any right or privilege provided afforded within the Title IX grievance process that is not provided by Code of Student Conduct. Therefore, the College carefully vets all complaints to ensure this does not happen, and to ensure that complaints are routed to the appropriate process.

The exercise of rights protected under the First Amendment does not constitute retaliation.

Pursuing a Code of Student Conduct violation for making a materially false statement in bad faith in the course of a grievance proceeding under this Policy and procedure does not constitute retaliation, provided that the determination of responsibility, by itself, is not sufficient to conclude that any party has made a materially false statement in bad faith.

## **CONFIDENTIALITY AND REPORTING SEXUAL MISCONDUCT**

College officials, depending on their roles at the College, have varying reporting responsibilities and abilities to maintain confidentiality. In order to make informed choices, one should be aware of confidentiality and mandated reporting requirements when consulting campus resources. The majority of administrators/faculty/staff members are mandated reporters and have been trained on how to report prohibited conduct under this Policy.<sup>8</sup>

However, on campus, some resources may maintain confidentiality, offering options and advice without any obligation to inform an outside agency or individual unless you have requested information to be shared. Other resources exist for you to report crimes and policy violations and these resources will take action when you report victimization to them. Most resources on campus fall in the middle of these two extremes; neither the College nor the law requires them to divulge private information that is shared with them, except in the rare circumstances. The following describes the three reporting options at College:

### **CONFIDENTIAL REPORTING**

If you would like the details of an incident to be kept confidential, you may speak with on-campus counselors, off-campus rape crisis resources, lawyers, or off-campus clergy/chaplains who will maintain confidentiality. Free counseling services within Student Counseling Services are available to help you and can be seen on an emergency basis during normal business hours.

The above-listed individuals will maintain confidentiality when acting under the scope of their licensure, professional ethics, professional credentials, or official designation, except in extreme cases of immediacy of threat or danger or abuse of a minor/elder/individual with a disability, or when required to disclose by law or court order.

### **PRIVATE REPORTING**

You may seek advice from certain resources who are still required to report information to the Title IX Coordinator, while keeping your information as private as possible. Private reporting is not confidential and will still follow all mandated reporting procedures but will do so in a way that protects privacy. These resources include: Resident Advisors (RAs), faculty members, advisors to student organizations, residence life staff, admissions officers, student activities personnel, and many others. If you are unsure of someone's duties and ability to maintain your privacy, ask them before you talk to them. They will be able to tell you and can help you make decisions about who can assist you best. Any non-confidential resource member who receives a report of allegations related to Title IX violations is required to submit a Title IX report to the Title IX Coordinator, in an effort to protect you or other members of the community. If your personally identifiable information is shared, it will be shared with as few people as possible, and all efforts will be made to protect your privacy to the greatest possible extent.

### **FORMALLY REPORTING A TITLE IX COMPLAINT**

Otis College will act on any formal notice/complaint of violation of the, Title IX: Harassment, and Nondiscrimination Policy ("the Policy") that is received by the Title IX Coordinator<sup>9</sup> or any other Official with Authority by applying these procedures, known as the Formal Grievance Process.

You may file a formal complaint at any time by using the form provided at [https://cm.maxient.com/reportingform.php?OtisCollege&layout\\_id=2](https://cm.maxient.com/reportingform.php?OtisCollege&layout_id=2). You may also email the complaint, call the Title IX Coordinator, or make an in-person report with the Title IX Coordinator. The Title IX Coordinator can be reached at 310-846-2554, or [cbranch@otis.edu](mailto:cbranch@otis.edu). Upon receipt of a formal complaint, the Title IX Coordinator will reach out to the Complainant to conduct an initial assessment (see below).

The procedures below apply to all allegations of harassment or discrimination on the basis of an actual or perceived protected characteristic involving students, staff, administrators, or faculty members. A set of technical dismissal requirements within the Title IX regulations may apply as described below, but when a technical dismissal under the Title IX allegations is required, any remaining allegations may proceed using these same grievance procedures, clarifying which Policy provisions above are applicable. Although the effect of the Title IX regulations can be confusing, these grievance procedures apply to all Policy offenses.

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<sup>8</sup>CA Educ. Code, Section 66281.8 requires institutions with on-campus housing to ensure that residential life student and nonstudent staff, or their equivalent, annually receive training on how to handle, in a trauma-informed manner, reports made to them of sexual harassment or sexual violence, and situations in which they are aware of sexual harassment or sexual violence, in student residential facilities.

<sup>9</sup>Anywhere this procedure indicates "Title IX Coordinator," the recipient may substitute a trained designee.

## Notice/Complaint<sup>10</sup>

Upon receipt of a complaint or notice of an alleged policy violation by the Title IX Coordinator, the Title IX Coordinator initiates a prompt initial assessment to determine the next steps the College needs to take. The Title IX Coordinator will contact the Complainant to offer supportive measures and determine whether the Complainant wishes to file a Formal Complaint. This contact with Complainant will include the following information:

- The College has received a report that the Complainant may have been subjected to sexual harassment.
- A statement that retaliation for filing a complaint or participating in a complaint process, or both, is prohibited.
- Counseling resources within the institution or the community.
- Notice that the Complainant has the right, but not the obligation, to report the matter to law enforcement.
- The College's investigation procedures.
- A list of potential supportive measures, such as counseling, no-contact directives, housing changes, and academic schedule changes.
- The importance of preserving evidence.
- A request for Complainant to meet with the Title IX Coordinator to discuss options for responding to the report.
- Information on how the College responds to reports of sexual harassment and a description of potential disciplinary consequences.

The Title IX Coordinator will then initiate at least one of three responses:

1. Offering supportive measures because the Complainant does not want to file a Formal Complaint
2. An Informal Resolution (upon submission of a Formal Complaint)
3. A Formal Grievance Process including an investigation and a hearing (upon submission of a Formal Complaint)

The College uses a Formal Grievance Process as described below to determine whether the Policy has been violated. If so, the College will promptly implement effective remedies designed to ensure that it is not deliberately indifferent to harassment or discrimination, their potential recurrence, and/or their effects.

If the Title IX Coordinator receives notice from a third party who is not the actual Complainant, the Coordinator will take appropriate steps to address and remedy any potential hostile environment, to the extent possible based on the information received.

Generally, disclosures in climate surveys, classroom writing assignments or discussions, human subjects research, or at events such as "Take Back the Night" marches or speak-outs do not provide notice that must be reported to the Title IX Coordinator by employees, unless the Complainant clearly indicates that they desire a report to be made or a seek a specific response from the College.

## Intake Assessment

Following receipt of notice or a complaint of an alleged violation of this Policy, the Title IX Coordinator<sup>11</sup> engages in an initial assessment, typically within one to five (1-5) business days. The steps in an initial assessment can include:

- The Title IX Coordinator seeks to determine if the person impacted wishes to make a Formal Complaint, and will assist them to do so, if desired.
  - » If they do not wish to do so, the Title IX Coordinator determines whether to initiate a complaint themselves [because a violence risk assessment indicates a compelling threat to health and/or safety].
- If a Formal Complaint is received, the Title IX Coordinator assesses its sufficiency and works with the Complainant to make sure it is correctly completed.
- The Title IX Coordinator reaches out to the Complainant to offer supportive measures.
- The Title IX Coordinator works with the Complainant to ensure they are aware of the right to have an Advisor.
- The Title IX Coordinator works with the Complainant to determine whether the Complainant prefers a supportive and remedial response<sup>12</sup>, an Informal Resolution option, or a formal investigation and grievance process.

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<sup>10</sup>CA Educ. Code, Sec. 66281.8 provides regardless of whether or not a complaint has been filed under the institution's grievance procedures, if the institution knows, or reasonably should know, about possible sexual harassment involving individuals subject shall promptly investigate to determine whether the alleged conduct more likely than not occurred, or otherwise respond if the institution determines that an investigation is not required. If the institution determines that the alleged conduct more likely than not occurred, it shall immediately take reasonable steps to end the harassment, address the hostile environment, if one has been created, prevent its recurrence, and address its effects. A postsecondary institution shall be presumed to know of sexual harassment if a responsible employee knew, or, in the exercise of reasonable care, should have known, about the sexual harassment. The institution may rebut this presumption of knowledge if it shows all of the following:

- I. The institution provides training and requires all nonconfidential responsible employees to report sexual harassment.
- II. Each nonconfidential responsible employee with actual or constructive knowledge of the conduct in question was provided training and direction to report sexual harassment.
- III. Each nonconfidential responsible employee with actual or constructive knowledge of the conduct in question failed to report it.
  - ii. The institution shall consider and respond to requests for accommodations relating to prior incidents of sexual harassment that could contribute to a hostile educational environment or otherwise interfere with a student's access to education where both individuals are, at the time of the request, subject to the institution's policies.

<sup>11</sup>If circumstances require, the Dean or Title IX Coordinator will designate another person to oversee the Resolution Process should an allegation be made about the Coordinator or the Coordinator be otherwise unavailable, unable to fulfill their duties, or have a conflict of interest.

<sup>12</sup>Per CA Educ. Code, Section 66281.8, an institution will not require a Complainant enter a voluntary resolution agreement or any other form of resolution as a prerequisite to receiving remedial measures from the institution which safeguard the Complainant's access to education.

- » If a supportive and remedial response is preferred, the Title IX Coordinator works with the Complainant to identify their needs, determine appropriate supports, and implements accordingly. No Formal Grievance Process is initiated, though the Complainant can elect to initiate one later, if desired.
- » If an Informal Resolution option is preferred, the Title IX Coordinator assesses whether the complaint is suitable for Informal Resolution<sup>13, 14</sup> which informal mechanism may serve the situation best or is available,] and may seek to determine if the Respondent is also willing to engage in Informal Resolution.
- » If a Formal Grievance Process is preferred by the Complainant, the Title IX Coordinator determines if the alleged misconduct falls within the scope of the 2020 Title IX regulations:
  - ◊ If it does, the Title IX Coordinator will initiate the formal investigation and grievance process, directing the investigation to address, based on the nature of the complaint:
    - an incident, and/or
    - a pattern of alleged misconduct, and/or
    - a culture/climate issue
  - ◊ If alleged misconduct does not fall within the scope of the Title IX regulations, the Title IX Coordinator determines that the regulations do not apply (and will “dismiss” that aspect of the complaint, if any), assesses which policies may apply and will refer the matter accordingly. Please note that dismissing a complaint under the 2020 Title IX regulations is solely a procedural requirement under Title IX, which does not limit the College’s authority to address a complaint with an appropriate process and remedies.

In the event the allegation involves a sexual assault, dating or domestic violence, or stalking, that aligns with the location requirements of the federal Clery Act, the Title IX Coordinator will document and report data to the Chief of Campus Safety and Security for statistical purposes. Generally, this data will not personally identify those involved in the incident(s).

**Note:** Any Supportive Measures put in place will be kept confidential, except to the extent that doing so impairs the ability of the institution to provide the supportive measures. For example, in order to facilitate a housing change, Residential Life and Housing staff are informed of the need to assist with a housing change as directed by the Title IX Coordinator but will not be provided with any of the details of a complaint.

### **Notice to Respondent**

Upon the filing of a Title IX Complaint, written notice is provided to the Respondent. Such notice includes the following information:

- The specific allegation and the specific conduct that is alleged to have occurred
- The identity of the Complainant
- The date and location (if known) of the conduct that is alleged to have occurred
- A copy of this policy, which contains the process that will be followed, including an explanation that each party will have the right to inspect and review all reports and any submitted evidence prior to the completion of the investigation
- A statement indicating that the decision to accept a complaint does not presume that the conduct at issue has occurred, and that the Respondent is presumed not responsible, unless and until, at the conclusion of the process below, there is a determination of responsibility
- An explanation that each party may be accompanied by an advisor of their choice, who may be a parent, friend, attorney, or any other individual they choose
- The date and time of the initial meeting with the Title IX Coordinator, with a minimum of 5 business days’ notice
- The College’s alcohol and drug amnesty policy
- The name and contact information for the assigned investigator (or investigating company)
- Information regarding Supportive Measures, which are available equally to the Respondent and to the Complainant

**Note:** Should additional allegations be added at a later time, the parties will again be provided with a full written notice.

### **Emergency Removal**

If the College determines that the conduct, as alleged, poses a safety risk to one or more students, or to the College’s educational environment, the College may instruct that the Respondent be suspended, on an interim basis, from the College, from residence halls, or from specific programs or activities. Any such assessment will be made on a case-by-case basis, based on an individualized safety and risk analysis. If the College determines that an immediate physical threat to the health or safety of students, or others justifies removal, then a Respondent may be suspended on an emergency basis. The decision to do so will be provided to the Respondent in writing.

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<sup>13</sup>Per the 2020 Title IX regulations, recipients are prohibited from Informal Resolution of a complaint by a student against an employee.

<sup>14</sup>Per CA Educ. Code, Section 66281.8, an institution may not mandate mediation to resolve allegations of sexual harassment, and will not allow mediation, even on a voluntary basis, to resolve allegations of sexual violence. Other forms of informal resolution that are not mediation are permitted.



The Respondent has an opportunity to challenge the decision immediately following the removal. To challenge the removal, the Respondent should contact the Dean of Student Affairs, who will explain the college's process for challenging emergency removals.

The decision to place any Respondent on an emergency removal will not be considered as evidence that any determination has been made regarding potential responsibility. Outside of the Title IX grievance process, the College may also impose interim suspensions under its interim suspension policy, outlined below.

### **Standard of Evidence**

The decision regarding a Respondent's responsibility will be determined by a preponderance of the evidence. This means that the Decision Maker will decide whether it is "more likely than not," based upon all of the evidence, that the Respondent is responsible for the alleged violation(s).

### **Prohibition on False Evidence Provided During Title IX Process**

Each party and every witness is expected to provide truthful information to the investigator, hearing officer, and appeals officer. Should any party, or a witness, provide knowingly false information as part of this process, this may be considered a violation of the Code of Student Conduct and will be referred to the Dean of Student Affairs.

### **Mandatory and Discretionary Dismissal under Title IX**

The College must dismiss a Formal Complaint or any allegations therein if, at any time during the investigation or hearing, it is determined that:

1. The conduct alleged in the Formal Complaint would not constitute Title IX sexual harassment as defined above, even if proved
2. The conduct did not occur in an educational program or activity controlled by the College (including buildings or property controlled by recognized student organizations), and/or the College does not have control of the Respondent
3. The conduct did not occur against a person in the United States
4. At the time of filing a Formal Complaint, a Complainant is not participating in or attempting to participate in the College's education program or activity<sup>15</sup>

The College may dismiss a Formal Complaint or any allegations therein if, at any time during the investigation or hearing:

1. A Complainant notifies the Title IX Coordinator in writing that the Complainant would like to withdraw the Formal Complaint or any allegations therein
2. The Respondent is no longer enrolled in or employed by Otis College
3. Specific circumstances prevent the College from gathering evidence sufficient to reach a determination as to the Formal Complaint or allegations therein
4. If the alleged conduct would, if true, support a finding that another College policy has been violated, the College may, in its sole authority, transfer the complaint for further consideration under the appropriate policy.

A Complainant who decides to withdraw a complaint may later request to reinstate it or refile it.

Upon any dismissal, the College will promptly send written notice of the dismissal and the rationale for doing so simultaneously to the parties.

This dismissal decision is appealable by any party under the procedures for appeal. [The decision not to dismiss is also appealable by any party claiming that a dismissal is required or appropriate.]

### **Transfer of Complaints, Sharing of Information**

Should any complaint be dismissed under Title IX and then transferred to another office, the College has the right to transfer all communications and information gathered to any other College administrator who will be reviewing and/or addressing the complaint.

### **COUNTERCLAIMS**

The college is obligated to ensure that the grievance process is not abused for retaliatory purposes, thus counterclaims made with retaliatory intent will not be permitted. The college permits the filing of counterclaims but uses an initial assessment, described above, to assess whether the allegations in the counterclaim are made in good faith.

Counterclaims determined to have been reported in good faith will be processed using the Resolution Process below. Investigation of such claims

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<sup>15</sup>Such a Complainant is still entitled to supportive measures, but the formal grievance process is not applicable unless the Title IX Coordinator signs the complaint in the event the Complainant cannot/will not do so.

may take place after resolution of the underlying initial complaint, in which case a delay may occur.

Counterclaims may also be resolved through the same investigation as the underlying complaint, at the discretion of the Title IX Coordinator. When counterclaims are not made in good faith, they will be considered retaliatory and may constitute a violation of this policy.

### **No Conflict of Interest or Bias**

Any individual carrying out this policy must be free from any actual conflict of interest or bias that would impact the outcome. Should the Title IX Coordinator have a conflict of interest, the Title IX Coordinator is to immediately notify the Dean of Student Affairs, who will take the role of Acting Title IX Coordinator for purposes of carrying out the management of the complaint. Should any investigator have a conflict of interest, the investigator is to notify the Title IX Coordinator upon discovery of the conflict.

Any party may object to the Title IX Coordinator or designated investigator, hearing officer, or appeals officer, on the grounds of an actual bias or conflict of interest. If any of the parties objects, they must notify the Title IX Coordinator or Acting Title IX Coordinator, who will evaluate whether the objection is substantiated. The party raising the objection will be notified in writing of the findings within three (3) business days. If it is determined that an actual bias or conflict of interest exists, the person who was the subject of the objection will be removed and replaced, and the effects of the bias or conflict will be addressed and ameliorated.

### **Presumption of Non-Responsibility**

The decision to proceed with an investigation is not a determination that the Respondent has engaged in the conduct as alleged. Any Respondent is presumed not responsible for the conduct that is the subject of the investigation, unless and until a decision of responsibility has been made upon the completion of the grievance process.

### **Advisor**

All parties are permitted to bring an Advisor of their own choosing to any meeting or interview to provide support. The advisor may be any person, including a family member or an attorney. The Advisor may accompany the Complainant or Respondent to any and all portions of the grievance process. Other than asking questions of the other party, or of witnesses, at the hearing, the Advisor may not participate directly in, or interfere with, the proceedings. Although reasonable attempts will be made to schedule proceedings consistent with an Advisor's availability, the process will not be delayed to schedule the proceedings or hearing at the convenience of the Advisor. The Hearing Officer has the discretion to remove the Advisor from the proceedings if the Advisor interferes with the proceedings. For any Complainant or Respondent who does not have an Advisor at the hearing, one will be provided, at no charge, for purposes of conducting any cross-examination of the other party or witnesses.

An Advisor may not be called as a witness at a hearing to testify to what their advisee has told them during their role as an Advisor unless the party being advised consents to that information being shared. It is otherwise considered off-limits, and an Advisor who is an institutional employee is temporarily alleviated from mandated reporter responsibilities related to their interaction with their advisee during the Resolution Process.

### **Requests for Delays, and Extensions of Time**

The Title IX Coordinator may extend any deadlines within this policy for good cause shown and documented. The Complainant and Respondent will be notified in writing of any extension, the reasons for it, and projected new timelines.

## **RESOLUTION METHODS**

### **Alternative Resolution**

When any party requests an Alternative Resolution, the Title IX Coordinator will determine if the complaint is suited for an informal approach, and if all parties agree, will provide the Complainant and Respondent written notice that includes:

- The specific allegation and the specific conduct that is alleged to have occurred
- The identity of the Complainant
- The date and location (if known) of the conduct that is alleged to have occurred
- A copy of this policy, which contains the information about both the Alternative Resolution process as well as the formal complaint process
- A statement indicating that the decision to accept a complaint for alternative resolution does not presume that the conduct at issue has occurred, and that the Respondent is presumed not responsible, unless and until, at the conclusion of the process below, there is a determination of responsibility
- An explanation that each party may be accompanied by an advisor of their choice, who may be a parent, friend, or attorney
- The date and time of the initial meeting with the alternative resolution facilitator, with a minimum of seven (7) business days notice
- Information regarding Supportive Measures
- An explanation of the consequences of participating in the Alternative Resolution process, including a summary of the records that will be maintained or could be shared if the parties elect for an Alternative Resolution.

The Alternative Resolution process is generally expected to be completed within thirty (30) days of its authorization by the Title IX Coordinator, though that timeline may be extended for good cause by the Title IX Coordinator. The parties will be notified, in writing, of any extension and the reason for the extension.

Participation in an Alternative Resolution is voluntary, and the parties must agree to use it in lieu of a formal grievance process, in writing. Even if the parties agree to an Alternative Resolution, it is within the discretion of the Title IX Coordinator to determine that a report must proceed through Formal Complaint process in certain cases (e.g., where a Respondent is alleged to have violated the Title IX Policy on multiple occasions or with multiple Complainants, or where the reported conduct, if true, presents a threat to the safety of the Otis College community). If any party does not voluntarily agree in writing to pursue an Alternative Resolution, or if the Complainant, Respondent, or Title IX Coordinator, at any time, determines that Alternative Resolution is no longer appropriate, the Title IX Coordinator will promptly inform the Complainant and Respondent in writing that the complaint will proceed through Formal Resolution.

Once the final terms of an Alternative Resolution have been agreed upon by the parties, in writing, the matter will be considered closed, and will not then proceed to a Formal Complaint process. Any resolution reached through an Alternative Resolution process will be confirmed in writing and provided to the parties within five (5) business days of reaching a resolution.

Records of any Alternative Resolution will be maintained and can be shared with other offices as appropriate.

Allegations under Title IX of quid pro quo harassment of a student by an employee will not be addressed through the Alternative Resolution process, and instead only through the formal complaint process.

### **Investigation and Hearing Process**

The Investigation process, up to evidence review, is generally expected to take about 40 business days, which may be extended for good cause by the Title IX Coordinator. All parties will be notified, in writing, of any extension granted and the reason for the extension.

The Investigator will interview all Parties and relevant witnesses and gather relevant documentary evidence provided by the Parties and any identified witnesses, including any expert witnesses. Interviews may be conducted in person, or via video conference. The Investigator will prepare an Interview Summary of each interview. The Investigator will share the Interview Summary with the interviewee. The interviewee will have three (3) business days opportunity to correct or comment on any statements made in the Interview Summary. The deadline may be extended for good cause, upon request to the investigator. If the interviewee has no corrections to, or comments on, the Interview Summary, the interviewee will sign an acknowledgement that the interviewee has reviewed and agrees that the Interview Summary is accurate. If the interviewee has corrections or comments to the Interview Summary, the interviewee may submit a written response within three (3) business days reflecting any additions or changes which the interviewee believes are necessary to ensure the accuracy of the interviewee's interview. If no response is received from the interviewee by the deadline, their Interview Summary will be presumed to be accurate. In all instances where the Investigator includes the Interview Summary as an exhibit to a report, the Investigator will either adjust the Interview Summary to reflect revisions as may be appropriate, or include any interviewee response provided within the Investigation Report.

Each party will be provided with an opportunity to offer relevant witnesses and evidence. The Investigator will consider all relevant evidence which has a tendency to prove or disprove the allegation(s) (inculpatory and exculpatory).

Any and all information for consideration by the Hearing Officer must be provided to the investigator as part of the investigation process. Information that was not provided to the Investigator will not be allowed during the hearing itself, unless it can be clearly demonstrated that such information was not reasonably known to or available to the Parties at the time of the investigation. In the event that new evidence is provided at the hearing, either the Hearing Officer or Title IX Coordinator may send the complaint back to the investigator for further inquiry.

### **Evidence Review**

At the conclusion of all interviews and fact gathering, and when the evidence has been gathered, the Investigator will provide each party and their advisor the opportunity to review all the evidence gathered that is directly related to the allegation(s). This will include both inculpatory and exculpatory evidence. Given the sensitive nature of the information provided, the information will be provided in a secure manner (e.g., by providing digital copies of the materials through a protected, "read-only" web portal). Neither the Complainant nor the Respondent (nor their advisors) may copy, remove, photograph, print, image, video record, record, or in any manner otherwise duplicate or remove the information provided. Any student or employee who fails to abide by this policy may be subject to discipline. Any advisor who fails to abide by this policy may be subject to discipline and/or may be excluded from further participation in the process. Advisors will be asked to sign a non-disclosure agreement before any materials are provided to them for review.

The parties will then have ten (10) business days in which to respond to the evidence. Each may provide a response in writing, or verbally, to the Investigator. The Investigator will incorporate any response provided by the Parties into the Final Investigation Report. Along with their response to the evidence, the Parties may also submit a written request for additional investigation, such as a request for a follow-up interview(s) with existing witnesses to clarify or provide additional information, including offering questions to the investigator to pose to witnesses or to the other party. This response may include written, relevant questions that a party would like the investigator to ask of any party or witness. If any of the questions posed will be excluded as not relevant, or not likely to lead to relevant information, the investigator will explain any decision to exclude a question as not relevant in the Final Report.

Upon receipt of each party's response to the evidence reviewed, the investigator will determine if any additional investigation is needed and respond to all review and comment within the Final Report.

In addition, each party may offer new witnesses or other new evidence. The Investigator will take into account the responses provided, will pose questions to parties or witnesses as appropriate, and interview new witnesses, and accept new, relevant, evidence.

If new relevant evidence is provided by any party, or gathered by the Investigator, the newly gathered evidence (including answers to clarifying questions) will be made available for review by each party. Each party will have five (5) business days in which to respond to the new evidence. Each may provide a response in writing, or verbally, to the Investigator. The Investigator will incorporate any written response provided by the Parties into the Final Report.

### **Exclusion of Questions Regarding Complainant's Past Sexual Behavior, or Predisposition**

Questions and evidence about the complainant's sexual predisposition are never permitted. Questions about the Complainant's prior sexual behavior are not relevant and will not be asked, unless such questions and evidence about the complainant's prior sexual behavior are offered for one of two reasons: (a) to prove that someone other than the respondent committed the conduct alleged by the complainant, or (b) if the questions and evidence concern specific incidents of the complainant's prior sexual behavior with respect to the respondent and are offered to prove consent.

### **Investigation Report**

After all review and comment, the Investigator will then prepare a Final Report summarizing all of the relevant evidence gathered and all investigative steps taken to date. Each party and advisor will be provided with a copy of the written report, containing all relevant evidence, and ten (10) business days to review and comment on it to the Hearing Chair prior to or at the hearing. The Final Report will include as an attachment all directly related evidence gathered during the investigation, as well as all interview notes and interview summaries, showing the original (as sent to each interviewee for review) and the revised version, after corrections or additions by each interviewee.

### **Conclusion of Investigation, Notice of Hearing**

Prior to sharing the Final Report with the parties, the Title IX Coordinator will review the final Investigation Report, with attachments. The Title IX Coordinator may require that the Investigator conduct additional investigation. Once the Investigation Report is final, it will be provided through a protected, read-only, server, together with all attachments, to each Party.

At the same general time, each party will be provided with a Notice of Hearing, which will include information regarding the date of the hearing, the identity of the Hearing Officer and hearing panel, and any deadlines for submission of evidence, names of witnesses, etc. The hearing will be scheduled no less than 10 business days from the date of the Notice of Hearing.

Within three (3) business days of receipt of the Notice of Hearing, either party may object to the hearing officer, or hearing panel, on the basis of an actual bias or conflict of interest. Any objection is to be in writing and sent to the Title IX Coordinator. Should the Title IX Coordinator determine that there is an actual bias or conflict of interest, the Title IX Coordinator will remove the hearing officer and appoint another. No decision-maker may have a bias for or against complainants or respondents generally, or for or against any complainant or respondent in particular.

### **Advisor for Hearing**

Each party is entitled to one advisor at the hearing. The role of the Hearing Advisor is to ask questions of the party they are advising, the other Party, and of witnesses, but not to advocate for, or otherwise speak on behalf of, the advisee during the hearing. No party will be permitted to ask direct questions of the other Party, or of a witness. An advisor of the College's choosing will be provided for any party who does not have an advisor, if that party wishes to conduct cross-examination. The advisor will be invited to attend a pre-hearing meeting with their party, which will be scheduled by the Hearing Officer for no later than three (3) business days before the hearing. This meeting will be an opportunity to understand the hearing process and afford each party an opportunity to ask questions pertaining to the hearing process. The Hearing Officer will also review possible questions for the hearing, should the parties or advisors elect to submit them in advance.

## **Hearing**

Hearings may be in person or via videoconferencing. Each hearing will be recorded, on video with an audio transcript. No other individual is permitted to record while the hearing is taking place. The recording is the property of Otis College, and will be available for listening by contacting the Title IX Coordinator.

Only the College can call witnesses, a list of whom must be arranged for in advance in collaboration between the Hearing Officer and the parties. Each party may submit the names of witnesses they would like to call no less than five (5) business days in advance. Witnesses must have information relevant to the incident, including expert witnesses. No party will be permitted to call as a witness anyone who was not interviewed by the Investigator as part of the College's Investigation.

Up to three business days prior to the hearing, each party may submit to the Hearing Officer a preliminary list of questions they wish to pose to the other party, or to a witness. If the hearing officer determines that any are not relevant, the hearing officer will explain the reason for the exclusion of the question either prior to or at the hearing.

The hearing officer will have the authority to limit the time allotted to any phase of the hearing, and/or to limit the time allotted to the full hearing. Any such limitation will be communicated to the parties no later than three (3) business days before the hearing.

The hearing will start with an overview of the hearing process from the hearing officer. The Investigator will then present a summary of the evidence and be subject to questioning by the panel and then the advisors. Then, the Complainant may offer an opening statement. The panel will then pose questions to the Complainant. When the hearing officer has concluded, the Complainant's advisor will be permitted to question the Complainant, then the Respondent's advisor may pose questions to the Complainant. If the hearing officer has any additional questions, those will be posed by the hearing officer. If the advisors have any follow-up questions for the Complainant, the advisor will ask those questions. Next, the Respondent may offer an opening statement. The panel will then pose questions to the Respondent. When the hearing officer has concluded, the Respondent's advisor will be permitted to question the Respondent, then the Complainant's advisor may pose questions to the Respondent. If the hearing officer has any additional questions, those will be posed by the hearing officer. If the advisors have any follow-up questions for the Respondent, the advisor will ask those questions. Then, each witness will be called, in order. Questioning will be by the panel, then the Complainant's advisor, then the Respondent's advisor. The parties will then be offered the opportunity to make closing statements. This statement is to be made by the party directly, and not by their advisor. This closing statement is not evidence, but is intended as an opportunity to address the decision-maker directly. It should not include impact evidence. Impact statements should be submitted before the close of all evidence, in writing, to the hearing officer, who will exchange the statements between the parties. The panel will only consider impact evidence as it relates to sanctions, if a policy violation is found.

The hearing officer may refuse to allow those questions that seek information that is not relevant under this Policy, including those that are unduly repetitious or abusive. The hearing officer is not required to provide a lengthy or complicated explanation, but is required only to explain the reason why a question is not relevant.

If either Party does not appear or participate, their advisor may still be present for the purpose of asking questions of the other party, or of witnesses. No party or witness is required to attend or participate, and the panel will draw no inferences solely from the decision not to attend or participate.

The panel will then deliberate, making a decision by a majority vote on each policy allegedly violated. The Hearing Officer will then prepare a report. To the extent credibility determinations need to be made, they will not be based on a person's status as complainant, respondent, or witness. The Hearing Officer's report will be provided to the parties within fourteen (14) business days after the hearing.

The Hearing Officer's report will include:

- The allegations
- Description of all procedural steps taken
- Findings of fact
- Final determination applying facts to the policy
- Rationale for each finding/determination, by the preponderance of the evidence
- Sanctions and Remedies
- Rationale for sanctions
- Procedure for appeal
- When the decision is considered final and any changes to the decision that occur prior to finalization
- The written decision will be sent simultaneously to each party



## Sanctions and Remedies

Upon conclusion of the grievance process, when there is a finding of responsibility, the Complainant will be offered remedies designed to restore or preserve equal access to the institution's education program or activity. Some examples are individualized supportive measures, tutoring, or counseling.

Factors considered when determining a sanction/responsive action may include, but are not limited to:

- The nature, severity of, and circumstances surrounding the violation(s)
- The Respondent's disciplinary history
- The need for sanctions/responsive actions to bring an end to the discrimination, harassment, and/or retaliation
- The need for sanctions/responsive actions to prevent the future recurrence of discrimination, harassment, and/or retaliation
- The need to remedy the effects of the discrimination, harassment, and/or retaliation on the Complainant and the community
- The impact on the parties
- Any other information deemed relevant by the Decision-maker(s)

The sanctions will be implemented as soon as is feasible, either upon the outcome of any appeal or the expiration of the window to appeal without an appeal being requested.

The sanctions described in this policy are not exclusive of, and may be in addition to, other actions taken or sanctions imposed by external authorities.

If it is later determined that a party or witness intentionally provided false or misleading information, that action could be grounds for reopening a grievance process at any time, and/or referring that information to another process for resolution.

### a. Student Sanctions

The following are the common sanctions that may be imposed upon students singly or in combination:

- *Warning:* A formal statement that the conduct was unacceptable and a warning that further violation of any College policy, procedure, or directive will result in more severe sanctions/responsive actions.
- *Required Counseling:* A mandate to meet with and engage in either College-sponsored or external counseling to better comprehend the misconduct and its effects.
- *Probation:* A written reprimand for violation of institutional policy, providing for more severe disciplinary sanctions in the event that the student or organization is found in violation of any institutional policy, procedure, or directive within a specified period of time. Terms of the probation will be articulated and may include denial of specified social privileges, exclusion from co-curricular activities, exclusion from designated areas of campus, no-contact orders, and/or other measures deemed appropriate.
- *Suspension:* Termination of student status for a definite period of time not to exceed two years and/or until specific criteria are met. Students who return from suspension are automatically placed on probation through the remainder of their tenure as a student at College.
- *Expulsion:* Permanent termination of student status and revocation of rights to be on campus for any reason or to attend College-sponsored events.
- *Withholding Diploma:* The College may withhold a student's diploma for a specified period of time and/or deny a student participation in commencement activities as a sanction if the student is found responsible for an alleged violation.
- *Revocation of Degree:* The College reserves the right to revoke a degree previously awarded from the College for fraud, misrepresentation, and/or other violation of College policies, procedures, or directives in obtaining the degree, or for other serious violations committed by a student prior to graduation.
- *Other Actions:* In addition to or in place of the above sanctions, the College may assign any other sanctions as deemed appropriate.

### b. Student Organization Sanctions

The following are the common sanctions that may be imposed upon student organizations singly or in combination:

- *Warning:* A formal statement that the conduct was unacceptable and a warning that further violation of any College policy, procedure, or directive will result in more severe sanctions/responsive actions.
- *Probation:* A written reprimand for violation of institutional policy, providing for more severe disciplinary sanctions in the event that the organization is found in violation of any institutional policy, procedure, or directive within a specified period of time. Terms of the probation will be articulated and may include denial of specified social and event privileges, denial of College funds, ineligibility for honors and awards, restrictions on new member recruitment, no-contact orders, and/or other measures deemed appropriate.
- *Suspension:* Termination of student organization recognition for a definite period of time not to exceed two years and/or until specific criteria

are met. During the suspension period, a student organization may not conduct any formal or informal business or participate in College-related activities, whether they occur on or off-campus. Re-recognition is possible but not guaranteed and will only be considered after the end of the suspension period and based on meeting all re-recognition criteria and obtaining clearance from the College.

- *Expulsion*: Permanent termination of student organization recognition and revocation of the privilege to congregate and conduct business on campus as an organization for any reason.
- *Loss of Privileges*: Restricted from accessing specific College privileges for a specified period of time.
- *Other Actions*: In addition to or in place of the above sanctions, the College may assign any other sanctions as deemed appropriate.

### c. **Employee Sanctions/Responsive/Corrective Actions**

Responsive actions for an employee who has engaged in harassment, discrimination, and/or retaliation include but are not limited to verbal warnings; written warnings; loss of privileges, probation; suspension; termination of employment, or other disciplinary measures as deemed appropriate.

Remedies may include, but are not limited to offering to remove the complainant from the hostile environment (or vice versa); changes in residence arrangements, changes of room locks, contacting professors/managers, changes in schedules or work hours, changes in work assignment/location, or a "no contact" order.

### **Failure to Complete Conduct Sanctions**

All students, as members of the College community, are expected to comply with conduct sanctions within the time frame specified by the Dean of Student Affairs or designee. Failure to follow through on conduct sanctions by the date specified, whether by refusal, neglect, or any other reason, may result in additional sanctions, administrative "holds" on the student account, and/or suspension from the College. In such situations, resident students will be required to vacate College housing within 24 hours of notification by the Dean of Student Affairs (or designee), although this deadline may be extended upon application to, and at the discretion of, the Dean of Student Affairs. A suspension will only be lifted when compliance with conduct sanctions is satisfactorily achieved. This determination will be made by the Dean of Student Affairs.

### **Appeals**

Appeals may be filed by either party. Appeals will be sent to the VP of Campus Life. When an appeal is filed, the other party will be notified, in writing, within one business day, and will then have five (5) business days to respond to the appeal. Any party's decision not to submit a reply to an appeal is not evidence that the non-appealing party agreed with the appeal. The appeals process is a written exchange, and no hearing is held. The Appeals Officer may not have any actual conflict of interest or bias. Within three (3) business days of receipt of the Hearing Officer's report at the conclusion of the hearing, either party may object to the Appeals Officer on the basis of an actual bias or conflict of interest. Any objection is to be in writing and sent to the Title IX Coordinator. Should the Title IX Coordinator determine that there is an actual bias or conflict of interest, the Title IX Coordinator will remove the appeals officer and appoint another.

Appeals may be filed on the following grounds:

- **Procedural Error**: A procedural irregularity occurred that significantly impacted the outcome of the investigation or hearing. A description of the irregularity and its impact on the outcome of the complaint must be included in the written appeal; or
- **New Evidence**: New evidence or information has arisen that was not available or known to the party during the investigation or hearing, and that could significantly impact the findings. Information that was known to the Appellant during the investigation or hearing but which they chose not to present is not new information. A summary of this new evidence and its potential impact on the investigation findings must be included in the written appeal.
- **Disproportionate Sanction**: The sanction(s) imposed were grossly disproportionate to the severity of the offense. An explanation of why the sanction(s) is/are grossly disproportionate must be included in the written appeal.
- **Conflict of Interest or Bias**: The Title IX Coordinator, Investigator(s), or Decision-maker(s) had a conflict of interest or bias for or against Complainants or Respondents generally or the specific Complainant or Respondent that affected the outcome of the matter.

The Appeals Officer crafts a letter of rationale which will be sent simultaneously to the parties. The letter will specify the finding on each ground for appeal, any specific instructions for remand or reconsideration, and any sanctions that may result which the College is permitted to share according to state or federal law.

### **Consolidation of Complaints**

In the event that the allegations under this policy involve allegations of a violation of a separate policy, whether Student Code of Conduct, Faculty Handbook, or Staff Handbook, the College has the right, within its sole discretion, to consolidate those other allegations within one investigation and/or hearing. The College may also consolidate complaints when they evidence a potential pattern of misconduct.

## **Recordkeeping**

College will maintain for a period of seven years records of:

1. Each sexual harassment investigation including any determination regarding responsibility and any audio or audiovisual recording or transcript required under federal regulation
2. Any disciplinary sanctions imposed on the Respondent
3. Any remedies provided to the Complainant designed to restore or preserve equal access to the College's education program or activity
4. Any appeal and the result therefrom
5. Any Informal Resolution and the result therefrom
6. All materials used to train Title IX Coordinators, Investigators, Decision-makers, and any person who facilitates an Informal Resolution process. College will make these training materials publicly available on College's website.
7. Any actions, including any supportive measures, taken in response to a report or formal complaint of sexual harassment, including:
  - a. The basis for all conclusions that the response was not deliberately indifferent
  - b. Any measures designed to restore or preserve equal access to the College's education program or activity
  - c. If no supportive measures were provided to the Complainant, document the reasons why such a response was not clearly unreasonable in light of the known circumstances

The College will also maintain any and all records in accordance with state and federal laws.

## **Disability Accommodations in the Resolution Process**

The College is committed to providing reasonable accommodations and support to qualified students, employees, or others with disabilities to ensure equal access to the College's resolution process.

Anyone needing such accommodations or support should contact the Director of Disability Services or [Appropriate HR individual if employee], who will review the request and, in consultation with the person requesting the accommodation and the Title IX Coordinator, determine which accommodations are appropriate and necessary for full participation in the process.

## **Revision of this Policy and Procedures**

This Policy and procedures supersede any previous policy(ies) addressing harassment, sexual misconduct, discrimination, and/or retaliation for incidents occurring on or after August 14, 2020, under Title IX and will be reviewed and updated annually by the Title IX Coordinator. The College reserves the right to make changes to this document as necessary, and once those changes are posted online, they are in effect.

During the resolution process, the Title IX Coordinator may make minor modifications to procedures that do not materially jeopardize the fairness owed to any party, such as to accommodate summer schedules. The Title IX Coordinator may also vary procedures materially with notice (on the institutional website, with the appropriate effective date identified) upon determining that changes to law or regulation require Policy or procedural alterations not reflected in this Policy and procedures.

If government laws or regulations change – or court decisions alter – the requirements in a way that impacts this document, this document will be construed to comply with the most recent government laws or regulations or court holdings.

This document does not create legally enforceable protections beyond the protections of the background state and federal laws which frame such policies and codes, generally.

This Policy and procedures are effective February 18, 2022

## **REPORTING SEXUAL HARASSMENT AND MISCONDUCT AND GENDER-BASED DISCRIMINATION**

To report an incident, contact the Title IX Coordinator (310) 846-2554, or the Dean of Student Affairs (310) 665-6967. Reports can also be submitted online through the incident report form online. Anyone with knowledge about a sexual assault or incident of sexual misconduct is encouraged to report it immediately.

If you are sexually assaulted it is important that you do as follows:

1. Go to a safe place and speak with someone you trust. Tell this person what happened. If there is any immediate danger, let a security guard know if you are on campus or call 911 if you are off campus. To contact Campus Security call (310) 665-6965 or stop by the office it is open 24 hours.

2. Consider securing immediate professional support to assist you in the crisis.
3. You can contact Student Counseling Services at (310) 846-5738.
4. For your safety and well-being, immediate medical attention is encouraged. Further, being examined as soon as possible, ideally within 120 hours, is important. The Santa Monica Rape Treatment Center will arrange for a specific medical examination at no charge. To preserve evidence, it is best that you do not bathe, shower, douche, or change clothes before that exam. Even if you have already bathed, you are still encouraged to have prompt medical care. Additionally, you are encouraged to gather bedding, linens, or unlaundered clothing and any other pertinent articles that may be used for evidence.
5. Even after the immediate crisis has passed, consider seeking support from Student Counseling Services at Otis College or Santa Monica Rape Treatment Center or Valley Trauma Center.
6. Contact the Title IX Coordinator at (310) 846-2554 or [cbranch@otis.edu](mailto:cbranch@otis.edu), if you need assistance with a College-related concern

### **FEDERAL TIMELY WARNING OBLIGATIONS**

Individuals impacted by sexual misconduct should be aware that College administrators must issue timely warnings for incidents reported to them that pose a substantial threat of bodily harm or danger to members of the campus community. The College will make every effort to ensure that the Complainant's name and other identifying information are not disclosed, while still providing enough information for community members to make safety decisions in light of the danger.

### **INFORMATION SUPPLEMENTING THE COLLEGE SEXUAL MISCONDUCT POLICY**

In addition to the information provided in the Title IX Sexual Misconduct Policy, students should know that rape is a crime that can be reported to civil authorities. College students are more likely to be victimized by someone they know, and perhaps trust, than by someone who is a stranger. Any person can be a target, regardless of sexual orientation or gender identity.

### **CONTACTS AND RESOURCES**

Questions or concerns regarding the College's procedures and Title IX may be directed to the following resource:

Carol D. Branch, Ph.D.  
Assistant Dean of Student Affairs and  
Title IX Coordinator  
Office of Student Affairs  
9045 Lincoln Blvd.  
Los Angeles, CA. 90045  
(310) 846-2554  
[cbranch@otis.edu](mailto:cbranch@otis.edu)

A person may also file a complaint with the appropriate federal, state, or local agency within the time frame required by law. Depending upon the nature of the complaint, the appropriate agency may be the federal Equal Employment Opportunity Commission (EEOC), the U.S. Department of Education Office for Civil Rights (OCR), the Department of Justice, and/or the California Department of Fair Employment and Housing.

California Department of Fair Employment & Housing  
2218 Kausen Drive, Ste 100  
Elk Grove, CA 95758  
(800) 884-1684  
(800) 700-2320 TDD Only  
[www.dfeh.ca.gov](http://www.dfeh.ca.gov)

Office for Civil Rights (OCR)  
U.S. Department of Education  
400 Maryland Avenue, SW,  
Washington, DC 20202-1100 Customer Service Hotline #: (800) 421-3481  
Facsimile: (202) 453-6012  
TDD#: (877) 521-2172  
[OCR@ed.gov](mailto:OCR@ed.gov)  
[www.ed.gov/ocr](http://www.ed.gov/ocr)

Local resources include:

Santa Monica Rape Treatment Center—UCLA Medical Center  
1250 16th St.  
Santa Monica, CA 90404  
(310) 319-4000  
<http://www.911rape.org/home>

To report directly to law enforcement, contact:

Los Angeles Police Department-Pacific Division  
12312 Culver Blvd.  
Los Angeles, CA 90066  
(310) 482-6334

## **FREQUENTLY ASKED QUESTIONS**

The following are some of the most commonly asked questions regarding the College's Sexual Misconduct Policy and procedures.

- *Does a complaint remain confidential?*

Reports made to on-campus counselors, off-campus health service providers, and off-campus clergy will be kept confidential. All other reports are considered private. The privacy of all parties to a complaint of sexual misconduct will be maintained, except insofar as it interferes with the College's obligation to fully investigate allegations of sexual misconduct. Where information is shared, it will still be tightly controlled on a need-to-know basis.

In all complaints of sexual misconduct, the Complainant will be informed of the outcome. In some instances, the administration also may choose to make a brief announcement of the nature of the violation and the action taken, to the community, though personally identifying information about the Complainant will not be shared. Certain College administrators are informed privately (e.g., the President of the College, Chief Conduct Officer, Title IX Coordinator, Chief of Safety and Security, etc.). The College must statistically report the occurrence on campus of any of six major violent crimes, including certain sex offenses, and hate crimes in an annual report of campus crime statistics. This statistical report does not include personally identifiable information.

- *Will my parents/guardians be told?*

No, not unless you tell them. Whether you are the Complainant or the Respondent, the College's primary relationship is to the student and not to the parent/guardian; however, in the event of major medical, conduct action, or academic jeopardy, students are strongly encouraged to inform their parents. College officials may directly inform parents when requested to do so by a student, or if a student is in a life-threatening situation.

- *Will I have to confront the alleged perpetrator?*

Yes, if you file a formal complaint, but not directly. Sexual misconduct is a serious offense and the Respondent has the right to question the Complainant; however, the College does provide options for allowing questioning without direct contact, including Zoom, using a room divider, or using separate hearing rooms.

- *Do I have to name the alleged perpetrator?*

Yes, if you want formal conduct action to be taken against the alleged perpetrator. No, if you choose to respond informally and do not file a formal complaint. One should consult the complete privacy policy described above to better understand the College's legal obligations regarding information that is shared with various College officials.

- *What should I do if I am accused of sexual misconduct?*

First, do not contact the alleged impacted individual. You may immediately want to contact someone in the campus community who can act as your advisor. You may also contact the Title IX Coordinator, who can explain the College's procedures for dealing with sexual misconduct complaints. You may also want to talk to a counselor in Counseling Services.

- *What should I do about legal advice?*

Targets of criminal sexual assault need not retain a private attorney to seek prosecution because legal issues will be handled through a representative from the District Attorney's office. Parties may want to retain an attorney as an advisor and/or if they are considering filing a civil action.

- *What should I do about changing College housing rooms?*

If you want to move, you may request a room change. Room changes under these circumstances are considered emergencies. It is the College's policy that in emergency room changes, the student is moved to the first available suitable room. Other accommodations available to you might include the following:

- Assistance from College support staff in completing the relocation;
- Arranging to dissolve a housing contract and prorate a refund;
- Exam, paper or assignment rescheduling;
- Taking an incomplete in a class;
- Transferring class sections;
- Temporary withdrawal; and/or
- Alternative course completion options;
- A no-contact order;
- Counseling assistance; and/or
- Escorts or other campus safety protections.

- *What should I do to preserve evidence of a sexual assault?*

Physical information of a sexual assault must be collected within about 120 hours of the assault for it to be useful in a criminal prosecution. If you believe you have been sexually assaulted, you should go to a hospital Emergency Room before washing yourself or your clothing. A sexual assault health professional (a specially trained nurse called a SANE) at the hospital is on call and will counsel you. If you go to the hospital, local police will be called but you are not obligated to talk to the police or to prosecute. The exam will help to keep that option open for you should you decide later to exercise it.

The hospital staff will collect information, check for injuries, and address the possibility of exposure to sexually transmitted infections. If you have changed clothing since the assault, bring the clothing you had on at the time of the assault with you to the hospital in a clean, sanitary container such as a clean paper grocery bag or wrapped in a clean sheet. (Plastic containers do not breathe and may render forensic information useless.) If you have not changed clothes, bring a change of clothes with you to the hospital, if possible, as they will likely keep the clothes you are wearing as information. You can take a support person with you to the hospital, and they can accompany you through the exam, if you want. Do not disturb the crime scene—leave all sheets, towels, etc. that may bear information for the police to collect.

- *Will a student be sanctioned when reporting an act of sexual misconduct if the student has illegally used drugs or alcohol?*

No. The College offers amnesty in such situations. The seriousness of sexual misconduct is a major concern, and the College does not want any of the circumstances (e.g., drug or alcohol use) to inhibit the reporting of sexual misconduct.

- *Will either party's prior use of drugs and/or alcohol be a factor when reporting sexual misconduct?*

No, not unless there is a compelling reason to believe that prior use or abuse is relevant to the present complaint.

- *What should I do if I am uncertain about what happened?*

If you believe that you have experienced non-consensual sexual contact, but are unsure of whether it was a violation of the College's sexual misconduct policy, you should contact the Title IX Coordinator and/or Dean of Student Affairs. The College provides counselors who can help you to define and clarify the event(s), and advise you of your options.

## **RISK REDUCTION TIPS**

Tips like these tend to make individuals feel blamed if a sexual assault occurs. It is never the Complainant's fault, and these tips are offered in the hope that recognizing patterns can help individuals to reduce the risk of victimization. That said, only a rapist or an empowered bystander can intervene to prevent a rape or assault. Generally, an assault by a known offender will follow a four-step pattern:

- An individual's personal space is violated in some way. For example, the perpetrator may touch the individual in a way that does not feel comfortable.
- If the Complainant does not express discomfort, the perpetrator may begin to view the individual as an easy target because they are not acting assertively.
- The perpetrator may take the potential target to a location that is secluded and where the person is vulnerable.
- The individual feels trapped or unable to be assertive and is raped or assaulted.

Decisive action early in an encounter may be the key to avoiding rape. An individual who can combine assertiveness and self-defense skills, who is self-confident and definite in his/her interactions with others, is less likely to become a target of rape. If the individual can assertively defend his/



her rights initially, they has a better chance of avoiding being raped than does a person who resorts to techniques such as pleading or trying to talk the perpetrator out of it. If you find yourself in an uncomfortable sexual situation, these suggestions may help you to reduce your risk:

- Make your limits known before things go too far.
- Give clear messages. Say “yes” when you mean yes and “no” when you mean no. Leave no room for misinterpretation. Tell a sexual aggressor “NO” clearly and loudly.
- Try to extricate yourself from the physical presence of a sexual aggressor.
- Grab someone nearby and ask for help.
- Be responsible for your alcohol intake/drug use and realize that alcohol/drugs lower your sexual inhibitions and may make you more vulnerable to someone who views a drunk or high person as a sexual opportunity.
- Watch out for your friends and ask that they watch out for you. A real friend will get in your face if you are about to make a mistake. Respect them if they do.
- Be aware of any nonverbal messages you may be sending that conflict with what you are saying. Notice your tone of voice, gestures, and eye contact.
- Be forceful and firm when necessary. Don’t be concerned with being polite. Your passivity may be interpreted as permission or approval for this behavior.
- Do not acquiesce to something you do not want just to avoid unpleasantness. Do not allow “politeness” to trap you in a dangerous situation. This is not the time to be concerned about hurt feelings.
- Trust your feelings or instincts. If a situation does not feel comfortable to you or you feel anxious about the way your date is acting, you need to respond. Leave immediately if necessary.

If you find yourself in the position of being the initiator of sexual behavior, you owe sexual respect to your potential partner. These suggestions may help you to reduce your risk for being accused of sexual misconduct:

- Do not make assumptions about the following:

Consent;

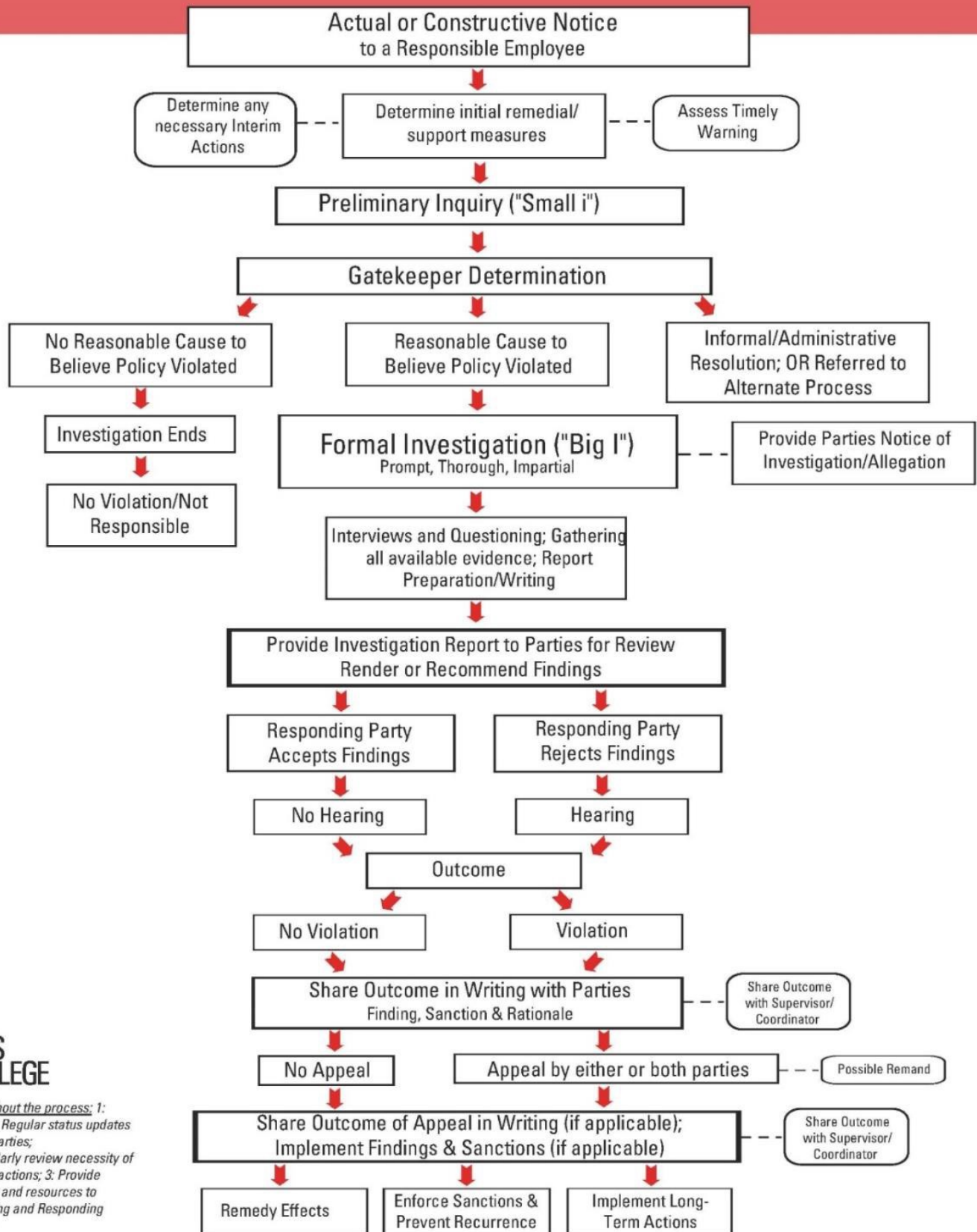
- » Someone’s sexual availability;
- » Whether a person is attracted to you;
- » How far you can go; or
- » Whether a person is physically and mentally able to consent to you.
- » Clearly communicate your intentions to your sexual partner and give them a chance to clearly relate their intentions to you.
- » Mixed messages from your partner should be a clear indication that you should step back, defuse the sexual tension, and communicate better. Perhaps you are misreading your partner. Perhaps your partner has not figured out how far they want to go with you yet. You need to respect the timeline with which your partner is comfortable.
- » Do not take advantage of someone’s drunkenness or drugged state, even if they did it to themselves.
- » Realize that your potential partner could be intimidated by you, or fearful. You may have a power advantage simply because of your gender or size. Do not abuse that power.
- » Understand that consent to some forms of sexual behavior does not necessarily imply consent to other forms of sexual behavior.
- » On this campus, silence and passivity cannot be interpreted as an indication of consent. Read your potential partner carefully, paying attention to verbal and nonverbal communication and body language.
- » Do not force someone to have sex with you, or have sex with a partner who has not clearly consented to you by words or actions unmistakable in their meaning.

## **SEX OFFENDERS**

In accordance with the Campus Sex Crimes Prevention Act of 2000, which amends the Jacob Wetterling crimes against children and sexually violent offender registration act, the Jeanne Clery Act, and the Family Educational Rights and Privacy act of 1974, Otis College of Art and Design is providing a link to the California State Sex Offender Registry. All sex offenders are required to register in the state of California and to provide notice of each institution of higher education in California at which the person is employed, carries a vocation, or is a student. See [www.meganslaw.ca.gov](http://www.meganslaw.ca.gov).

In addition to the above notice to the state of California, all sex offenders are required to deliver written notice of their status as a sex offender to the College’s Dean of Student Affairs no later than five (5) business days prior to their enrollment on the College. Such notification may be disseminated by the College to, and for the safety and well-being of, the Otis College community, and may be considered by the College for enrollment and discipline purposes.

# INVESTIGATION AND HEARING PANEL FLOWCHART



*Throughout the process:*  
 1: Provide Regular status updates to the parties;  
 2: Regularly review necessity of interim actions; 3: Provide support and resources to Reporting and Responding Parties





# STUDENT CONDUCT

# CODE OF STUDENT CONDUCT

## SECTION I. PHILOSOPHY

### Otis College Philosophy Statement

The Otis College community is committed to fostering a campus environment that is conducive to academic inquiry, a productive campus life, and thoughtful study and discourse. The student conduct program within the Office of Student Affairs is committed to an educational and developmental process that balances the interests of individual students with the interests of the Otis College community.

A community exists on the basis of shared values and principles. At Otis College, student members of the community are expected to uphold and abide by certain standards of conduct that form the basis of the Code of Student Conduct. These standards are embodied within a set of core values that include integrity, respect, community/civic engagement, and social responsibility.

Each member of the Otis College community bears responsibility for their conduct and to assume reasonable responsibility for the behavior of others. When members of the community fail to exemplify these five values by engaging in violation of the rules below, campus conduct proceedings are used to assert and uphold the Code of Student Conduct.

The student conduct process at Otis College is not intended to punish students; rather, it exists to protect the interests of the community and to challenge those whose behavior is not in accordance with our policies. Sanctions are intended to challenge students' moral and ethical decision-making and to help them bring their behavior into accord with our community expectations. When a student is unable to uphold our shared community expectations, the student conduct process may determine that they should no longer share in the privilege of participating in this community.

Students should be aware that the student conduct process is quite different from criminal and civil court proceedings. Procedures and rights in student conduct procedures are conducted with fairness to all, but do not include the same protections of due process afforded by the courts.

Due process, as defined within these procedures:

- (1) assures written notice of the charges against them
- (2) provides an opportunity for a hearing before an objective decision-maker or committee
- (3) provides an opportunity to respond to the charges against them

No student will be found in violation of College policy without information demonstrating that it is more likely than not (preponderance of evidence) that a policy violation occurred and any sanctions will be proportionate to the severity of the violation and to the cumulative conduct history of the student.

## SECTION II. JURISDICTION

Students at the College are provided a copy of the Code of Student Conduct each semester in the form of a link on the College website and in an email sent to their Otis College email. Hard copies are available upon request from the Office of Student Affairs. Students are responsible for having read and abiding by the provisions of the Code of Student Conduct.

The Code of Student Conduct and the student conduct process apply to the conduct of individual students, both undergraduate and graduate (remote or in-person), and all College-affiliated student organizations. For the purposes of student conduct, the College considers an individual to be a student when an offer of admission has been extended and thereafter as long as the student has a continuing educational interest in the College.

Students participating in summer programs, who have also been offered admission to Otis College BFA/MFA programs, will be held to the policies, protocols, and procedures outlined in their respective summer program, first and foremost. Additionally, the College reserves the right to make a decision to also adjudicate any student who has been offered admission to Otis College and/or including rescinding admission without following the formal student conduct process if the summer program student has not yet registered for their Otis College academic year courses (pre-matriculation).

The College retains conduct jurisdiction over students who choose to take a leave of absence, withdraw, or have graduated for any misconduct that occurred prior to the leave, withdrawal or graduation. If sanctioned, a hold may be placed on the student's ability to re-enroll and/or obtain official transcripts and all sanctions must be satisfied prior to re-enrollment eligibility. In the event of serious misconduct committed by a graduate while still enrolled but reported after graduation, the College may invoke these procedures and should the former student be found responsible, the College may revoke that student's degree.



The Code of Student Conduct applies to behaviors that take place on the campus, in the residence hall, at College-sponsored events and may also apply off-campus when the Dean of Student Affairs or designee determines that the off-campus conduct affects a substantial College interest. A substantial College interest is defined to include:

- a. Any situation where it appears that the student may present a danger or threat to the health or safety of themselves or others;
- b. Any situation that significantly infringes upon the rights, property, or achievements of self or others or significantly breaches the peace and/or causes social disorder; and/or
- c. Any situation that is detrimental to the educational mission and/or interests of the College

The Code of Student Conduct may be applied to behavior conducted online, such as harassment or bullying via e-mail or social media. Students must also be aware that blogs, web page entries on sites such as Google+, Facebook, and Instagram, Twitter, and other similar online postings, are in the public sphere and are not private. These postings can subject a student to allegations of conduct violations if evidence of policy violations is posted online. The College does not regularly search for this information but may take action if and when such information is brought to the attention of College officials. However, most online speech by students not involving College networks or technology will be protected as free expression and not subject to this Code, with two notable exceptions:

1. A true threat, defined as "a threat a reasonable person would interpret as a serious expression of intent to inflict bodily harm upon specific individuals"; and
2. Speech posted online about the College or its community members that causes a significant on-campus disruption.

The Code of Student Conduct applies to guests of community members whose hosts may be held accountable for the misconduct of their guests. Visitors to and guests of College may seek resolution of violations of the Code of Student Conduct committed against them by members of College community.

There is no time limit on reporting violations of the Code of Student Conduct; however, the longer someone waits to report an offense, the harder it becomes for College officials to obtain information and witness statements and to make determinations regarding alleged violations. Though anonymous complaints are permitted, doing so may limit the College's ability to investigate and respond to a complaint. Those who are aware of misconduct are encouraged to report it as quickly as possible to the Office of Student Affairs and/or Campus Safety and Security. College e-mail is the College's primary means of communication with students. Students are responsible for all communication delivered to their College e-mail address.

### **SECTION III. VIOLATIONS OF THE LAW**

Alleged violations of federal, state and local laws may be investigated and addressed under the Code of Student Conduct. When an offense occurs over which the College has jurisdiction, the College's conduct process will usually go forward notwithstanding any criminal complaint that may arise from the same incident.

The College reserves the right to exercise its authority of interim suspension upon notification that a student is facing criminal investigation and/or complaint. Interim suspensions are imposed until a hearing can be held, typically within two weeks. Within that time, the suspended student may request an immediate hearing from the Dean of Student Affairs to show cause why the interim suspension should be lifted. This hearing may resolve the allegation, or may be held to determine if the interim suspension should be continued. The interim suspension may be continued if a danger to the community is posed and the College may be delayed or prevented from conducting its own investigation and resolving the allegation by the pendency of the criminal process. In such cases, the College will only delay its hearing until such time as it can conduct an internal investigation or obtain sufficient information independently or from law enforcement upon which to proceed. In cases governed by Title IX, this delay may be longer than two weeks from notice of the incident unless a longer delay is requested in writing by the reporting party to allow the criminal investigation to proceed before the College process.

Students accused of crimes may request to take a leave from the College until the criminal charges are resolved. In such situations, the College procedure for voluntary leaves of absence is subject to the following conditions:

- a. The responding student must comply with all campus investigative efforts that will not prejudice his/her defense in the criminal trial; and
- b. The responding student must comply with all interim actions and/or restrictions imposed during the leave of absence; and
- c. The responding student must agree that, in order to be reinstated to active student status, they must first be subject to, and fully cooperate with, the campus conduct process and must comply with all sanctions that are imposed.

### **SECTION IV: STUDENT CONDUCT RULES AND EXPECTATIONS**

#### **Core Values and Behavioral Expectations**

The College considers the behavior described in the following sections as inappropriate for the College community and in opposition to the core

values set forth in this document. These expectations and rules apply to all students, whether undergraduate or graduate. The College encourages community members to report to College officials all incidents that involve the following actions. Any student found to have committed or to have attempted to commit the following misconduct is subject to the sanctions outlined in Section VII: Formal Conduct Procedures.

- A. **Integrity:** Otis College students exemplify honesty, honor, and a respect for the truth in all of their dealings. Behavior that violates this value includes, but is not limited to
1. **Falsification.** Knowingly furnishing or possessing false, falsified or forged materials such as falsification or misuse of documents, accounts, records, identification, or financial instruments.
  2. **Academic Dishonesty.** Acts of academic dishonesty as outlined in the Code of Academic Integrity. This includes but is not limited to, plagiarism, fabrication, and cheating.
  3. **Unauthorized Access.** Unauthorized possession, duplication, or use of means of access to any College building (i.e. keys, cards, etc.) or failing to timely report a lost College ID Card or key.
  4. **Collusion.** Action or inaction with another or others to violate the Code of Student Conduct.
    - Complicity with or failure of any student to appropriately address known or obvious violations of the Code of Student Conduct or law;
    - Complicity with or failure of any organized group to appropriately address known or obvious violations of the Code of Student Conduct or law by its members.
  5. **Trust.** Violations of positions of trust within the community.
  6. **Election Tampering.** Tampering with the election of any College-recognized student organization.
  7. **Taking of Property.** Intentional and unauthorized taking of College property or the personal property of another, including goods, services, and other valuables.
  8. **Stolen Property.** Knowingly taking or maintaining possession of stolen property.
  9. **Abuse of Conduct Process.** Abuse or interference with, or failure to comply in, College processes including conduct, but not limited to:
    - Falsification, distortion or misrepresentation of information;
    - Failure to provide, destroying or concealing information during an investigation of an alleged policy violation;
    - Attempting to discourage an individual's proper participation in, or use of, the campus conduct system;
    - Harassment (verbal or physical) and/or intimidation of a member of a campus conduct body prior to, during, and/or following a campus conduct proceeding;
    - Failure to comply with the sanction(s) imposed by the campus conduct system, and
    - Influencing, or attempting to influence, another person to commit an abuse of the campus conduct system.
- B. **Community and Civil Engagement:** Otis College students build and enhance their community. Behavior that violates this value includes, but is not limited to the following.
10. **Disruptive Behavior.** Disruption of College operations including obstruction of teaching, research, administration, other College activities, and/or other authorized non-College activities that occur on campus.
  11. **Riots.** Causing, inciting, or participating in any disturbance that presents a clear and present danger to self or others, causes physical harm to others, or destruction of property.
  12. **Unauthorized Entry.** Misuse of access privileges to College premises or unauthorized entry to or use of buildings, including trespassing, propping, or unauthorized use of alarmed doors for entry into or exit from a College building.
  13. **Trademark Misuse.** Unauthorized use (including misuse) of College or organizational names and images.
  14. **Damage and Destruction.** Intentional and/or unauthorized damage to or destruction of College property or the personal property of another.
  15. **IT and Acceptable Use.** Violating the College Acceptable Use and Computing Policy, found online at [otis.edu/information-systems/policies-forms](http://otis.edu/information-systems/policies-forms)
  16. **Gambling.** Gambling as prohibited by the laws of the State of California. (Gambling may include raffles, lotteries, sports pools and online betting activities. For more information, see The Hoot, "Community Standards").
  17. **Weapons.** Possession, use, or distribution of explosives (including fireworks and ammunition), guns (including air, BB, paintball, facsimile weapons, and pellet guns), or other weapons or dangerous objects such as arrows, axes, machetes, nun chucks, throwing stars, or knives (switchblade or belt buckle) with a blade of longer than two inches, including the storage of any item that falls within the category of a weapon in a vehicle parked on College property.
  18. **Tobacco.** Smoking or tobacco use in any area of campus except for the designated smoking areas. This includes prohibiting the use of Tobacco under the age of 21 as defined by California State law.
  19. **Fire Safety.** Violation of local, state, federal or campus fire policies including, but not limited to, intentionally or recklessly causing a fire that damages College or personal property or that causes injury. Failure to evacuate a College-controlled building during a fire alarm; I proper use of College fire safety equipment; or tampering with or improperly engaging a fire alarm or fire detection/control equipment while on College property. Such action may result in a local fine in addition to College sanctions.



20. **Animals.** Animals, with the exception of service animals that provide assistance (e.g., seeing-eye dogs) and pets as outlined in the Residence Life Handbook and solely related to students within the program and their guests, are not permitted on campus except as permitted by law.
  21. **Wheeled Devices.** Skateboards, hover boards, roller blades, roller skates, bicycles, and similar wheeled devices are not permitted inside buildings, the residential community, or on campus. Additionally, skateboards and other wheeled items may not be ridden on railings, curbs, benches, or any such fixtures that may be damaged by these activities, and individuals may be liable for damage to College property caused by these activities.
- C. **Respect:** Otis College students show positive regard for each other and for the community. Behavior that violates this value includes, but is not limited to
22. **Harm to Persons.** Intentionally or recklessly causing physical harm or endangering the health or safety of any person.
  23. **Threatening Behaviors.** Written and/or verbal conduct that causes a reasonable expectation of injury to the health or safety of any person or damage to any property.
  24. **Intimidation.** Intimidation defined as implied threats or acts that cause a reasonable fear of harm in another.
  25. **Bullying and Cyberbullying.** Bullying and cyberbullying are repeated and/or severe aggressive behaviors that intimidate or intentionally harm or control another person physically or emotionally, and are not protected by freedom of expression.
  26. **Hazing.** Defined as an act that endangers the mental or physical health or safety of a student, or one that destroys or removes public or private property, for the purpose of initiation, admission into, affiliation with, or as a condition for continued membership in a group or organization. Participation or cooperation by the person(s) being hazed does not excuse the violation. Failing to intervene to prevent, failing to discourage and/or failing to report those acts may also violate this policy.
- D. **Social Responsibility:** Otis College students are given and accept a high level of responsibility to self, to others and to the community. Behavior that violates this value includes, but is not limited to the following:
27. **Sexual Assault:** Nonconsensual Sexual Intercourse (or attempts to commit the same): Any sexual intercourse (anal, oral, or vaginal), however slight, with any object, by a person upon another person, without consent and/or by physical force.
  28. **Sexual Assault:** Nonconsensual Sexual Contact (or attempts to commit the same): Any intentional sexual touching, however slight, with any object, by person upon another person, without consent and/or by physical force.
  29. **Dating/Relationship Violence.** Dating Violence is violence or abuse committed by a person who is or has been in a social relationship of a romantic or intimate nature with another. The existence of such a relationship shall be determined based on a consideration of the length of the relationship, the type of relationship, and the frequency of interaction between the persons involved in the relationship. Dating violence includes sexual or physical abuse or the threat of such abuse. Relationship Violence is violence or abuse used by one person who has been or is in a relationship with another. Partners may be married or not married; heterosexual, gay, or lesbian; living together, separated or dating.
  30. **Stalking.** Stalking is a course of conduct directed at a specific person that is unwelcome and would cause a reasonable person to feel fear for their safety or the safety of their family/household.
  31. **Sexual Misconduct.** Includes, but is not limited to, sexual harassment, nonconsensual sexual contact, nonconsensual sexual intercourse, and/or sexual exploitation (see "Community Standards Sexual Misconduct Policy" for further information).
  32. **Public Exposure.** Includes deliberately and publicly exposing one's intimate body parts, public urination and defecation, and public sex acts.
  33. **Sexual Harassment: Hostile Environment:** includes situations in which there is harassing conduct that is sufficiently severe, pervasive persistent, and objectively offensive so that it alters the conditions of education, from both a subjective (the alleged victim's) and objective (a reasonable person's) viewpoint. The determination of whether an environment is "hostile" must be based on all the circumstances.
  34. **Sexual Harassment: Quid Pro Quo:** sexual harassment exists when there are unwelcome sexual advances, requests for sexual favors or other verbal or physical conduct of a sexual nature where submission to, or rejection of, such conduct results in educational or employment action.
  35. **Sexual Exploitation:** Taking nonconsensual or abusive sexual advantage of another for one's own advantage or benefit, or to benefit a person other than the one being exploited.
  36. **Sexual Intimidation:** Stalking, cyberstalking, and/or indecent exposure; Any unreasonable behavior, verbal or nonverbal, which has the effect of subjecting members of either sex to humiliation, embarrassment, or discomfort because of their gender or sexual identity.
  37. **Discrimination.** Any act or failure to act that is based upon an individual or group's actual or perceived status (sex, gender, race, color, age, creed, national or ethnic origin, physical or mental disability, veteran status, pregnancy status, religion or sexual orientation, or other protected status) that is sufficiently severe that it limits or denies the ability to participate in or benefit from the College's educational program or activities.
  38. **Discriminatory Harassment.** Any unwelcome conduct based on actual or perceived status including sex, gender, race, color, age, creed, national or ethnic origin, physical or mental disability, veteran status, pregnancy status, religion, sexual orientation, or other protected status should be reported to campus officials, who will act to remedy and resolve reported incidents. When discriminatory harassment is

sufficiently severe, pervasive, or persistent and objectively offensive that it unreasonably interferes with, limits, or denies the ability to participate in or benefit from the College's educational or employment program or activities, sanctions can be imposed for the creation of a hostile environment.

39. **Retaliatory Discrimination or Harassment.** Exists when an individual harasses, intimidates, or takes other adverse actions against a person because of the person's participation in an investigation of discrimination or sexual misconduct or their support of someone involved in an investigation of discrimination or sexual misconduct. Retaliatory actions include, but are not limited to, threats or actual violence against the person or their property, adverse educational or employment consequences, ridicule, intimidation, bullying, or ostracism.
40. **Alcohol.** Use, possession, or distribution of alcoholic beverages or paraphernalia except as expressly permitted by law and the College's Alcohol Policy.
41. **Drugs.** Use, possession, or distribution of illegal drugs and other controlled substances or drug paraphernalia except as expressly permitted by law and the College's Drug Policy.
42. **Marijuana.** Use, possession, or distribution of marijuana for medical or recreational purposes, even if it otherwise meets the qualifications of the California compassionate use act, proposition 215, or the adult use of marijuana act, proposition 64. This includes all cannabis products, including those with CBD.
43. **Prescription Medications.** Abuse, misuse, sale, or distribution of prescription or over-the-counter medications.
44. **Failure to Comply.** Failure to comply with the directives of College officials or law enforcement officers during the performance of their duties and/or failure to identify oneself to these persons when requested to do so.
45. **Financial Responsibilities.** Failure to promptly meet financial responsibilities to the institution, including, but not limited to knowingly passing a worthless check or money order in payment to the institution or to member of the institution acting in an official capacity.
46. **Arrest.** Failure of any student to accurately report an off-campus arrest for any crime (including noncustodial or field arrests) by any law enforcement agency to the Office of Student Affairs within seventy-two (72) hours of release.
47. **Other Policies.** Violating other published College policies or rules, including all Residence Hall policies found in the Hallway Handbook.
48. **Health and Safety.** Creation of health and/or safety hazards (dangerous pranks, hanging out of or climbing from/on/in windows, balconies, roofs, etc.).
49. **Violations of Law.** Evidence of violation of local, state, or federal laws, when substantiated through the College's conduct process.
50. **Infectious Disease.** Violation of College requirements or public health orders in place to reduce the risk of spreading infectious disease or failing to follow any applicable federal, state, and/or local public health orders.

## SECTION V: OVERVIEW OF THE STUDENT CONDUCT PROCESS

This overview gives a general idea of how the College's campus conduct proceedings work, but it should be noted that not all situations are of the same severity or complexity. Thus, these procedures are flexible, and are not exactly the same in every situation, although consistency in similar situations is a priority. The campus conduct process and all applicable timelines commence with notice to an administrator of a potential violation of College rules.\*\*

\*\* In Title IX related issues, the "administrator" is any "responsible employee" defined by Title IX and/or campus policy.

NOTICE: Once notice is received from any source (impacted party, Resident Assistant, 3rd party, online, etc.), the College may proceed with a preliminary inquiry/investigation and/or schedule an initial educational meeting/conference with the responding student to explain the conduct process to the responding student and gather information.

To assure continued compliance with Title IX and/or any other state or federal anti-discrimination/harassment/retaliation laws, if state or federal statutory provisions, regulatory guidance, or court interpretations or guidance provided by any authorized regulating agency change, or conflict with college policy and/or procedure including but not limited to the hearing procedures set forth in this Code of Student Conduct, the College's policy and/or procedure will be deemed amended as of the time of the decision, ruling, legislative enactment or guidance. Further, the procedures set forth in this policy may be modified or changed to protect the due process rights of the parties and/or to comply with Title IX and/or any other state or federal anti-discrimination/harassment/retaliation laws or regulations.

### OVERVIEW OF STEP 1

#### **Preliminary inquiry and/or educational conference.**

The College conducts a preliminary inquiry into the nature of the incident, complaint, or notice, the evidence available, and the parties involved. The preliminary inquiry may lead the College to determine that there is insufficient evidence to pursue the investigation, because the behavior alleged, even if proven, would not violate the Code of Student Conduct, (e.g.: for reasons such as mistaken identity or allegations of behavior that falls outside the code). The preliminary inquiry may also lead to a more comprehensive investigation, when it is clear more information must be gathered. It may lead to a formal complaint of a violation and/or an educational conference with the responding student.

When an initial educational meeting/conference is held, the possible outcomes include as follows:

- a decision not to pursue the allegation based on a lack of or insufficient evidence. The matter should be closed and records should so indicate;
- a decision on the allegation, also known as an “informal” or “administrative” resolution to an uncontested allegation where the student accepts responsibility (see immediately below); or
- a decision to proceed with additional investigation and/or referral for a “formal” resolution.

If a decision on the allegation is made and the finding is that the responding student is not responsible for violating the Code, the process will end. In sexual misconduct and other discrimination complaints, the alleging party may request that the Dean of Student Affairs and the Title IX Coordinator reopen the investigation and/or grant a hearing. This decision shall be in the sole discretion of the Dean of Student Affairs and the Title IX Coordinator and will only be granted for extraordinary cause. If the College’s finding is that the responding student is in violation and the responding student accepts responsibility within three days of the formal or informal hearing/educational conference, the College considers this an “uncontested allegation.” The administrator conducting the initial educational conference will then determine the sanction(s) for the misconduct.

If the sanctions are rejected, the College will conduct a sanction-only hearing, conducted by the Student Conduct Committee which recommends a sanction to the Dean of Student Affairs. The sanction is then reviewed and finalized by the Dean of Student Affairs and is subject to appeal (see appeals section, below) by any party to the misconduct. Once an appeal decision is made, the process ends.

If the administrator conducting the educational conference determines that it is more likely than not that the responding student is in violation, and the responding student rejects that finding in whole or in part, then it is considered a contested allegation and the process moves to Step 2.

## **OVERVIEW OF STEP 2**

### **Formal Hearing.**

In a contested allegation, additional investigation may then be commenced and/or a hearing may be held when there is reasonable cause to believe that a rule or rules have been violated. A formal notice of the complaint will be issued, and a hearing will be held before a panel or an administrator. A finding will be determined and is final except in cases that involve Title IX or other discrimination allegations. In those cases, the hearing results serve as a recommendation to the Dean of Student Affairs or designee, who will review and finalize the finding. If the finding is that the responding student is not responsible, the process ends. Applicable appeals options are described, below.

## **OVERVIEW OF STEP 3**

### **Review and Finalize Sanction(s).**

If the student is found responsible for the charges/violations, sanctions will be recommended by the Student Conduct Committee or administrator to the Dean of Student Affairs or designee when applicable, who will review and finalize the sanctions, subject to the College appeals process by any party to the complaint.

## **SECTION VII: STUDENT CONDUCT AUTHORITY**

### **A. Authority.**

The Dean of Student Affairs is vested with the authority over student conduct by the Board of Trustees or President. The Dean of Student Affairs or designee serves as the Chief Conduct Officer and oversees and manages the student conduct process. The Dean of Student Affairs and may appoint administrative hearing and appeals officers as deemed necessary to efficiently and effectively supervise the student conduct process.

The Dean of Student Affairs or designee will assume responsibility for the investigation of an allegation of misconduct to determine if the complaint has merit.

### **B. Gatekeeping.**

No complaint will be forwarded for a hearing unless there is reasonable cause to believe a policy has been violated. Reasonable cause is defined as some credible information to support each element of the offense, even if that information is merely a credible witness or the impacted party’s statement. A reporting party wholly unsupported by any information will not be forwarded for a hearing.

### **C. Conflict Resolution Options.**

The Dean of Student Affairs or designee has discretion to refer a complaint for mediation or other forms of appropriate conflict resolution. All parties must agree to mediation and to be bound by the decision with no review/appeal. Any unsuccessful mediation can be forwarded for formal processing and hearing; however, at no time will complaints of sexual misconduct/assault or physical violence be mediated as the sole institutional response. The Dean of Student Affairs may also suggest that complaints that do not involve a violation of the Code of Student Conduct be referred for mediation or other appropriate conflict resolution.

#### D. Interpretation and Revision.

The Dean of Student Affairs will develop procedural rules for the administration of hearings that are consistent with provisions of the Code of Student Conduct. Material deviation from these rules will, generally, only be made as necessary and will include reasonable advance notice to the parties involved, either by posting online and/or in the form of written communication. The Dean of Student Affairs may vary procedures with notice upon determining that changes to law or regulation require policy or procedural alterations not reflected in this Code. The Dean of Student Affairs may make minor modifications to procedure that do not materially jeopardize the fairness owed to any party. Any question of interpretation of the Code of Student Conduct will be referred to the Dean of Student Affairs whose interpretation is final. The Code of Student Conduct will be updated annually under the direction of the Dean of Student Affairs with a comprehensive revision process being conducted every five years.

### SECTION VIII: FORMAL CONDUCT PROCEDURES

#### A. College as Convener

Otis College is the convener of every action under this code. Within that action, there are several roles:

- Respondent: The responding student is the person who is alleged to have violated the code.
  - Complainant: The party bringing the complaint, who may be a student, employee, visitor or guest, may choose to be present and participate in the process as fully as the responding student.
  - Witnesses: There are witnesses, who may offer information regarding the allegation. There is an investigator(s) whose role is to present the allegations and share the evidence that the College has obtained regarding the allegations.
- a. Advisor: Advisors serve as support people to the students, and may be chosen only from within the current College community, but cannot be another peer/student. Parents/Family members may not serve as advisors unless it is granted by the Dean of Student Affairs for an advisor from outside the community to be able to participate. Advisors may not make a presentation or represent the party bringing the complaint or responding student during the hearing.

#### B. Group Violations

A student group or organization and its officers and membership may be held collectively and individually responsible when violations of this code by the organization or its member(s) take place at organization- sponsored or co-sponsored events, whether sponsorship is formal or tacit; have received the consent or encouragement of the organization or of the organization's leaders or officers; or were known or should have been known to the membership or its officers.

Hearings for student groups or organizations follow the same general student conduct procedures. In any such action, individual determinations as to responsibility will be made and sanctions may be assigned collectively and individually and will be proportionate to the involvement of each individual and the organization.

#### C. Amnesty

##### 1. For Reporting Parties

The College provides amnesty to reporting parties who may be hesitant to report to College officials because they fear that they themselves may be accused of minor policy violations, such as underage drinking, at the time of the incident.

##### 2. For Those Who Offer Assistance

To encourage students to offer help and assistance to others, the College pursues policy of amnesty for minor violations when students offer help to others in need (bystander intervention). At the discretion of the Dean of Student Affairs, amnesty may also be extended on a case-by case basis to the person receiving assistance. Educational options will be explored, but no conduct proceedings or conduct record will result.

**Bystander Intervention:** Appropriate ways to address situations and intervene as a bystander may include the following:

- Where the student is not complicit, by leaving the area where the violation was occurring where a risk of serious harm exists, merely leaving will not be appropriate; or
- Creating an effective distraction, intervening, or confronting the violation in an effort to stop it; or
- Contacting the appropriate staff members or authorities to address the violation.

##### 3. For Those Who Report Serious Violations

Students who are engaged in minor violations but who choose to bring related serious violations by others to the attention of the College are offered amnesty for their minor violations. Educational options will be explored, but no conduct proceedings will result.

Abuse of amnesty requests can result in a decision by the Dean of Student Affairs not to extend amnesty to the same person repeatedly. Amnesty does not apply to more serious allegations such as physical abuse of another or illicit drug distribution. The decision not to offer

amnesty to a Respondent is based on neither sex nor gender, but on the fact that collateral misconduct is typically addressed for all students within a progressive discipline system, and the rationale for amnesty—the incentive to report serious misconduct—is rarely applicable to Respondent with respect to a Complainant.

#### 4. Safe Harbor

The College has a Safe Harbor rule for students. The College believes that students who have a drug and/or addiction problem deserve help. If any College student brings their own use, addiction, or dependency to the attention of College officials outside the threat of drug tests or conduct sanctions and seeks assistance, a conduct complaint will not be pursued. However, if a student's alcohol and/or other drug addiction dependency results in behavior that threatens the safety and security of the surrounding community, a student conduct process may be pursued. A written action plan may be used to track cooperation with the Safe Harbor program by the student. Failure to follow the action plan will nullify the Safe Harbor protection and campus conduct processes will be initiated.

#### D. Reporting Alleged Violation(s)

Any member of the College community, visitor, or guest may report a policy violation(s) by any student for misconduct under this Code. Reports may also be given to the Dean of Student Affairs (or designee) and/or to the Title IX Coordinator, when appropriate. Additionally, these administrators may act on notice of a potential violation whether a formal allegation is made or not. All allegations can be submitted by the impacted party or a third party, and should be submitted as soon as possible after the offending event occurs. The College has the right to pursue an allegation or notice of misconduct on its own behalf and to serve as convener of the subsequent campus conduct process. The Dean of Student Affairs (or designee) will assume responsibility for the investigation of the alleged violation as described in the section below.

#### E. Investigation

The Dean of Student Affairs will investigate any other allegation under this Code. The Title IX Coordinator or designee(s) will investigate any complaint that falls under Title IX (e.g. sexual misconduct) or involves any other form of discrimination. The investigator(s) will take the following steps:

- Initiate any necessary remedial/interim actions on behalf of the impacted party (if any);
- Determine the identity and contact information of the party bringing the complaint, whether that person is the initiator of the complaint, the alleged impacted party, or a College proxy or representative;
- Conduct an immediate preliminary investigation to identify a complete list of all policies that may have been violated, to review the history of the parties, the context of the incident(s), any potential patterns and the nature of the complaint;
- If the impacted party is reluctant to pursue the complaint, determine whether the complaint should still be pursued and whether sufficient independent evidence could support the complaint without the participation of the impacted party;
- Notify the impacted party of whether the College intends to pursue the complaint regardless of their involvement, and inform the impacted party of their rights in the process and option to become involved if they so choose;
- Preliminary investigation usually takes between 1–7 business days to complete;
- If indicated by the preliminary investigation conduct a comprehensive investigation to determine if there is reasonable cause to believe that the responding student violated College policy, and to determine what specific policy violations should serve as the basis for the complaint;
- If there is insufficient evidence through the investigation to support reasonable cause, the allegations will be closed with no further action;
- A comprehensive investigation usually takes between one day and two weeks; In Title IX cases, this can be longer.
- Meet with the Party bringing the complaint to finalize the Party bringing the Complaint's Statement, which will be drawn up by the investigator or designee as a result of this meeting;
- Commence a thorough, reliable, and impartial investigation by developing a strategic investigation plan, including witness list, evidence list, intended timeframe, and order of interviews for all witnesses and the responding student, who may be given notice of the interview prior to or at the time of the interview;
- Prepare the notice of alleged policy violation(s) on the basis of the reasonable cause determination, which may be delivered prior to, during or after the responding student is interviewed, at the discretion of the investigator(s);
- Interview all relevant witnesses, obtain statements from each, and have each witness sign their statements to verify them;
- Obtain all documentary evidence and information that is available;
- Obtain all physical evidence that is available;
- Complete the investigation promptly by analyzing all available evidence without unreasonable deviation from the intended timeline;
- Make a finding, based on a preponderance of the evidence (whether a policy violation is more likely than not);
- Present the investigation report and findings to the responding student, who may:
  - » accept the findings,
  - » accept the findings in part and reject them in part,
  - » or may reject all findings;
  - » Share the findings and update the party bringing the complaint on the status of the investigation and the outcome.

#### F. Findings OPTION 1:

##### The Respondent is Found "Not Responsible"

Where the responding student is found not responsible for the alleged violation(s), the investigation will be closed. The party bringing the complaint, if any, may request that the Title IX Coordinator (in cases involving sexual misconduct) and/or the Dean of Student Affairs (for general conduct), as applicable, review the investigation file to possibly re-open the investigation or convene a hearing. The decision to re-open an investigation or convene a hearing rests solely in the discretion of the Title IX Coordinator or the Dean of Student Affairs in these cases, and is granted only on the basis of extraordinary cause.

#### OPTION 2A:

##### The Respondent Accepts "Responsibility"

Should the responding student accept the finding that they violated College policy, the Dean of Student Affairs or designated committee will determine a necessary sanction(s). In cases involving discrimination, sanctions will act to end the discrimination, prevent its recurrence, and remedy its effects on the impacted party and the College community. If the responding student accepts these recommended sanctions, the sanctions are implemented and the process ends. This outcome is not subject to appeal.

#### OPTION 2B:

The Respondent Accepts a "Responsibility" but Rejects the Sanctions Recommended. If the responding student accepts the "responsible" findings, but rejects the recommended sanctions, they will have a right to Appeal, based on the appeal guidelines detailed below.

#### OPTION 3A:

##### Responding Student Rejects the Allegations Completely

Where the responding student rejects the alleged violation(s) that of College policy based on the initial meeting outlining the allegations against them, a formal hearing will be convened within fourteen business days, barring exigent circumstances.

Prior to and at the hearing, the Dean of Student Affairs will provide all reports to the Student Conduct Committee, the committee will hear from the parties, and any necessary witnesses. The investigation report will be considered by the committee, which renders an independent and objective finding. Full committee procedures are detailed below.

If the committee finds the responding student not responsible for all violations, the Dean of Student Affairs will inform the parties of this determination and the rationale for the decision in writing in a timely manner. This determination is subject to appeal by any party to the complaint. Appeal review procedures are outlined below.

If the panel finds the student responsible for the alleged violation, it will recommend a sanction/responsive action to the Dean of Student Affairs, who will, conferring with the Title IX Coordinator as necessary, render a decision within five (5) business days of the hearing and timely notify the parties, in writing. An appeal may be filed within five (5) business days after the delivery of the formal letter of the findings by any party to the complaint, as detailed below.

#### OPTION 3B:

##### Responding Student Accepts "Responsibility" in Part and Rejects Allegations in Part

Where the responding student rejects in part the allegations that they violated College policy, there will be a committee hearing solely on the disputed allegations within fourteen days, barring exigent circumstances. For all findings holding a responding student responsible for a violation, the process will follow the same process outlined in Option 3A. If the committee finds the responding party "Not Responsible" on any of the contested allegations, the process will move to the Sanctioning Phase on only the uncontested allegations, to an administrative hearing on the sanctions.

#### G. Special Hearing Provisions for Sexual Misconduct, Discrimination and Other Complaints of a Sensitive Nature

All hearings under this section will be conducted by the Student Conduct Committee. For sexual misconduct, discrimination, and other complaints of a sensitive nature, whether the alleged impacted individual is serving as the party bringing the complaint or as a witness, alternate testimony options may be provided, such as placing a privacy screen in the hearing room or allowing the alleged impacted party to testify from another room via Skype, Zoom, conference call, or similar technology. While these options are intended to help make the impacted party more comfortable, they are not intended to work to the disadvantage of the responding student.

The past sexual history or sexual character of a party will not be admissible by the other parties in hearings unless such information is determined to be highly relevant by the panel Chair. All such information sought to be admitted by a party or the College will be presumed



irrelevant until a showing of relevance is made, in advance of the hearing, to the Chair. Demonstration of pattern, repeat and/or predatory behavior by the responding student, in the form of previous findings in any legal or campus proceeding, or in the form of previous good faith allegations, will always be relevant to the finding, not just the sanction. The parties will be notified in advance if any such information is deemed relevant and will be introduced in the hearing.

The party bringing the complaint in any complaint alleging sexual misconduct or other behavior falling within the coverage of Title IX will be notified in writing of the outcome of a hearing, any sanctions assigned and the rationale for the decision.

#### H. Notice of Hearing

Once a determination is made that reasonable cause exists for the Dean of Student Affairs (or designee) to refer a complaint for a hearing, notice will be given to the responding student. Notice will be in writing and may be delivered primarily through email to the student's Otis College email account. Other methods of delivery can include: in person by the Dean of Student Affairs (or designee); or mailed to the local or permanent address of the student as indicated in official College records; or emailed to the student's personal email. Once mailed, e-mailed and/or received in-person, such notice will be presumptively delivered. The letter of notice will:

- a. Include the alleged violation and notification of where to locate the Code of Student Conduct and College procedures for resolution of the complaint; and
- b. Direct the responding student to contact the Dean of Student Affairs (or designee) within a specified period of time to respond to the complaint. This time period will generally be no less than two days from the date of delivery of the summons letter. A meeting with the Dean of Student Affairs (or designee) may be arranged to explain the nature of the complaint and the conduct process. At this meeting, the responding student may indicate, either verbally or in writing, to the Dean of Student Affairs (or designee), whether s/he admits or denies the allegations of the complaint.

#### I. Interim Actions

Under the Code of Student Conduct, the Dean of Student Affairs or designee may impose restrictions and/or separate a student from the community pending the scheduling of a campus hearing on alleged violation(s) of the Code of Student Conduct when a student represents a threat of serious harm to others, is facing allegations of serious criminal activity, to preserve the integrity of an investigation, to preserve College property and/or to prevent disruption of, or interference with, the normal operations of the College.

Interim actions can include separation from the institution (Interim Suspension) or restrictions on participation in the community for no more than ten (10) business days pending the scheduling of a campus hearing on alleged violation(s) of the Code of Student Conduct. Other examples of interim actions can include but are not limited to:

- Housing relocation/reassignment
- Class schedule accommodations
- No trespass orders
- No contact orders

A student who receives an interim suspension may request a meeting with the Dean of Student Affairs or designee to demonstrate why an interim suspension is not merited. Regardless of the outcome of this meeting, the College may still proceed with the scheduling of a campus hearing.

During an interim suspension, a student may be denied access to College housing and/or the College campus/facilities/events. As determined appropriate by the Dean of Student Affairs, this restriction may include classes and/or all other College activities or privileges for which the student might otherwise be eligible. At the discretion of the Dean of Student Affairs and with the approval of, and in collaboration with, the appropriate Chair(s), alternative coursework options may be pursued to ensure as minimal an impact as possible on the responding student.

#### **Order of Exclusion/Stay Away Notices**

Students may be excluded from campus by order of the Dean of Student Affairs; employees may be excluded from campus by order of Human Resources. Individuals who are under an order of exclusion are prohibited from entering the Otis College campus or participating in Otis College activities on or off campus. Individuals who fail to comply with an order of exclusion will be given a Trespass Notice.

To execute an order of exclusion, the Dean of Student Affairs or Human Resources notifies the Chief Safety & Security Officer, who in turn notifies Campus Security. The Campus Security administers and supervises the order of exclusion until such time as the student or employee returns to good standing in the College community, as determined by the Dean of Student Affairs in the case of students and Human Resources in the case of employees. Persons under an order of exclusion may visit campus for brief periods only by written permission of the Chief Safety & Security Officer, the Dean of Student Affairs (for students), or Human Resources (for employees). A Trespass Notice will be issued to any

person under an order of exclusion who returns to campus without written permission. The Dean of Student Affairs and Human Resources may appoint a designee to act on their behalf.

#### J. Hearing Options and Preparation

The following sections describe the College's conduct hearing processes. Except in a complaint involving failure to comply with the summons of the Dean of Student Affairs (or designee), no student may be found to have violated the Code of Student Conduct solely as a result of the student's failure to appear for a hearing. In all such instances, conduct hearings will proceed as scheduled and the information in support of the complaint will be presented to, and considered by, the Dean of Student Affairs or committee presiding over the hearing.

Where the responding student admits to violating the Code of Student Conduct, the Dean of Student Affairs (or designee) may invoke administrative hearing procedures to determine and administer appropriate sanctions without a formal hearing. This process is also known as an administrative conference. In administrative/educational conference, complaints will be heard and determinations will be made by the Dean of Student Affairs or designee.

Where the responding student denies violating the Code of Student Conduct, a formal hearing will be conducted. This process is known as a committee hearing. At the discretion of the Dean of Student Affairs (or designee), a request by one or more of the parties to the complaint for an administrative/educational conference may be considered. Students who deny a violation for which a committee hearing will be held will be given a minimum of five (5) days to prepare unless all parties wish to proceed more quickly. Preparation for a formal hearing is summarized in the following guidelines:

- a. Notice of the time, date and location of the hearing will be in writing and may be delivered by one or more of the following methods: in person by the Dean of Student Affairs (or designee); mailed to the local or permanent address of the student as indicated in official College records; or e-mailed to the student's College-issued e-mail account. Once mailed, e-mailed and/or received in-person, such notice will be presumptively delivered.
- b. If there is an alleged impacted individual of the conduct in question, the alleged impacted individual may serve as the party bringing the complaint or may elect to have the College administration serve as the party bringing the complaint forward. Where there is no alleged impacted individual, the College administration will serve as the party bringing the complaint forward.
- c. If a responding student fails to respond to notice from the Dean of Student Affairs (or designee), the Dean of Student Affairs (or designee) may initiate a complaint against the student for failure to comply with the directives of a College official and give notice of this offense. Unless the student responds to this notice within two days by answering the original notice, an administrative conference may be scheduled and held on the student's behalf. As a result, the student may be administratively withdrawn from attending classes or a disciplinary hold may be placed on their College account, deeming them ineligible to register for courses or College housing until such time as the student responds to the initial complaint.
- d. At least three (3) business days before any scheduled formal hearing, the following will occur:
  - The responding student may deliver to the Dean of Student Affairs (or designee) a written response to the complaint; the respondent can choose to respond in person if they desire.
  - In cases where there is a student-to-student violation (physical/verbal assaults, sexual assault/misconduct, etc.), the responding party will be given the opportunity to submit questions to the Committee to be used for cross examination of either the complainant(s) witnesses, or both.
  - Similarly, the Complainant in the case may submit questions to the Conduct Committee to be used for cross examination of the respondent(s), witnesses, or both.
  - The Dean of Student Affairs has the right to omit any questions of cross examination from either party as long as there is a rationale for the omission(s).
  - The responding student will deliver to the Dean of Student Affairs (or designee) a written list of all witnesses they wish the College to call at the hearing;
  - The responding student will deliver to the Dean of Student Affairs (or designee) all physical evidence they intend to use or need to have present at the hearing and will indicate who has possession or custody of such evidence, if known, so that the Dean of Student Affairs can arrange for its presence;
  - The party bringing the complaint will deliver to the Dean of Student Affairs (or designee) a written list of all witnesses they wish the College to call at the hearing;
  - The party bringing the complaint will deliver to the Dean of Student Affairs (or designee) all items of physical evidence they intend to use or needs to have present at the hearing and will indicate who has possession or custody of such evidence, if known, so that the Dean of Student Affairs can arrange for its presence;
  - The party bringing the complaint and the responding student will notify the Dean of Student Affairs (or designee) of the names of any advisors/advocate who may be accompanying the parties at the hearing;

The Dean of Student Affairs (or designee) will ensure that the hearing information and any other available written documentation is shared with the parties upon request and at least two (2) days before any scheduled hearing. In addition, the parties will be given a list of the names of all committee members in advance. Should any party object to any committee member, they must raise all objections, in writing, to the Dean of Student Affairs immediately. Committee members will only be unseated if the Dean of Student Affairs concludes that their bias precludes an impartial hearing of the complaint. Additionally, any committee member who feels they cannot make an objective determination must recuse themselves from the proceedings.

#### K. Committee Hearing Procedures

The Dean of Student Affairs will serve as the Chair of the conduct panel with no voting rights, or will appoint one panelist as the Chair for the hearing. The parties have the right to be present at the hearing; however, they do not have the right to be present during deliberations. If a student cannot attend the hearing, it is that student's responsibility to notify the Dean of Student Affairs no less than three (3) days prior to the scheduled hearing to arrange for another date, time and location. Except in cases of grave or unforeseen circumstances, if the responding student fails to give the requisite minimum three (3) day notice, or if the responding student fails to appear, the hearing will proceed as scheduled. If the party bringing the complaint fails to appear, the complaint may be dropped unless the College chooses to pursue the allegation on its own behalf, as determined by the Dean of Student Affairs.

The Dean of Student Affairs (or designee) and the committee will conduct panel hearings according to the following guidelines:

- a. Hearings will be closed to the public.
- b. Admission to the hearing of persons other than the parties involved will be at the discretion of the panel chair and the Dean of Student Affairs.
- c. In hearings involving more than one responding student, the standard procedure will be to hear the complaints jointly; however, the Dean of Student Affairs may permit the hearing pertinent to each responding student to be conducted separately. In joint hearings, separate determinations of responsibility will be made for each responding student.
- d. The parties have the right to an advisor of their own choosing. Advisors may be chosen only from within the current College community, but cannot be another peer/student. Parents/Family members may not serve as advisors unless it is granted by the Dean of Student Affairs for an advisor from outside the community to be able to participate.
- e. In the rare instance where civil or criminal court proceedings currently involve a responding student or at the discretion of the Dean of Student Affairs, legal counsel may be permitted to serve as an advisor.
- f. The advisor may not make a presentation or represent the party bringing the complaint or responding student during the hearing.
- g. The party bringing the complaint, the responding student, the committee and the Dean of Student Affairs (or designee) will have the privilege of questioning all present witnesses and questioning all present parties (through the Chair, at the discretion of the Chair). Unduly repetitive witnesses can be limited at the discretion of the panel Chair or the Dean of Student Affairs (or designee).
- h. Pertinent records, exhibits, and written statements may be accepted as information for consideration by the panel and the Dean of Student Affairs. Formal rules of evidence are not observed. The Dean of Student Affairs may limit the number of character witnesses presented or may accept written affidavits of character instead.
- i. All procedural questions are subject to the final decision of the Dean of Student Affairs.
- j. Cross examination questions submitted by responding and or complainant parties may be used in cases where there are student-to-student violations. The submitted questions from either parties will be facilitated and asked by the Chair in order to maintain a measured questioning process.
- k. After a committee hearing, the panel will deliberate and determine, by majority vote, whether it is more likely than not (preponderance of evidence) that the responding student has violated the Code of Student Conduct. The Dean of Student Affairs (or designee) will be present and available as a resource during all deliberations. Once a finding is determined, if the finding is that of a policy violation, the panel will determine an appropriate recommended sanction(s). The Dean of Student Affairs (or designee) is responsible for informing the panel of applicable precedent and any previous conduct violations or other relevant pattern information about the responding student. The panel Chairperson will prepare a written deliberation report detailing the committee's finding, as well as the information cited by the panel in support of their finding, and any information the panel excluded from its consideration and why. This report should conclude with any recommended sanctions. This report should not exceed two pages in length.
- l. The Dean of Student Affairs will consider the recommendations of the committee, may make appropriate modifications to the committee's report, and will then render a decision and inform the responding student and party bringing the complaint (if applicable by law or College policy) of the final determination within seven days of the hearing. Notification will be made in writing and may be delivered by one or more of the following methods: in person by the Dean of Student Affairs (or designee); mailed to the local or permanent address of the student as indicated in official College records; or e-mailed to the student's College- issued e-mail account. Once mailed, e-mailed and/or received in-person, such notice will be presumptively delivered. In cases of sexual misconduct, notice of the outcome will be delivered to all parties simultaneously, meaning without substantial delay between the notifications to each.

## L. Conduct Sanctions

One or more of following sanctions may be imposed upon any student for any single violation of the Code of Student Conduct:

- **Administrative Warning:** An official written notice that the student has violated College policies and/or rules and that more severe conduct action will result should the student be involved in other violations while the student is enrolled at the College.
- **Restitution:** Compensation for damage caused to the College or any person's property. This is not a fine but, rather, a repayment for property destroyed, damaged, consumed, or stolen.
- **Fines:** Reasonable fines may be imposed. Fines are specified to include: Alcohol and other drug-related activities—fines in increments of \$50 to \$300; Damages—actual repair costs, including labor and materials; Noncompliance with discretionary sanctions - \$15 per hour for service not performed; Unauthorized residence hall room change - \$35; Failure to return a reserved space to proper condition – labor costs and expenses.
- **Community/College Service Requirements:** For a student or organization to complete a specific supervised Community/College service.
- **Loss of Privileges:** The student will be denied specified privileges for a designated period of time.
- **Confiscation of Prohibited Property:** Items whose presence is in violation of College policy will be confiscated and will become the property of the College. Prohibited items that are confiscated will not be returned.
- **Behavioral Requirement:** This includes required activities including, but not limited to, seeking academic counseling or substance abuse screening, writing a letter of apology, complete online alcohol and other drug courses, etc.
- **Mandated Counseling Consultation:** The student will meet with an Otis College counselor and follow the recommended mandated session(s). The student will be required to comply with the counselor's written treatment plan, and will sign a formal release documenting their attendance in order to complete this sanction. The details of the treatment plan will be based on the student's individual circumstances, and will not be shared with the Student Conduct Committee or Student Affairs Staff.
- **Educational Program:** Requirement to attend, present, and/or participate in a program related to the violation. It may also be a requirement to sponsor or assist with a program for others on campus to aid them in learning about a specific topic or issue related to the violation for which the student or organization was found responsible. Examples of an educational program can be but are not limited to online education courses, residence hall program for the building or floor communities, health and wellness programming, etc. Audience may be restricted.
- **Restriction of Visitation Privileges:** May be imposed on a resident or nonresident student. The parameters of the restriction will be specified.
- **College Housing Probation:** Official notice that, should further violations of Residence Life or College policies occur during a specified probationary period, the student may immediately be removed from College housing. Regular probationary meetings may also be imposed.
- **College Housing Reassignment:** Reassignment to another College housing facility. Residential Life personnel will decide on the reassignment details.
- **College Housing Suspension:** Removal from College housing for a specified period of time after which the student is eligible to return. Conditions for readmission to College housing may be specified. Under this sanction, a student is required to vacate College housing within 24 hours of notification of the action, although this deadline may be extended upon application to, and at the discretion of, the Dean of Student Affairs. This sanction may be enforced with a trespass action if deemed necessary. Prior to reapplication for College housing, the student must gain permission from the Dean of Student Affairs (or designee).
- **College Housing Dismissal:** The student's privilege to live in, or visit, any College housing structure is revoked indefinitely. This sanction may be enforced with a trespass action if deemed necessary.
- **College Probation:** The student is put on official notice that, should further violations of College policies occur during a specified probationary period, the student may face suspension or expulsion. Regular probationary meetings may also be imposed.
- **Eligibility Restriction:** The student is deemed "not in good standing" with the College for a specified period of time. Specific limitations or exceptions may be granted by the Dean of Student Affairs and terms of this conduct sanction may include, but are not limited to, the following:
  - a. Ineligibility to hold any office in any student organization recognized by the College or hold an elected or appointed office at the College; or
  - b. Ineligibility to represent the College to anyone outside the College community in any way, including participating in the study abroad program, attending conferences, or representing the College at an official function, event or competition, and so on
- **College Suspension:** Separation from the College for a specified minimum period of time, after which the student is eligible to return. Eligibility may be contingent upon satisfaction of specific conditions noted at the time of suspension. The student is required to vacate the campus within 24 hours of notification of the action, although this deadline may be extended upon application to, and at the discretion of, the Dean of Student Affairs. During the suspension period, the student is banned from College property, functions, events, and activities. This sanction may be enforced with a trespass action and/or No Contact action as necessary.
- **College Dismissal:** Permanent separation from the College. The student is banned from College property and the student's presence at any \ College-sponsored activity or event is prohibited. This action may be enforced with a trespass action and No Contact action as necessary.
- **Other Sanctions:** Additional or alternate sanctions may be created and designed as deemed appropriate to the offense with the approval of the Dean of Student Affairs or designee.

The following sanctions may be imposed upon groups or organizations found to have violated the Code of Student Conduct:

- a. One or more of the sanctions listed above; and/or

b. Deactivation, derecognition, loss of all privileges (including College registration), for a specified period of time.

#### M. Parental Notification

The College reserves the right to notify the parents/guardians of dependent students regarding any conduct situation, particularly alcohol and other drug violations. The College may also notify parents/guardians of nondependent students who are under the age of 21 of alcohol and/or other drug violations.

#### N. Notification of Outcomes

The outcome of a campus hearing is part of the education record of the responding student and is protected from release under the Federal Education Rights and Privacy Act (FERPA), except under certain conditions. As allowed by FERPA, when a student is accused of a policy violation that would constitute a "crime of violence" or forcible or nonforcible sex offense, the College will inform the alleged party bringing the complaint in writing of the final results of a hearing regardless of whether the College concludes that a violation was committed. Such release of information may only include the alleged student's/responding student's name, the violation committed, and the sanctions assigned (if applicable). In cases of sexual misconduct and other offenses covered by Title IX, only, the rationale for the outcome will also be shared with all parties to the complaint in addition to the finding and sanction(s).

In cases where the College determines through the student conduct process that a student violated a policy that would constitute a "crime of violence" or nonforcible sex offense, the College may also release the above information publicly and/or to any third party. FERPA defines "crimes of violence" to include

- a. Arson
- b. Assault offenses (includes stalking)
- c. Burglary
- d. Criminal Homicide—manslaughter by negligence
- e. Criminal Homicide—murder and nonnegligent manslaughter
- f. Destruction/damage/vandalism of property
- g. Kidnapping/abduction
- h. Robbery
- i. Forcible sex offences
- j. Nonforcible sex offences

#### O. Failure to Complete Conduct Sanctions

All students, as members of the College community, are expected to comply with conduct sanctions within the time frame specified by the Dean of Student Affairs or designee. Failure to follow through on conduct sanctions by the date specified, whether by refusal, neglect, or any other reason, may result in additional sanctions, administrative "holds" on the student account, and/or suspension from the College. In such situations, resident students will be required to vacate College housing within 24 hours of notification by the Dean of Student Affairs, although this deadline may be extended upon application to, and at the discretion of, the Dean of Student Affairs. A suspension will only be lifted when compliance with conduct sanctions is satisfactorily achieved. This determination will be made by the Dean of Student Affairs.

#### P. Appeal Review Procedures

Any party may request an appeal of the decision of the Committee/Administrative Hearing by filing a written request to the Vice President of Campus Life, subject to the procedures outlined below. All sanctions imposed by the original hearing body go into effect once the five (5) business day appeal window has concluded. All parties should be timely informed of the status of requests for appeal, the status of the appeal consideration, and the results of the appeal decision.

#### **GROUNDS FOR APPEAL REQUESTS**

Appeals requests are limited to the following grounds:

1. A procedural or substantive error occurred that significantly impacted the outcome of the hearing (e.g., substantiated bias, material deviation from established procedures, etc.).
2. To consider new evidence, unavailable during the original hearing or investigation, that could substantially impact the original finding or sanction. A summary of this new evidence and its potential impact must be included. Appeals must be filed in writing to the Vice President of Campus Life or designee within five (5) business days of the notice of the outcome to the hearing, barring exigent circumstances. Any exceptions are made at the discretion of the Dean of Student Affairs or designee.
3. Sanctions imposed are substantially disproportionate to the violation.

The Dean of Student Affairs or designee will share the appeal by one party with the other party (parties) when appropriate under procedure or

law (e.g., if the responding student appeals, the appeal is shared with the complainant, who may also wish to file a response, request an appeal on the same grounds or different grounds). The Dean of Student Affairs will refer the request(s) to the College's designated Appeal Review Officer.

The Appeal Review Officer will conduct an initial review of appeals to determine if the appeal request meets the limited grounds and is timely. They may consult with the Dean of Student Affairs and/or Title IX Coordinator on any procedural or substantive questions that arise.

If the appeal is not timely or substantively eligible, the original finding and sanction will stand and the decision is final. If the appeal has standing, the Appeal Review Officer determines the final outcome. Full rehearings are not permitted. Where new evidence is presented or the sanction is challenged, the Appeals Review Officer will determine if the matter should be returned to the original decision-maker for reconsideration or if they should make a determination. In review, the original finding and sanction are presumed to have been decided reasonably and appropriately, thus the burden is on the appealing party(ies) to show clear error. The Points of Appeal must limit its review to the challenges presented.

On reconsideration, the Points of Appeal or Dean of Student Affairs may affirm or change the findings and/or sanctions. Procedural or substantive errors should be cured, new evidence should be considered, and sanctions should be proportionate to the severity of the violation and the student's cumulative conduct record.

All decisions of the Points of Appeal are to be made within five (5) business days of submission and are final, as are any decisions made by the Dean of Student Affairs or Title IX Coordinator as the result of reconsideration consistent with instructions from the Appeal Review Officers.

### **THE APPEALS OFFICERS**

The College's Appeal Review Officer/Point of Appeals is determined to be the Vice President of Campus Life or designee.

The Dean of Student Affairs serves as an information source to the Appeal Review Officers, with responsibility for conducting preliminary investigations, and ensuring a fair process for the complainant and responding student.

### **OTHER GUIDELINES FOR APPEALS**

All parties will be timely informed of the status of requests for appeal, the status of the appeal consideration, and the results of the appeal decision;

Appeals are not intended to be full re-hearings of the complaint (de novo). In most cases, appeals are confined to a review of the written documentation or record of the original hearing, and pertinent documentation regarding the grounds for appeal; witnesses may be called if necessary.

Appeals are not an opportunity to substitute their judgment for that of the original decision-maker merely because they disagree with the finding and/or sanctions. Appeals decisions are to be deferential to the original decision-maker, making changes to the finding only where there is clear error and to the sanction only if there is a compelling justification to do so.

### **Q. Disciplinary Records**

All conduct records are maintained by the College for seven (7) years from the time of their creation except those that result in separation (suspension or expulsion, including from housing) and those that fall under Title IX, which are maintained indefinitely.

#### **Code of Conduct Violations**

Any member of the Otis College community may file a complaint for a violation of the Code of Conduct. Violations should be reported on a Code of Conduct Complaint form and filed with any member of the Student Conduct Committee.



## ACADEMIC INTEGRITY

The Chair of the Academic Integrity Committee and Dean of Student Affairs or designee are the first points of contact for the College in processing alleged cases of student plagiarism and/or academic dishonesty. According to the Otis College Code of Conduct, "All forms of academic misconduct, including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty" are direct violations of the code.

### Forms of Academic Misconduct

#### Cheating:

Cheating is defined as fraud, deceit, or dishonesty in an academic assignment.

#### Plagiarism:

Plagiarism occurs when a person deliberately uses another person's concepts, language, images, music, or other original (not common knowledge) material without acknowledging the source and/or making substantial modifications. While referencing or appropriating may be part of a studio or Liberal Arts and Sciences assignment, it is the student's ethical responsibility to acknowledge and/or modify the original material.

#### Specific examples of plagiarism and/or cheating include:

- Submitting someone else's work in whole or part (including copying directly from a source without documentation and/or alteration, or turning in studio work that is not your own).
- Having someone else produce, revise, or substantially alter all or part of a written paper or studio assignment.
- Cutting and pasting any textual or image-based work from the internet without proper documentation or clarification of sources.
- Failure to cite sources. Proper citations in MLA style and a Works Cited page must accompany all papers. You can find citation information through the Library website.
- Using the writing, editing, or creative services of another person who quantitatively and/or qualitatively revises the paper and/or studio work significantly. An editor often fixes the paper without the writer learning how to do it him/herself. Sometimes the editor changes so much of the paper that it is no longer the student writer's work and thus plagiarized. A trained tutor helps the writer to learn how to revise the papers and eventually not need the tutor's assistance.
- Presenting the same (or substantially the same) work for more than one course or within the same course without obtaining approval from the instructor of each course.
- Acting dishonestly or conveying information that the student knows or is known to be false, by actions such as lying, forging or altering any document or record in order to gain an unfair academic advantage.

Instances of alleged plagiarism or cheating are reported to the **Academic Integrity Committee** for review. For a complete description of the Academic Integrity Committee process, please refer to the Academic Misconduct Complaint Website.

### PROCESS FOR REVIEW

Once an official academic misconduct report is submitted, the Conduct Process outlined in Section VI will ensue as with any other conduct case. In instances where a committee is convened, the Chair of the Academic Integrity Committee will convene a formal hearing process.

The Academic Integrity Committee consists of representatives from Liberal Arts and Sciences, the various Studio Departments (when applicable to the student and the violation), and the Office of Student Affairs.

The Dean of Academic Affairs or designee serves as the Chair of the committee, and the Dean of Student Affairs in a non-voting member of the committee. No fewer than three committee members will meet to review each case.

All accounts of academic misconduct should be reported using the Academic Misconduct Incident Report. Any member of the Otis College community may fill out a form. In addition to the form, faculty, staff, or another student shall assemble and submit documentation that supports the accusation. The form and all evidence is forwarded to the Chair of the Academic Integrity Committee for review and investigation. Students will be contacted to appear before the committee to share information and answer questions regarding the case.

Once the committee has heard the case, a recommendation will be made by the committee to the Dean of Student Affairs, and the student will receive an official letter within seven (7) days from their meeting with the committee. In addition, the Dean of Student Affairs will be notified as to the committee's recommendations, and formal conduct sanctions, up to and including dismissal from the College, imposed by the Student Conduct Office. All students may appeal the decision of the Academic Integrity Committee in writing to the Vice President of Campus Life or designee within five (5) days of the delivery of the letter.

The following are possible recommended sanctions that may be imposed by the Academic Integrity Committee:

- No action

- Academic integrity project
- Required tutoring sessions in the Student Learning Center
- Required Success Coaching in the Student Learning Center
- Failing grade for the plagiarized assignment
- Failing grade for the course
- Loss of privileges or exclusion from academic activity or program
- Dismissal from the College

Additional recommendations may be imposed at the discretion of the committee and with the approval of the Vice President of Campus Life or the Dean of Student Affairs.

### **MORE INFORMATION**

If you have any questions or would like more information about the process, please contact the Dean of Student Affairs at [studentaffairs@otis.edu](mailto:studentaffairs@otis.edu), or the Provost's Office by contacting Dean of Academic Affairs and Academic Integrity Chair, Dwayne Moser at [dmoser@otis.edu](mailto:dmoser@otis.edu).

*The Otis College of Art and Design Code of Student Conduct is adapted from the NCHERM Group Model Developmental Code of Student Conduct and is used here with permission.*





# FIELD TRIPS AND TRAVEL ABROAD



# FIELD TRIPS & TRAVEL AND EXTERNAL STUDY

## LOCAL AND REGIONAL FIELD TRIP POLICY

The Local and Regional Field Trip Policy covers local field trips, local overnight field trips, and short regional overnight field trips in the U.S. This policy also applies to courses with regular off-campus meetings at museums, field sites, or other destinations. Student Affairs outings are exempt from this policy. Travel Study and External Study courses, which involve international travel or domestic travel beyond the parameters of a field trip as described below, are covered under other policies. Please contact [travelstudy@otis.edu](mailto:travelstudy@otis.edu) or (310) 665-6815 for more information about Travel Study courses.

## DEFINITIONS

A Field Trip is broadly defined as a certain academic activity, and serves educational purposes, that a student is required and/or encouraged to attend and/or participate in as off-campus activity and/or field trip (collectively "Activities"). The "campus" is defined as any Otis College locations, including The Goldsmith Campus. For the purposes of this policy, there are three types of field trips:

1. *Local Field Trip* – Non-overnight domestic travel normally within 100 miles of an Otis College location
2. *Local Overnight Field Trip* – Domestic travel normally within 100 miles of an Otis College location with up to three nights' stay
3. *Regional Overnight Field Trip* – Domestic travel within 1400 miles of an Otis College location and up to four nights' stay

## POLICY

In order to ensure that field trips fall within the scope of a course's and the College's mission and that student safety issues are fully addressed, field trips must be authorized in advance and be fully documented through the on-time submission of the forms listed on our website. All field trips must be led by a faculty or staff member, and student participants must adhere to field trip guidelines. Leader responsibilities and guidelines for students are described below.

## GUIDELINES FOR STUDENTS

1. Students participating in field trips are expected to adhere to the same standards of behavior as published in the Code of Student Conduct and in the Travel Study Behavior Code of Conduct. Any violation of the regulations or local, state, or federal laws may result in disciplinary action or sanctions by the College.
2. Students, who choose to travel to the site of a field trip early or remain at the site after the planned activity is completed, or who willfully separate from the group, do so at their own risk.
3. Students are responsible for carrying their own personal medication while on a field trip.

## FIELD STUDY POLICY

The Domestic and International Field Study Policy covers domestic travel beyond 1,400 miles of campus and international travel outside the continental U.S. This policy also applies to college enacted initiatives with domestic field sites, or other international destinations. Student Affairs outings are exempt from this policy. Students are responsible for all of the courses in which they are enrolled, including attendance requirements and course work, while participating in any type of field study initiative.

## DEFINITIONS

Field Study is defined as any independent academic/professional experience or academic research trip that is an ungraded and non-credit bearing element of a course or Department initiative for current students or alumni. The Field Study is linked to student projects or student coursework initiated or recommended by instructors, Directors, or Chairs. Field Study also includes Otis College related collaborations with outside institutions that are ungraded and non-credit bearing and that involve domestic or international travel beyond the conditions of local and regional field trip policy. Contact Matthew Penkala at [mpenkala@otis.edu](mailto:mpenkala@otis.edu) to discuss field study at least a month before it takes place.

For the purposes of this policy, there are three types of field study:

1. Domestic Field Study– Domestic travel exceeding the Field Trip parameters that is not a Travel Study course.
2. International Field Study – Otis College Collaboration– International travel initiated by instructor, Director, or Department Chair in collaboration with an outside institution
3. International Field Study– International travel initiated by instructor, Director, or Department Chair.

Travel Study courses, which involve international travel or domestic travel beyond the parameters of a field study or field trip, have associated learning outcomes, are graded, and are covered under travel study policies. See For Faculty Leading Programs. Please contact the Travel and External Study representative at [travelstudy@otis.edu](mailto:travelstudy@otis.edu) or (310) 665-6815 for more information about Travel Study courses.

## POLICY

In order to ensure that field study falls within the scope of the College's mission and that student safety issues are fully addressed, field study must be requested a month in advance and be fully documented through the on-time submission of forms and required steps listed below. All field study must be initiated and coordinated by the responsible Otis College instructor, Director, or Department Chair initiating the Field Study. Student or alumna participants must adhere to field study guidelines. Leader responsibilities and guidelines for students are described below.

## **STUDENT RESPONSIBILITIES**

Students/Alumna are responsible for working with the responsible instructor, Director, or Chair to fulfill the Field Study requirements as they relate to specific type of Field Study in which they participate.

## **GUIDELINES FOR STUDENTS**

1. Students participating in field study are expected to adhere to the same standards of behavior as published in The Hoot and in the Travel Study Behavior Code of Conduct. Any violation of the regulations or local, state, or federal laws may result in disciplinary action or sanctions by the College.
2. Students, who choose to travel to the site of a field study early or remain at the site after the planned activity is completed, or who willfully separate from the group, do so at their own risk.
3. Students are responsible for carrying their own personal medication while on a field study.

## **TRAVEL STUDY POLICY**

### **TRAVEL STUDY OPERATIONAL POLICIES & STANDARDS OF BEHAVIOR**

- All Otis College of Art and Design Travel Study participants are representatives of the College community. It is expected that they will behave at all times in a manner befitting that responsibility. Course participants also are expected to remember that behaviors that are acceptable in the United States may not be acceptable in the destination visited. Participants are expected to act accordingly, as instructed by course personnel.
- All Travel Study participants are required to be cleared for travel by the Student Health and Wellness Center.
- Course participants are expected to comply with all policies and rules of the Travel Study course and Code of Student Conduct as they currently stand, or as they may change from time to time. This includes, but is not limited to, policies that are written in travel study contract or other documents, as well as policies that are described orally at the orientation meetings or by the staff.
- Travel Study course participants are expected to attend all course meetings (prior to departure and while at destination) and to participate fully in all aspects of the course. The Travel Study experience is based upon a sense of shared identity, respect, and community. This requires everyone to be participants in all aspects of the course.
- Course participants are not permitted to go to designated areas placed off-limits without the expressed, specific permission of the attending Leader, as well as completing an Intent to Divert form in its entirety.
- Course participants of faculty led travel study courses and exchange programs will be required to attend the mandatory Pre-Departure Seminar Orientation, as outlined in provided Travel and External Study information and websites. Failure to attend the Pre-Departure Seminar/Orientation will result in a hold placed on the student account and could result in the student's dismissal from the course without refund.

## **STUDENT BEHAVIOR EXPECTATIONS**

- Full participation in all activities and developing cultural awareness and cultural sensitivity.
- Engaging with the Course Curriculum.
- Considering the effect of their actions on the entire group and local context.
- Complying to Otis College of Art and Design Policies

## **MANAGING BEHAVIORAL ISSUES WHILE ABROAD**

### **Step One: Informal Verbal Intervention**

- Student will receive open and clear feedback regarding expectations for participation.

### **Step Two: Formal Verbal Intervention**

- The student will be informed that if their behavior continues to not meet expectations, the next step is a Written Intervention and Otis College will be contacted.
- The Travel and External Study Office is informed of the problematic behavior at this stage (Step Two).

### **Step Three: Written Intervention: Commitment to Improve**

- Return the agreed contract to the Otis College Travel and External Study representative.
- The student is informed that if the behavioral expectations are unmet, the next step is a Final Intervention, which becomes grounds for trip departure. Leaders will work with the student to ensure that all expectations are clear.

- Return the agreed contract to the Travel and External Study representative.
- The Travel Study representative will notify the Dean of Student Affairs and share with them the written commitment. An opportunity to talk to the Dean of Student Affairs is available to the student as they move to the next stage of consequence.

#### **Step Four: Written Intervention: Final**

- The final Intervention will outline to the student EXACTLY what behavior is expected, and that noncompliance will lead to trip departure at the student's expense. If a student breaks their Final Intervention contract, the Travel and External Study representative will be contacted. If approved, Otis College will work with the Travel Agency/Program Provider, and emergency contact to change flights and arrange transport home. All related costs incurred from this change in travel plans and arrangements will be added to the student account for reimbursement to the college.

#### **MEDICAL PAYMENT INFORMATION ABROAD**

- Students are obligated to cover their own medical expenses while on an Otis College Travel Study course. Oftentimes, this will mean that students who are in need of purchasing over the counter medications, at the request of a GeoBlue doctor, will need to fill out a "Claim Form" This form is located on the GeoBlue website.
- It is not Otis College's responsibility to provide upfront money for medical care or attention, but faculty or the college will do so to ensure proper and timely care and then follow up for reimbursement. Students are encouraged and instructed to bring at least \$100 to cover any initial or potential medical care. If Otis College pays for medical care, it is the responsibility of the student to reimburse Otis College first and process their bills or claims with their insurance afterwards.

#### **PROGRAM PROVIDER POLICY**

In addition to following the policy and procedures set forth by Otis College of Art and Design, participants must also adhere to the policies and procedures set forth by Program Provider(s).

#### **GENERAL BEHAVIOR**

As members of the Otis College community, students are expected to behave responsibly at all times. The College expects and trusts its students to be honest in their studio, classroom, and community endeavors. Students are expected to assist in maintaining an environment that supports effective teaching and learning, and a culture of civility and respect for others. Therefore, any behavior that disrupts or interferes with the functioning of a classroom, studio, or College-sponsored off-campus venue may result in students being asked to leave the class. In addition, students may be subject to disciplinary action as per the Code of Student Conduct and/or have their grade lowered in the course.

#### **TRAVEL STUDY ALCOHOL POLICY**

All travel study courses and experiences are considered "dry" and must comply with the Otis College alcohol policy. Alcohol consumption or possession is not permitted during any program-related travel, program-related activities, group meals, or in any form of accommodation (hotel, hostel, apartment housing, etc.), during the entirety of the travel period.

#### **TRAVEL STUDY DRUG POLICY**

Otis College is a drug-free environment and the College will not tolerate the manufacture, distribution, dispensation, sale, purchase, possession, offer to sell, and/or use of any illegal drugs (as defined by the statutes of the state of California) in any Otis College facility or at any Otis College function. Any student found to have violated this policy will be subject to arrest and disciplinary action in accordance with the Code of Student Conduct.

#### **BODY PIERCING AND TATTOOS WHILE ABROAD**

Due to varying sanitation standards in international locales, getting a body piercing (navel, nose, lip, tongue, ear, etc.) and tattoos while on a Travel Study course is not permitted.

#### **TRAVEL STUDY COMPANION POLICY**

Otis College has adopted the following guidelines regarding prospective companions on Otis College Travel Study courses:

- Minors (under the age of 18) are not permitted on Otis College Travel Study courses, either as participants or as companions.
- In general, student participants may not bring companions on Otis College Travel Study courses.
- With the prior approval of the International Education Steering Committee, faculty/staff participants may bring adult companions on the course. If approved, additional companions are responsible for all related costs.
- Individuals not directly connected with or registered in an Otis College Travel Study course may not accompany the course or take part in any of the academic experiences or content (e.g., an Otis College employee who has no role in the course may not travel with it during any part of the course).



## **TRAVEL STUDY REMOVAL POLICY**

Disregard of or noncompliance with Travel and External Study policies or the Code of Student Conduct will result in the trip departure of students or faculty from Otis College travel study courses. Any course participant who appears to disregard or be in noncompliance with Otis College Travel and External Study policies or the Code of Student Conduct will be subject to immediate removal from the Travel Study course and must return to Los Angeles at the expense of the dismissed person, which includes the travel expense of an accompanying Leader and/or Program Provider to the point of departure. Upon returning to Otis College, the Dean of Student Affairs will investigate all incidents and allegations and, with the Conduct Committee, determine appropriate sanctions.

## **TRAVEL STUDY TUITION WAIVER POLICY**

Otis College students at JUNIOR, SENIOR, and GRADUATE level with 19 or more course credits based on enrollment into a travel study course will be given a Travel Study Tuition Waiver that will allow them to exceed 18 credits but no more than 21 credits without being assessed an additional per credit cost of \$2,050 for BFA and \$2,730 for Graduate. This waiver does not apply to program costs – only tuition.

## **TRAVEL STUDY ACTIVITY GUIDELINES**

- Students are required to comply with foreign laws which often requires detailed advanced planning.
- Students are expected to respect local customs during the entirety of every aspect of related travel, foreign and domestic.
- Students are not permitted to be involved in political demonstrations, protest, riots, rallies, or other political gatherings.
- Hitch-hiking of any kind is highly discouraged.
- Solo water (i.e. swimming or boating alone) activities are discouraged.
- Students are expected to manage their health and be aware of safety risks (e.g. contaminated food and water, malaria, automobile traffic, pedestrian risks, rocky or slippery trail, dehydration, etc.).
- Adequate water should be carried on all outings.
- Students should not to depart from the established itinerary or explore unfamiliar terrain outside of established geographic parameters while on course.
- Students should always carry with them the name and location of where they are staying, with directions and in the local language, if possible. Contact number of Leader, and/or Program Provider should also appear on the contact card.

## **SMALL GROUP/ SOLO TRAVEL GUIDELINES**

“Small Group” or “Solo Travel” refers to time when students may be given time off, or specific assignments where a Faculty Leader or Program Provider may not be present.

- Any unsupervised small group or solo travel that exceeds 8 hours (and may not exceed 24 hours) or anytime students are further than 3 hours from a Leader or Program Provider (while on a faculty-led course), an Intent to Divert from Course form must be completed by the student. The form can be obtained from the trip leader and is at the discretion of the Faculty Leader in agreeing to allow/approve unsupervised travel of this nature.
- No international borders will be crossed without prior approval from the Travel and External Study representative and Otis College of Art and Design.

## **TIME OFF GUIDELINES**

If students are going out at after dark, it is required that they be in groups of at least two or more and agree to adhere to a clearly set curfew. If there is any confusion about what curfew is or where approved permitted travel may be, students should consult their Travel Study leader prior to any time off.

## **COMMUNITY-BASED INSTRUCTION GUIDELINES**

- Students should make themselves aware on physical demands and hazards involved with the community project.
- It is the responsibility of the student to be knowledgeable of the area, appropriate behavior, hazards and expectations.

## **MOTORIZED TRAVEL GUIDELINES**

- Students should familiarize themselves on hazards involved with different modes of motorized travel.
- Students are discouraged to drive or ride on motorcycles, scooters or mopeds.
- If the group is to be divided amongst different vehicles, a clear plan and place to reunite should be established.
- When available, seatbelts are required.
- Students are not permitted to rent any vehicle or drive a car while on a faculty-led travel study course.

## **CYCLING GUIDELINES**

- When available, helmets should be worn for any activity involving bicycling.

- When traveling in traffic, room should be made available in the group's spacing to allow cars to pass safely.

### **SWIMMING GUIDELINES**

- Flat-water (ocean, bay, lake, and calm eddies) swimming, the following should be considered:
  - » Bottom conditions: where are deep-water drop offs etc.;
  - » Current directions and dynamics;
  - » Flora and fauna hazards: sting rays, jellyfish, urchins, leeches, etc.;
  - » Water temperature considerations.
- Diving is discouraged

### **SNORKELING GUIDELINES**

- Snorkeling should take place in flat-water conditions only.
- Guidelines for "Swimming" should apply to snorkeling.
- Students should be instructed on proper use of equipment before snorkeling.

### **BOATING GUIDELINES**

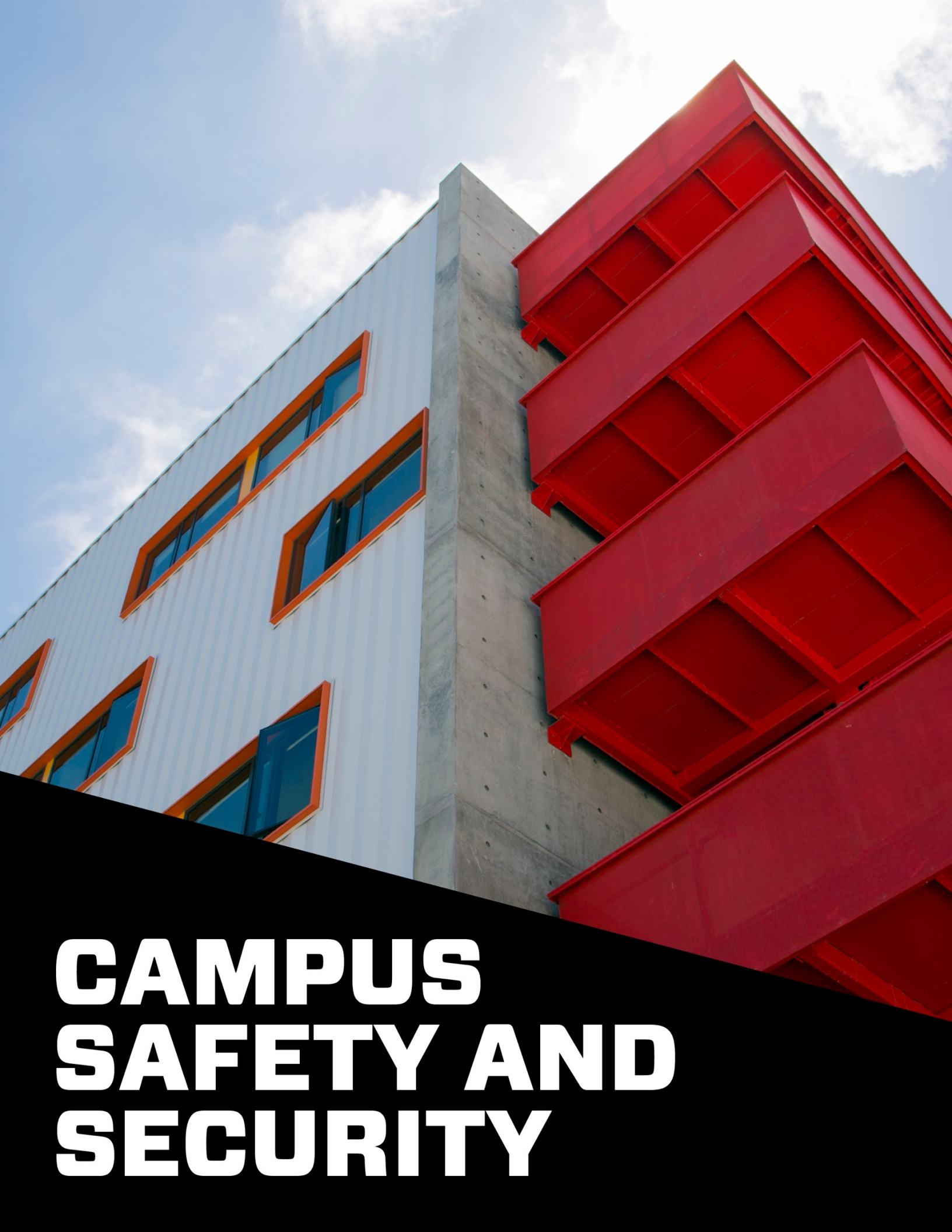
- Students should be aware on proper equipment use and related safety considerations prior to launch.
- Solo water activities are discouraged.
- With the exception of sea-kayaking, students should not operate a boat without one qualified boat operator per boat to pilot.

### **SEA KAYAKING GUIDELINES**

The following policies and guidelines revolve around varying conditions. Sound judgment needs to be used when considering currents, tides, wind, weather, local and environmental hazards, as well as the morale, fitness and skill level of the group.

The following should be considered before kayaking:

- Emergency and evacuation access and communication points.
- Potential hazards.
- Environmental hazards.
- Swimming and snorkeling guidelines.
- Basic lifesaving techniques.



# **CAMPUS SAFETY AND SECURITY**

## **CAMPUS SAFETY AND SECURITY**

In support of student wellness and safety, the following information will guide you in the event you or someone you know is in need of assistance. The Otis College community provides you with resources and information to allow informed decision making about your personal safety and health.

**In the event of an emergency or crisis, call 9-1-1.**

### **GENERAL SAFETY TIPS**

Although the areas surrounding the Otis College Goldsmith Campus and MFA studios location are relatively safe, please be cautious and aware of your surroundings.

- There is safety in numbers. Walk in groups or use the buddy system, especially after dark.
- Walk briskly and know your destination. If you see a person or persons who look suspicious, change your path and cross the street.
- Walk in well-lighted and well-trafficked areas. Avoid shortcuts that take you through alleys, past heavy foliage, or near other places where someone might be hiding.
- Do not walk talking on a cell phone or using other electronic devices. You will become a target when others see what you have.
- Do not carry large amounts of cash. Do not wear expensive jewelry that draws attention to you. Carry bags, purses, or valuable equipment such as cameras and computers close to your body or out of sight.
- Vehicles parked on the street can present an easy opportunity for thieves and vandals. Keep valuables out of sight in a locked trunk or leave them at home.

Whenever you live in an urban environment, you need to establish a file with pertinent information that will help you if you are the victim of a crime. Your file should include the following:

1. Credit card numbers and toll-free numbers to report lost or stolen cards;
2. The telephone number of your insurance agent;
3. Your license plate and vehicle identification numbers;
4. Your driver's license number;
5. An extra set of keys;
6. Your bank account numbers and the customer service number for your bank, in case checks are lost or stolen.

### **CRIME SUPPRESSION, PREVENTION, AND TRAINING**

Campus Safety and Security uses a variety of crime suppression and prevention methods including foot patrol, and vehicular patrol to monitor college activities 24 hours a day. Otis College Campus Safety Officers are required to obtain the following certifications:

- P.O.S.T. Training, as required by all local municipal police officers
- B.S.I.S. Training and license
- First Aid, CPR/AED
- Authority and Jurisdiction
- Certified Campus Protection Officer

Training for department personnel covers a variety of topics, ranging from emergency response to criminal law and patrol techniques to report writing. All officers receive a minimum reserve police academy training certification by the California Commission on Peace Officers Standards and Training. This requirement may be waived if the officer possesses a minimum of 300 hours of training/education in the field. After training, each officer must complete a 10-week training program.

### **ICE YOUR CELL PHONE**

Enter a phone number into your cell phone's memory with the acronym ice, which stands for in case of an emergency, with the contact person's name and phone number.

### **ANONYMOUS REPORTING**

If you would like to report an issue anonymously to Campus Safety or Student Affairs you can do so by reporting an incident report and not including any of your personal information here <https://www.otis.edu/incident-reports>.

**If you need to report an emergency call Campus Safety at 310-665-6965 or 9-1-1.**

### **CLERY ACT AND CRIME REPORT**

The federal government mandates the disclosure of certain crime statistics so that students, employees, and families can be educated about the safety of College campuses. Please be aware that these are statistics for the most severe forms of crime. Students should still be vigilant about



their personal safety and take care of their personal possessions.

A Campus Safety Officer or Security Officer is available 24 hours a day. Campus Safety and Security Officers make regularly scheduled rounds of the building and its perimeter. Please contact the Campus Safety immediately at 310-665-6965 if you need assistance. If you need the Los Angeles Police Department or paramedic assistance, dial 911.

The daily crime log is available online at <http://www.otis.edu/campus-safety/crime-fire-log> and the reports detail crime statistics, as reported to the Chief Safety and Security Officer for the Goldsmith Campus and the MFA Studios and are provided in accordance with the Jeanne Clery Disclosure of Campus Security Policy and Crime Statistics Act. The annual security report (ASR) includes statistics for the previous three years concerning reported crimes that occurred on campus, in certain off-campus buildings, and on public property. The crime report is prepared in cooperation with the local law enforcement agencies surrounding our locations, the Dean of Student Affairs, who supervises residence life and housing and student conduct, and the Chief Safety and Security Officer, who oversees campus security.

To request an individual hard copy of the campus crime statistics, please contact Campus Safety and Security at (310) 665-6965 or email [campus-safety@otis.edu](mailto:campus-safety@otis.edu). The following crime reports can be found online at <https://www.otis.edu/campus-safety/annual-security-report>.

For additional information regarding timely warnings, policy regarding enforcement authority, and all other campus safety resources, go to <http://www.otis.edu/campus-safety>.

### **DRUG-FREE WORKPLACE**

Otis College is a drug-free environment and the College will not tolerate the manufacture, distribution, dispensation, sale, purchase, possession, offer to sell, and/or use of any illegal drugs (as defined by the statutes of the state of California) in any Otis College facility or at any Otis College function. Any student found to have violated the Alcohol and Other Drug policy will be subject to arrest and disciplinary action in accordance with the Code of Student Conduct Policy. To read more about the drug free schools act, please go to <https://www.otis.edu/campus-safety/drug-free-schools-act>.

### **EARTHQUAKE PREPAREDNESS**

Earthquakes are a fact of life in Southern California. The following basic behaviors should become a routine part of a student's life while at Otis College:

1. Maintain a three-day supply of nonperishable food, such as peanut butter, canned tuna, granola bars, and dried fruit.
2. Keep three gallons of bottled water per person in your home.
3. Make arrangements with your family or significant others for an out-of-state contact person. According to the telephone company, it may be impossible to telephone people in California, but possible to call those in other states.
4. Have a flashlight and a pair of sturdy shoes under your bed.
5. Do not place your bed directly under a window and do not hang heavy items, such as pictures or a bookshelf, over your bed.

### **FIRE CODE**

National and local fire and safety codes prohibit the use of any corridor, elevators, pathway, fire exit, or common area used for exiting to be obstructed or used for exhibitions of any kind whatsoever. A means of egress is an unobstructed path to leave buildings, structures, and spaces. A means of egress is comprised of exit access, exit, and exit discharge. These areas include the hallway leading to the restrooms, stairwells, and elevators. This is the "central core" of the building and the fire exit corridor. No exhibition or installation may be allowed that may create an unsafe condition or hazard.

Remember: Tripping is the leading cause for injury when exiting a building from a fire or earthquake; and subsequently, may cause one to be trampled to death or severely injured.

### **FIRE/EMERGENCY EVACUATION**

All students, faculty, and other emergency planning staff are required to participate in fire drills, which are held from time to time. It is of utmost importance to maintain order and follow directions because the alarm system may indicate a real fire condition. Take your valuables and re-enter only when administrative staff so instructs. **The evacuation map can be found on the LiveSafe app, under Resources: Emergency & Safety Tips, under Fire.**

### **FIRE SAFETY**

In all cases when an employee, student, or visitor becomes aware of a fire, call the fire department (911) immediately. Activate the fire alarm in the building and proceed to the nearest safe location.

When calling 911, have the following information ready:

1. The name of the building.
2. Location of the fire within the building.
3. A description of the fire, and if known, how it started.
4. The phone number or extension that you are calling from.
5. Do not hang up until you are told to do so. After you call 911, be sure to call Otis College security personnel at (310) 665-6965.

## **MISSING PERSONS**

Otis College of Art and Design takes student safety seriously. In an effort to support the campus community and the students within the community, the College has adopted a 24-hour missing person's policy for residential students residing within the Residence Life and Housing Program and a 72-hour missing person's policy for nonresidential students. In accordance with the Higher Education Act, the following should be noted:

## **EMERGENCY CONTACT INFORMATION**

During each open registration period all students intending to register for classes, for any subsequent term, will be given the opportunity to elect an emergency contact. Residential students will also, on an annual basis, file an emergency contact form with the Residence Life and Housing Office. This information will be used, based on the aforementioned, should a student fall under the College's missing person's policy.

## **OFFICIAL NOTIFICATION PROCEDURE**

1. Any member within or outside the Otis College community must notify the Office of Student Affairs by calling (310) 665-6960 of a missing person.
2. The Office of Student Affairs, at that time, will research and investigate the information received. The office will also request and/or gather any additional information needed from the reporting party.
3. The Office of Student Affairs will make attempts to contact the reported missing person by phone, e-mail, extraction from class, and/or visiting the student's apartment unit, if the student is a residential student.
4. In the event that the reported missing student is not located or contacted, the College will contact the Los Angeles Police Department, Pacific Division, at (310) 482-6334 to report the student as missing.
5. The Dean of Student Affairs (or his or her designee), after police notification and no later than 24 hours after determining a student is missing, will notify the missing student's emergency contact (notification may be made to more than one person depending on individual(s) student has listed).
6. After the Los Angeles Police Department is notified, they will lead the search in finding the student and the missing person's emergency contact information will be forwarded to the police department. The Dean of Student Affairs (or his or her designee) will stay in communication with the missing person's emergency contact, as a support.

## **OTIS COLLEGE ALERT SYSTEM**

All students are required, during the time of registration, to input current contact information through Self-Service online. The Otis College Alert System will email and/or text message students in the event of an emergency on campus (or in the surrounding area). Otis College of Art and Design also uses the LiveSafe App. All students should download the app as it has emergency notification as well as other helpful functions. The LiveSafe app has many links to assist the students in many areas such as work orders, parking and other links to helpful school areas. <http://links.livesafemobile.com/OtisLiveSafe>.

## **REPORTING AN INCIDENT, ACCIDENT, OR INJURY**

Whenever a student is the victim of injury, theft, or vandalism incident (either on campus or on a field trip), the Dean or the Associate Dean of Student Affairs should be notified immediately. It is critical that an incident report be filed with the Office of Student Affairs to document any injury, theft, or vandalism incident, both for the victim's sake and for the school's records. To fill out a report online, go to [www.otis.edu/forms/students/student-incident-report](http://www.otis.edu/forms/students/student-incident-report). **In the event of serious injury, call the paramedics immediately by dialing 911.**

For injuries of a less serious nature, first aid kits are located on each floor of the Goldsmith Campus, and graduate studios. You may contact Safety and Security for additional assistance by calling 310-665-6965. Your timely assistance and cooperation will allow the College to become more responsive to emergencies and better able to establish procedures that ensure a safe and secure environment.

## **CAMPUS SAFETY AND SECURITY ESCORTS**

The Campus Safety and Security Department provides courtesy escort services, either walking or by vehicle, to students, on campus upon request, and if staffing permits. While traditionally thought of as "safety escorts," the Department does not require a requestor to justify the request in the interest of safety. Courtesy escorts are ordinarily not provided to and/or from campus and are limited to on-campus requests only, unless approved by the shift supervisor.



Otis College does not employ the use of students or civilian volunteers to provide courtesy escorts and only utilizes officers for providing this service. Officers should view courtesy escorts as an opportunity for positive interaction with a member of our community and should not convey a negative attitude to the requestor.

**GENERAL EMERGENCY INFORMATION**

Otis Campus Safety 24 Hours Phone Line (310) 665-6965

LiveSafe Link: [links.livesafemobile.com/OtisLiveSafe](https://links.livesafemobile.com/OtisLiveSafe)

(800) 273-TALK  
OR 988

SUICIDE LIFELINE

(800) 564-6600

SUBSTANCE ABUSE HOTLINE

(800) 799-SAFE

DOMESTIC VIOLENCE HOTLINE

(800) 656-4673

SEXUAL ASSAULT HOTLINE



# **STUDENT FINANCIAL SERVICES**



# STUDENT FINANCIAL SERVICES

## FINANCIAL AID RESOURCES

Financial aid is an important resource for educational funding. Financial assistance in the form of grants, loans, scholarships, and/or work-study awards helps to bridge the gap between a student's own resources and the cost of attendance.

Every student interested in receiving some form of federal, state, or institutional financial assistance should apply for financial aid. Domestic students must complete the Free Application for Federal Student Aid (FAFSA) form to be considered for federal and state aid. New domestic students are required to complete FAFSA and new international students must complete the CSS Profile to receive offered institutional scholarships. Students selected for verification must provide additional documentation if requested by Student Financial Services.

Students interested in receiving federal and state aid must complete the FAFSA annually to establish their eligibility for financial aid. Students with a completed FAFSA are considered for all types of assistance (grants, loans and work-study). Information regarding the financial aid application process and cost of attendance can be found online at [www.otis.edu/finaid](http://www.otis.edu/finaid).

Scholarships are awarded based on merit and financial need. Otis institutional scholarships offered at the time of admission are tuition specific, non-refundable and renewable for up to 8 semesters for undergraduate and up to 4 semesters for graduate students. The number of semesters depends on the student's academic level/number of transferred units determined during the admission process. To maintain eligibility for these awards the student must be enrolled full-time (undergraduate - 12 units, graduate - 9 units), maintain a minimum 2.0 cumulative GPA, accept award and complete required paperwork prior to the beginning of the semester. If all or any of the above conditions are not met, the student loses eligibility for the offered scholarship award. Student may also lose eligibility if they drop below full time prior to completing 4 weeks or drop all courses prior to completing 8 weeks into the semester.

Students receiving financial aid are required to maintain Satisfactory Academic Progress.

## SATISFACTORY ACADEMIC PROGRESS (SAP)

Students are required to maintain SAP in their educational program as described in the school catalog (the Hoot). SAP is evaluated based on qualitative and quantitative measurements (GPA and completed courses) at the end of the academic year. To remain eligible for federal, state and most institutional aid, a student must meet the SAP criteria as specified below:

### Qualitative Measurement: GPA Requirement

- Undergraduate students are required to maintain a 2.0 minimum cumulative Otis College GPA on a 4.0 scale at the end of each academic year. Repeated courses are included in the calculation of GPA. Grade of incomplete is not included in the calculation of GPA. The Incomplete grade reverts to an F if not completed by the due date and it will impact GPA. (Exception: See the Foundation grade replacement policy.)
- Graduate students are required to maintain a Pass or Low Pass on all their classes

### Quantitative Measurement: Maximum Time Frame and Pace Requirement

- Maximum Time Frame (credit completion): Undergraduate students must complete their degree within 180 credits (120 credits x 150%). Student can receive federal aid for 150% of the length of their degree program. State grants have a maximum time frame of four years. Otis renewable scholarships are available for eight semesters.
- Pace: Undergraduate students must complete at least 67% (120/180) of the units they attempt at the end of each academic year. Transfer credits are included in the calculation as attempted and completed hours.
- Students with failing grades can receive federal aid for repeated coursework. Students can use federal financial aid once to repeat a course with a passing grade. Repeated courses are included in the calculation as attempted hours.
- Grades of incomplete are counted as attempted but not completed. If a grade of incomplete is not changed to a passing grade within the time frame outlined in the catalog, it may impact the student's ability to meet the pace requirements and disqualify this student from receiving federal aid.
- Students with SAP impacted by changes in major are expected to complete all degree requirements before reaching 180 attempted credit hours. Student Financial Services staff reviews SAP impacted by changes in major on a case-by-case basis.

### Additional Institutional Requirements (Otis Scholarships): Unit Requirement

Students are required to be enrolled full-time to maintain eligibility for institutional awards.

- Undergraduate students are required to complete at least 12 credits per semester
- Graduate students are required to complete at least 9 credits per semester
- Failed/Incomplete/Withdrawal grades and audits are not included in the credit requirement completion calculation.

- Any and all institutional awards are not earned until after the completion of the tuition adjustment period as published in the student handbook.
- Students who drop below full-time enrollment prior to completing four weeks in a semester will lose eligibility to keep their institutional award(s) for the semester.
- Students who take a leave of absence or withdraw prior to completing eight weeks in a semester lose eligibility to keep their institutional awards for the semester.
- Otis renewable scholarships are available for undergraduate students for up to eight semesters and for graduate students for up to four semesters.

### **SAP Evaluation Process**

Satisfactory Academic Progress is evaluated at the end of each academic year. A student who does not meet one or more SAP requirements will be placed on Unsatisfactory SAP status and will lose eligibility for financial aid. A student who has lost eligibility for financial aid due to the Unsatisfactory SAP status can request reinstatement of financial aid by submitting a written appeal to Student Financial Services, Appeal Committee. An academically dismissed student regains eligibility for financial aid if they are readmitted by the Academic Standing Committee and have an approved SAP Appeal.

### **Appeal Process/ Regaining Eligibility**

Students who fail to meet the SAP standard(s) can submit a written appeal to Student Financial Services. The appeal must explain the reason(s) that led to the SAP failure and the changes that will allow the student to meet the SAP standards in the future. Students will be notified of the SAP Appeal decision via Otis College student email. Students with approved SAP appeals are placed on Probation Status and are eligible to receive financial aid for one semester. Students on Probation Status must meet SAP requirements at the end of their semester to keep their eligibility for financial aid.

Students have the responsibility to respond to Student Financial Services communication regarding suspended financial aid eligibility. Appeal requests must be sent to the Appeal Committee prior to the appeal deadline stated in the Otis SAP status notification. Students may also regain eligibility by meeting the SAP standards while taking the coursework at their own expense. An academically dismissed students regain eligibility for financial aid if readmitted by the Academic Standing Committee and have an approved SAP Appeal.

### **Extended Degree Completion for Students with a Documented Disability**

Any student, with a documented disability\*, who needs to take more time beyond the standard time (4 years for BFA, 2 year MFA, and 4 consecutive semesters MFA Graphic Design) to complete a degree will continue to be awarded their Otis College scholarship (including renewable appeal). If a student is enrolled part-time, the Otis College scholarship will be prorated per-unit. Students interested in additional Otis College scholarship can appeal. Students receiving external financial assistance need to work with their aid providers.

\*Students with a documented disability need to be registered with the Disability Services office.

### **TUITION AND HOUSING REFUNDS**

The official date of withdrawal used in calculating refunds will be the student's last date of attendance as determined by the Registrar. Students dismissed from Otis College for disciplinary reasons forfeit the right to claim refunds of tuition, deposits, housing, and fees. Students who withdraw will have their tuition and fees reduced according to the following schedule. Students are responsible for any outstanding balances after adjustments are made.

If you withdraw or take a Leave of Absence in the fall\* or spring and are completely moved out of Otis College Student Housing Program by 5:00 p.m.

	Refund
Before classes begin	100%
Friday of the first week	90%
Friday of the second week	75%
Friday of the third week	50%
Friday of the fourth week	25%
After the fourth week	0%

Schedule is based on the full academic year cost of the Otis College Student Housing Program.

*\*The Housing Refund policy applies to all new students admitted in the spring semester.*

## MEAL PLAN REFUNDS

The day that a student moves out of housing will determine the last day of a student's meal plan. A refund will be issued back on the remaining days left in the board plan.

Dining Dollars are not refunded, nor do they carry over from year to year.

## TUITION AND FEES FOR 2022-2023

Undergraduate Tuition per semester	\$24,550
Undergraduate Per Credit Tuition (under 12 or over 18 credits)	\$2,050
Graduate Tuition per semester	\$24,550
Graduate Per Credit Tuition (under 9 or over 18 credits)	\$2,730
Technology Fee per semester	\$130
Health Center Fee per semester	\$210
Student Activity Fee per semester	\$130
Student Health Insurance Fees	
*Fall	\$961
*Spring/Summer (estimated costs — subject to change)	\$1,459

*\*Health Insurance terms for MFA Graphic Design students are different but total premium is the same.*

## COURSE BASED FEES FOR 2022-2023

Studio Course Materials Fees per semester	Varies — see schedule
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## HOUSING COSTS AND FEES FOR 2022-2023

LOCATION AND ROOM TYPE	FALL SEMESTER	SPRING SEMESTER	ACADEMIC YEAR
Residence Hall Semester Cost	\$6,105	\$6,105	\$12,210
Park West Semester Cost – Shared Apartment	\$6,965	\$6,965	\$13,930
Park West Semester Cost – Private Apartment	\$12,890	\$12,890	\$25,780

### Additional Fees

	<u>Amount</u>
Application Fee – new students	\$150 (nonrefundable)
Application Fee – returning residents	\$50 (nonrefundable)
Damage Deposit (Park West Only)	\$300 (refundable once a student moves out, less with any damages/charges)

\*Students who sign up for the Otis College Student Housing Program, sign up for both Fall and Spring semesters and are billed accordingly. Students who are admitted in Spring and secure on-campus housing for spring, have the ability to sign a summer contract as well.

## MEAL PLAN COSTS\* (FALL/SPRING ACADEMIC YEAR)

MEAL PLAN TYPE	FALL SEMESTER COST	SPRING SEMESTER COST	ACADEMIC YEAR
10 Meal Plan+100 Dining Dollars*	\$2,115	\$1,945	\$4,060
14 Meal Plan+150 Dining Dollars*	\$2,832	\$2,585	\$5,417
17 Meal Plan+150 Dining Dollars	\$3,262	\$2,975	\$6,237

\*All foundation students are required to have a meal plan (at least a 14 meal plan in Residence Hall & 10 meal plan at Park West)

\*All students above foundation level living in the Residence Hall are required at least a 10 meal plan.

## MISCELLANEOUS FEES

Unofficial Academic Transcript	No charge
Official Academic Transcript	\$5
Returned Check Charge	\$50
Parking Violation minimum amount	\$35
Late Registration Fee	\$275

## OWL DOLLARS (Students)

Owl Dollars loaded onto your OneCard remain on your OneCard until they are spent or until you are no longer enrolled as an Otis student. Refunds are not permitted while you are enrolled therefore carefully consider how much money you place on your card. Unused funds roll over from semester to semester as long as you are enrolled as an Otis student. The minimum amount of Owl Dollars you can place per transaction is \$1.00 and the maximum is \$500. The maximum total amount of funds a student can have on their OneCard is \$2,500. A refund of Owl Dollars can be processed ONLY if you have more than \$10 on your OneCard and you are no longer an Otis College student (due to graduation or withdrawal/leave of absence). If you meet these requirements, please complete a OneCard Refund Application. The Business Office will review your application and move the approved amount to your Student Account. The funds will be used to pay any outstanding charges on your Student Account. If a credit balance remains once all charges are paid, a refund will be issued within 2-4 weeks. Applications must be received within 90 days of graduation or withdrawal/leave of absence from Otis College.

## STUDENT ACCOUNTS AND BALANCES

Students must pay all outstanding charges in full or finalize payment arrangements prior to registering for the next term. To determine the upcoming term's balance, students should use the Student Financial Calculator. The balance due is the difference between the total amount of outstanding charges and the total net amount of awarded financial aid.

Tuition balances may be paid using any of the following methods:

- Online: eCheck transfer or credit card;
- Cash, personal check, cashier's check, money order, wire transfer or Flywire;
- Received or anticipated disbursement of financial aid;
- Tuition Pay Payment Plan (NOT available to international students); or
- Any combination of the above.

Additional Information:

- Seniors will not be cleared or receive a diploma if account balances are not paid in full.
- Delinquent accounts are referred to an outside collection agency.

Questions regarding payment of student account balances and financial aid should be directed to The One Stop.

## RETURNED PAYMENTS

The fee for unpaid/returned payments is \$50.00. All unpaid/returned payments must be paid with cash, cashier's check, money order, wire transfer, or online with a credit card, within five business days. The student's check/e-check payment privileges will be terminated for one year if two check/e-check payments are rejected by the payee's financial institution. All further payment transactions must be in the form of cash, cashier's check, money order, wire transfer, or credit cards.

## RETURN OF FINANCIAL AID AT THE TIME OF WITHDRAWAL AND LEAVE OF ABSENCE

Students who take a leave of absence or withdraw from Otis College may lose all or part of their financial aid. The Student Financial Services adheres to the Department of Education Return of Title IV fund calculation. The amount of earned financial aid may be prorated based on the last day of attendance. Students must complete at least 60% of the semester to earn 100% of the disbursed federal funds. The last date of attendance is confirmed by the Registrar and used as an official withdrawal date. Returns are processed in the following order:

- Federal Direct Loan (Unsubsidized)
- Federal Direct Loan (Subsidized)
- Federal Direct Parent/Grad PLUS Loan
- Federal Pell Grant
- Iraq and Afghanistan Service Grant



- Federal SEOG
- Cal Grant

The student is responsible for any outstanding balance caused by the returned funds.



# **ACADEMIC POLICIES**

# ACADEMIC POLICIES

Please note: Due to COVID-19 or other occurrences that disrupt or interfere with College operations during the academic year, the academic policies listed below may be subject to change. If such an event occurs, an official addendum may be published to this catalogue and/or the information posted to the College's website regarding any changes in academic policies and guidelines.

## DEGREE REQUIREMENTS

### GRADUATION REQUIREMENTS

A final degree evaluation determines that all course requirements for the major and the minimum grade point average requirements have been met. A BFA student must have completed a minimum of 120-degree applicable credits and have a minimum overall cumulative grade point average of 2.0. MFA students must successfully complete all required coursework for their program with a minimum grade of Low Pass. Students anticipating graduation must complete a Petition for Graduation available online through the Otis College Dashboard. All graduating students must have their accounts current with Student Financial Services. In addition, graduating students who have received grants, loans, or other aid must schedule an exit interview with Student Financial Services.

Official diplomas are ordered after verification of successful completion of degree requirements and after all accounts have been cleared. The student will be notified by the One Stop once their diploma becomes available. Students must keep the One Stop informed of their current contact information to ensure that diplomas are mailed to the correct address. If you have questions about your diploma, please contact the One Stop at onestop@otis.edu.

BFA program students must complete all degree requirements within a period of ten (10) years from their first date of registration. MFA students must complete all degree requirements within five (5) years from their first date of registration. Students who fail to complete all degree requirements by the stipulated deadlines will be required to complete the current curriculum requirements that are published in the course catalog, which may entail additional coursework and credits.

### CREDIT REQUIREMENTS

The BFA degree requires completion of 120 total credits for all departments. This number includes a total minimum of 42 liberal arts and sciences units. Please check department listings for actual credit distribution requirements.

The MFA degree in Fine Arts and Graphic Design, requires completion of 60 credits. Please check department listings for actual credit distribution requirements.

### DEFINITION OF STUDIO AND LECTURE CREDIT

One credit unit generates 3 hours of academic engagement (instructional activities + homework). A credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates no less than:

1. One hour of classroom or direct faculty instruction and two hours of out-of-class student work each week for approximately fifteen weeks for one semester or the equivalent amount of work over a different amount of time; or
2. At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution, including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

In eLearning Classes:

One credit unit is awarded for 3 hours of academic engagement (instructional activities + homework). Instructional activities can be completed either face-to-face, synchronously or asynchronously, and constitute attendance during virtual instruction. Students in eLearning courses are responsible for the completion of all required academic engagements (instructional activities + homework).

### FOUNDATION STUDIO REQUIREMENT

Students must complete any missing Foundation studio courses before they begin their junior level studio courses. The missing requirements may be taken during the fall, spring, or summer semesters at Otis College or, with the Foundation Chair's approval, they may be completed off campus at an accredited community college or university. In some cases, students may be permitted to substitute a different studio course for selected missing Foundation work. The Foundation Chair must approve any such course substitution prior to enrollment in the course.



## **INDEPENDENT STUDY**

An Independent Study is a special course designed by the student with a supervising instructor and approved by the department chair. Independent Study courses are intended to provide instruction in special topics not covered in the regular curriculum. Students taking an Independent Study meet one on one with the assigned faculty and do not sit in on regular class meetings of a course they are not enrolled in. Students may enroll in no more than six credits of Independent Study per semester.

- Full time students can take an independent study within their 18 credits.
- Independent study course should cover the content outside of regular curriculum offerings.
- Independent study courses may be approved for students who need to complete their course work to graduate in time.

To apply for an Independent Study course, students must complete the following steps:

- Register for an Independent Study course.
- Complete an Independent Study Course Proposal form available online through the Otis College Dashboard. and have it approved by the supervising faculty and signed and approved by the appropriate chair (chair of the student's major department or the chair of Liberal Arts and Sciences).
- Submit the completed Independent Study Course Proposal form to the Registration and Records Office by the deadline as indicated in the Academic Calendar.

## **CREDIT FOR OTIS COLLEGE EXTENSION COURSES**

Degree students who plan to enroll in an Otis College Extension course and receive credit toward their degree must take the course as an Independent Study. Students must do the following:

- Add the Independent Study by the last day to add a class, as specified in the Academic Calendar.
- Complete and submit an Independent Study Form approved by the appropriate department chair and the Dean of Otis College Extension.
- The Independent Study Form will specify which degree requirement or elective is being replaced by the course and any additional work to be performed or other conditions of approval.

BFA/MFA students can take any Extension course as an Independent Study as long as their total credits in a given term do not exceed 18 credit hours. These courses will be covered by their 12-18 credit full-time tuition rate. Most Otis College Extension courses carry one credit.

If a degree-seeking student chooses to take additional Extension courses or enroll into an Extension Certificate Program, the student must pay the regular Extension tuition rate.

## **SELECTING YOUR MAJOR**

### **FOUNDATION FORWARD**

Foundation Forward provides Foundation students opportunities during the Foundation year to gather information and meet key people before selecting a Major to join for their remaining three years of study. In February, the Foundation Forward main event provides an opportunity to meet with the Chair, faculty and students of each of the Majors and the Minors.

Students declare their choice of Major in February. Students may also pursue a Minor by entering one of the Majors and taking a number of elective courses outside the Major.

### **IMPACTED MAJORS**

Based on space availability, enrollment in a specific academic major, area of emphasis, or minor is not guaranteed. Students that select a major that becomes impacted (more students selecting the major than there are spaces available) may be subject to additional academic review which may include all or some of the following important criteria:

- Grade Point Average (GPA)
- Additional portfolio requirements
- Other requirements as determined by the major department

If a student declares a major that becomes impacted, they may be placed on a waiting list for that major. Students placed on a waiting list will be notified as soon as possible and be given detailed information on their options at that time.

## **COMMENCEMENT**

Commencement takes place once a year, at the end of the spring semester. To participate in the Commencement ceremony, BFA students must have a minimum cumulative GPA of 2.0 at the end of the previous fall semester and must complete all degree requirements by the end of spring term. An undergraduate student whose cumulative grade point average is 3.5 or above at the end of the previous fall semester is eligible for gradu-

ation with honors and this distinction is noted in the Commencement program. An undergraduate student whose cumulative grade point average is 3.5 or above at the end of their final semester will have the graduation with honors distinction noted on their transcript and diploma.

To participate in the Commencement ceremony, graduate students must successfully complete all degree requirements by the end of the spring semester. All undergraduate and graduate students who wish to participate in Commencement must have all accounts current and in good standing with the College.

Degree Conferral Dates for the semester are as follows:

Fall Semester: January 1st

Spring Semester: Commencement Date

Summer Semester: September 1st

### **Award of Posthumous Degree**

A posthumous degree may be awarded to a deceased undergraduate student who was within 18 credits of the completion of the requirements for graduation or to a deceased graduate student who was within 12 credit hours of the completion of the requirements for graduation. The student must have been enrolled during the two regular semesters previous to their death. The College's cumulative and semester academic good standing requirements must be met.

The appropriate degree may be awarded posthumously on the recommendation of the Department Chair with the approval of the Provost. If approved, the Provost Office will notify the immediate family of the awarding of the posthumous degree. The student's transcript will show a notation that the degree was awarded posthumously.

## **TRANSFER CREDITS**

### **TRANSFER CREDITS GRANTED FOR COURSES TAKEN PRIOR TO ADMISSION**

In reviewing an application for admission to Otis College, the Admissions Office will assess all previous College transcripts for transferability of prior credit and will send a Transfer Evaluation to the applicant. (Please note: failure to provide all transcripts of previous College coursework at the time of application is a Code of Student Conduct violation and may result in disciplinary action.) Every applicant will have previous college credits assessed for applicability toward general liberal arts and sciences requirements. In addition, students accepted at the sophomore level will receive up to 17 transfer credits applied to Foundation Studio requirements. Students accepted at the junior level may receive up to a combined total of 63 credits toward studio and liberal arts and sciences requirements.

In order to be eligible for transfer, courses taken at other institutions must be similar in contact hours, content, purpose, and standards to Otis College courses. The student must have received a grade of C or better for the transfer credit to be accepted at Otis College. Transfer credit will be accepted from appropriately accredited institutions in the U.S. or from international Colleges of comparable status. If the student believes that there are additional credits that should be considered for transfer, the student must complete a Transfer Credit Approval Request form (available online through the Otis College Dashboard) for each course and have the form(s) approved by the Department Chair and Registrar prior to the beginning of their junior year.

Junior transfer students have up to the fourth week of their first semester of classes to request consideration of transfer credits in addition to those accepted by the Admissions Office. No additional credit will be accepted for coursework completed prior to matriculation to Otis after these deadlines have passed, except in the case of an approved change in major. Courses intended to transfer toward upper division (junior and senior level) requirements must be taken at a four-year college or university at the junior or senior level and be similar in content and credits conferred.

### **TRANSFER CREDITS GRANTED FOR COURSES TAKEN AFTER MATRICULATION TO OTIS**

Students at the freshman and sophomore levels may, with prior approval, complete coursework at other accredited colleges and universities and transfer the credits earned to their record at Otis College, based on the policies and procedures listed below. Students are strongly encouraged to complete a Transfer Credit Approval Request Form (available online through the Otis College Dashboard) to ensure that the course is equivalent and fitting for transfer to Otis College.

Courses taken at other institutions must be similar in contact hours, semester system, content, purpose and standards to Otis College courses. Specifically:

- Community college courses will be accepted for general education and lower division (freshman and sophomore level) Otis College credits only.
- Courses intended to transfer toward upper division (junior and senior level) core requirements must be taken at a four-year college or university at the junior or senior level, and be similar in content and credits conferred.
- Only grades of C or better are transferable.



- Junior and senior students at Otis College may not take courses at other institutions and apply the credits earned to their Otis College transcript and degree. All courses taken at another institution must be approved and completed prior to the beginning of an Otis College student's junior year. Exceptions to this policy are warranted only in cases involving unusual or extenuating circumstances that would normally not be faced by other students and require written approval from the Registrar and the Provost.

Only credit is transferred for courses taken at other institutions. Transferred course grades are not applied to the student's grade point average (GPA.) Off-campus study does not become a part of a student's record until the Request for Approval of Transfer Credit Form, along with official transcripts, are submitted to and approved by the Registrar. Otis College Extension courses taken for credit may be applied to the BFA degree with department chair approval.

### **TRANSFER CREDIT ASSESSMENT UPON CHANGE OF MAJOR**

Students who wish to change majors must meet with Academic Advising. The Change of Major process must be completed and approved by the last day to add a class, as shown on the academic calendar for the change of major to be effective during that current semester.

Please note: Changes in major may result in the loss of some credits taken for the previous major. Students may be asked to make up required classes that did not transfer and are responsible for completion of all degree requirements for the new major. Students may request a change of major and enter the new major at the sophomore or junior class level only. Changes of major at the senior class level will not be approved. The College is not responsible for any additional fees or delay in graduation resulting from changes in major.

### **TOTAL NUMBER OF TRANSFER CREDITS AND RESIDENCY REQUIREMENTS**

Otis College has a minimum undergraduate residency requirement for graduation of 57 credits; therefore, undergraduate students may transfer in a maximum of 63 credits from other institutions. Graduate programs in Fine Arts and Graphic Design have a minimum residency requirement for graduation of 45 credits; therefore, students in these graduate majors may transfer in a maximum of 15 credits.

### **ENROLLMENT AND REGISTRATION POLICIES**

#### **FULL-TIME ENROLLMENT**

Undergraduate students register for between 12 and 18 credits to maintain full-time status. Graduate students register for between 9 and 18 credits to maintain full-time status. International students are required to maintain full-time enrollment. An exception can be made for international students during their final semester if the total credits needed to complete their degree requirements are less than full-time enrollment.

#### **LESS THAN FULL-TIME ENROLLMENT**

The College does not permit part-time schedules except in cases that are required by law (Americans with Disabilities Act) or in special circumstances (documented illness, death in the family, or other special circumstances). Students who believe their situation is a special circumstance must complete the Approval to Attend Part-Time form. This form is available online in the Otis College Dashboard.

Students on financial aid (including loans) seeking approval for a part-time schedule must also complete the Approval to Attend Part-Time form and receive advisement from a financial aid counselor to determine the effect of a less than full-time enrollment upon their aid packages. Many forms of financial aid require full-time status on the part of awarded students. Students who enroll in less than full-time enrollment will be charged the per credit tuition rate for each credit taken.

#### **REPEATING A COURSE FOR DEGREE CREDIT**

Students may not repeat the same course (same subject code, course number and title) for credit toward their degree.

#### **TAKING MORE THAN 18 CREDITS**

Students who wish to register for more than 18 credits must submit an Override Request form (available online in the Otis College Dashboard) signed by their department chair or academic advisor approving the additional credits. Students who take more than 18 credits will be charged the per credit tuition rate for each credit taken above 18. Students are advised to meet with a counselor in Student Financial Services before taking more than 18 credits.

#### **LIMITED NON-DEGREE-SEEKING STATUS**

Through special approval of the Department Chair and the Provost, Otis College graduates may petition for limited, non-degree-seeking status at either the undergraduate or graduate levels. Interested parties fill out a Petition for Non-Degree Status available through the Registration Office, which is reviewed by the College. With the approval of the appropriate Department Chair(s) and Provost, and having satisfied any prerequisites, a student may be admitted on a limited, non-degree seeking basis if space is available.

Participation by the non-degree status student is contingent upon review of any material or documents deemed necessary by the College. Students attending Otis under non-degree-seeking status are not eligible to enroll in Independent Study courses.

Enrollment with this status is limited to two semesters, for a total of 9 credits at either the graduate or undergraduate level. Students are responsible for the same per-hour tuition rate and fees as matriculated students. Students enrolled with this status are not eligible for financial aid, tuition remission, or any other form of tuition discount.

### **CLASS LEVEL**

The official undergraduate class level as reflected in our student information system is determined by the number of credits completed and includes credits completed at Otis College and credits from other institutions that have been officially approved for transfer toward the degree. The official undergraduate class level is used to determine registration priority and for the purposes of financial aid eligibility. Official class level is determined as follows:

Level	Credits
Senior	84–120 Credits
Junior	54–83 Credits
Sophomore	23–53 Credits
Foundation	0–22 Credits

### **ADDING, DROPPING, OR WITHDRAWING FROM COURSES**

Students may add, drop, or withdraw from a course by taking the following steps:

1. Consult the Academic Calendar for Add, Drop, and Withdrawal deadlines.
2. Log into Self-Service to add/drop classes during the appropriate add/drop periods. Withdrawals from courses are done by completing a Course Withdrawal Request form available online in the Otis College Dashboard.

The student must have the department chair or appropriate academic advisor approve the form for studio courses. If the course is a studio elective in a department outside the major, the form must be approved by both the student's major department and the department offering the course. For liberal arts and sciences courses, students must have the form signed by an academic advisor in the Academic Advising Office located in the One Stop.

### **LEAVE OF ABSENCE/WITHDRAWAL**

There are two ways for students to separate from the College before graduation: through a Leave of Absence or through a Withdrawal. Students requesting a Leave of Absence or a Withdrawal must complete the Leave of Absence/Withdrawal form available online in the Otis College Dashboard.

#### **LEAVE OF ABSENCE DEFINED**

A Leave of Absence is an anticipated separation from the College of less than one year. A Voluntary Leave of Absence is initiated by the student. An Administrative Leave of Absence is initiated by the Dean of Students (or designee) and is given for medical, personal, or other issues as determined by the Dean of Students. Students who are granted an Administrative Leave of Absence must meet all specific conditions before being allowed to return to the College.

#### **WITHDRAWAL DEFINED**

A Withdrawal is an anticipated separation from the College of more than one year, up to and including a permanent separation. A Voluntary Withdrawal is initiated by the student. An Administrative Withdrawal is initiated by the Dean of Students (or designee) or by the Registrar (or designee) and is given for reasons of non-attendance, poor scholarship, disciplinary conduct, or other issues as determined by the Dean of Students or the Committee on Academic Standing.

Students who are given an Administrative Withdrawal must apply for readmission (if eligible) and must meet all specific conditions before being allowed to return to the College.

### **HOW TO QUALIFY FOR A LEAVE OF ABSENCE**

To qualify for a Leave of Absence, students must be in good academic standing (cumulative grade point average [GPA] above 2.0 and prior semester grade point average above 2.0). Students who apply for a Leave of Absence and are not in good academic standing will be Withdrawn from the

College.

### **LEAVE OF ABSENCE/WITHDRAWAL AND GRADES**

When a Leave of Absence or Withdrawal is given before the beginning of a semester, students are dropped from their courses, and no grades are recorded for that semester. When a Leave of Absence or Withdrawal is given once the semester has started, students are withdrawn from all courses and receive a grade of "W" in all courses in which they were enrolled. A Leave of Absence/Withdrawal form must be submitted online by the published withdrawal deadline date in order to receive a grade of "W." Forms received after that date will be subject to the grades in progress at the time the form is submitted but W grades can be given up until the last day of the semester at the discretion of the Dean of Students and the Registrar.

### **INTERNATIONAL STUDENTS TAKING A LEAVE OF ABSENCE/WITHDRAWAL**

International students on an F-1 visa must meet with a Designated School Official (DSO) and be advised on the effect a Leave of Absence or Withdrawal will have on their visa status. International students on an F1 visa who are approved for Withdrawal are considered out of status and must return home within 15 days.

### **TUITION AND FEES**

Tuition and fees will be refunded based on the published refund policy. Housing fees will be refunded based on the published housing refund policy. Financial aid recipients must meet with Student Financial Services to complete the necessary exit interview and be advised on the effect a Leave of Absence or Withdrawal will have on their financial aid eligibility and/or loan repayment.

Students who unofficially withdraw (stop attending without officially completing a leave of absence or withdrawal form) from the College will have their tuition and fees refunded based on the last known date of attendance as reported by the academic departments.

### **ACCESS TO SERVICES AND READMISSION TO THE COLLEGE**

Students on Leave of Absence have access to their Otis e-mail account and the Dashboard. Students on Leave will also continue to have access to the job board and career counseling services through Career Services. On a case by case basis, students who were accessing Student Counseling Services may have continued access as determined by the Director of Student Counseling Services. Students on Leave do not have access to College facilities and services or computer labs, laboratory equipment, library, or other privileges unless specifically stated above. Students who have withdrawn from the College do not have access to any College facilities, services, or privileges. Students on a Leave of Absence may resume their studies at the beginning of a semester within their approved year, but are strongly encouraged to seek academic and financial aid advisement on the best time to return to the College.

Students on a Leave of Absence must notify the Registration Office at least two months before the beginning of the term in which they plan to return and will be eligible for priority registration based on their class level. They must make sure all holds have been cleared and financial arrangements have been made by published deadlines for that semester.

Students on a Leave of Absence who do not return within one calendar year will be Withdrawn from the College. To resume their studies, such students must apply for readmission and will be readmitted based on the readmission policies in place at that time.

Students who have withdrawn from the College and decide they would like to return must apply for readmission. All specific conditions (if any) must be met before the student can return and readmission will be subject to the readmission policies in place at that time.

**Please note:** When a student returns from Leave of Absence after completing only the Foundation year there is no guarantee of acceptance or continuation in the major of choice. Based on space availability, acceptance to a specific major, area of emphasis or minor is not guaranteed. Students may be subject to academic review by GPA, additional portfolio or other entrance requirements.

### **PROBATION AND ACADEMIC DISMISSAL**

A BFA student is in good standing if the student maintains a term and/or cumulative GPA of 2.0. If a student's term and/or cumulative GPA falls below 2.0, the student will be placed on academic probation. A student will be dismissed from the College if their cumulative GPA falls below 2.0 for two consecutive semesters. First-semester Foundation students may be eligible for Grade Replacement (please refer to the Foundation Grade Replacement policy).

Any Foundation student whose GPA earned in their first semester of attendance at Otis is below a 1.5 will be dismissed with conditions to be satisfied for appeal, and if successful, will be offered grade replacement at that time.

An MFA student is considered in good standing if the student receives a grade of "P" (Pass) or "LP" (Low Pass) in all of their courses each term. If a graduate student receives a grade of "F" during a term, the student will be placed on academic probation. If placed on academic probation, the student will receive notification in writing regarding his or her academic standing from the Chair of the Academic Standing Committee. A graduate student will be dismissed from the College if the student has two consecutive semesters on academic probation. If the 2nd semester of probation occurs in the final semester of MFA study and all degree requirements have been met, the determination of academic standing will include the Chair's review of transcript and portfolio.

The College recognizes that there may be cases of dismissal that require review and merit exception. If dismissed, a student may file a written appeal to the Academic Standing Committee in care of the Registration Office. Factors and supporting documentation that may be considered in an appeal may include but are not limited to the following:

**Required:**

- Poor academic performance that was the result of circumstances that have been demonstrably corrected or substantially addressed, and should no longer adversely influence the student's academic performance.

**Optional:**

- Written documentation from a department representative/advisor arguing convincingly that the student has a strong probability of completing the degree program to which the student would be reinstated.
- Evidence in the academic record of an ability to succeed academically and make timely progress toward completion of a degree program which may include past academic performance.
- A proposed schedule for completion of the degree and a plan to foster academic improvement. Evidence of support from other representatives of the College's support services in addition to, but not in lieu of, letters from departmental and College advisors. This may include evidence of a confidential nature that the student would prefer not be divulged to the committee as a whole.

Upon receiving a written appeal, the Committee will invite eligible students to appear before the Committee, as necessary. Exceptions to dismissal will be granted only rarely. If readmitted, the student will be placed on probationary status with special requirements. If the student does not meet all the requirements of such continued enrollment, the student will be dismissed from the College.

**READMISSION TO THE COLLEGE**

Students who have left the College and wish to re-enroll after a period of absence must apply for readmission. Information on readmission and the Readmission Application is available online at <https://www.otis.edu/registration-records/readmission>. Applications should be submitted at least two months prior to the start of the semester in which the student wishes to enroll. Students must also submit official transcripts for any courses attempted at other institutions during the period of absence.

Readmission is contingent upon approval by the Academic Standing Committee, which reviews all applications for readmission and may choose to conduct in-person interviews with readmission candidates, including (but not limited to) those who left the College while on academic probation (term or cumulative grade point average below 2.0), were academically dismissed with the possibility of returning, or were sanctioned at any point by the Student Conduct Committee. Academically dismissed students who are eligible to apply for readmission must complete any and all conditions outlined in their dismissal letters.

Readmission to the College is not guaranteed, nor is there a guarantee of continuation or acceptance in the major of choice. Based on space

**GRADING POLICIES**

**Grading System**

The grading system used for the BFA degree is as follows:

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D	1.0
F	0
UW	0
I	Incomplete
W	Withdraw without penalty

The grading system used for the MFA degree is as follows:

P	Pass (Satisfactory)
LP	Low Pass (Marginally Satisfactory)
F	Fail (Unsatisfactory)
UW	(Unofficial Withdrawal)
I	Incomplete
IP	In Progress
W	Withdraw without penalty

availability, readmission to a specific major, area of emphasis or minor is not guaranteed. Students may be subject to academic review by GPA, additional portfolio or other entrance requirements. If a student is requesting a different class standing or major, a review of transcripts by the Liberal Arts and Sciences department and the relevant studio department may be necessary to assess transferable credits. A portfolio review by the studio department may also be required to evaluate preparedness for advanced class standing or entrance to the new major.

Otis College operates on a semester system. Semester and cumulative GPAs are computed at the end of each semester by multiplying the number of credits earned in each course by the numerical values associated with those grades. This figure is then divided by the total number of credits completed, including failed courses, if any. The semester and/or cumulative GPA is used in determining probationary status, requirements for graduation, qualification for the Dean's List, and all matters concerning academic status. Credits transferred from another College are not included in the cumulative GPA at Otis College.

The faculty member has the authority to determine the grades that each student will receive for work done under his or her instruction. Depending on the content of the class, grades may include the following elements: participation, concept, technical facility, execution, papers, examinations, and individual progress. Faculty members customarily discuss their grading practices with students during the first class session. These grades are also made available by accessing Self-Service through the Otis College Dashboard.

### **DEAN'S LIST**

Undergraduate students carrying a load of 12 credits or more and with a semester grade point average of 3.5 or above will be placed on the Dean's List for that semester. This distinction is noted on students' transcripts and becomes a permanent part of the academic record. There is no Dean's List for graduate programs.

### **FOUNDATION GRADE REPLACEMENT**

Foundation students who receive a grade of D, F, or UW in a course taken in their first semester of full-time study may, with the approval of the department chair and the Provost, request to retake the course the following spring or summer semester (for fall Foundation students) or the following summer or fall semester (for spring Foundation students). Although both the original grade and the repeated course grade will appear on the transcript, the repeated course grade will replace the original course grade in the determination of cumulative GPA, even if the repeated course grade is lower.

Under this policy, students may repeat up to three courses. Students may repeat a given course multiple times in order to fulfill degree requirements, but the original course grade can be replaced only on the first attempt to repeat the course. Repeated course credits do not count toward graduation unless the original grade received was an F or UW. Repeated course grades are not included in Dean's List or honors calculations. The policy does not apply to courses in which the grade received was due to academic dishonesty. Students who wish to receive federal financial aid are expected to maintain full-time status in the semester during which a course is repeated. A student may not take a course at another institution for the purpose of replacing a grade for a course at Otis College. The student must complete a Foundation Grade Replacement form available at the Registration and Records Office and submit the form by the last day to add a class during the semester that they repeat the course(s).

### **GRADES OF INCOMPLETE**

The grade of "I" or "Incomplete" is issued to students only in cases of emergency such as serious illness or accident (which require a doctor's note), or a death in the family. The student must be in good standing at the time of the emergency, having completed all but the final project, paper, or assignment. Grades of incomplete require the approval of the appropriate department chair. Grades of Incomplete cannot be entered by faculty in Self-Service and can only be entered by authorized Registration staff once a completed Request for Incomplete form has been submitted by the department to the Registration Office and approved by the Registrar.

Students can obtain an Request for Incomplete form online in the Otis College Dashboard. The form must state the reason for the Incomplete grade and the work that must be completed. The date the work is due must also be listed on the form by the faculty. The forms must also be approved by the Department Chair. In cases in which it is impossible for the student to complete the form, the Request for Incomplete form may be submitted by the faculty member in consultation with the student and the appropriate Department Chair.

If granted, the student will have four weeks from the end of the semester in which to complete the coursework, Faculty will then submit a Grade Change form (available on the faculty Dashboard) in order to assign the final grade for the course. All coursework and Grade Change forms must be completed prior to the beginning of the next semester. If a student does not complete the coursework within the appropriate time frame and no final grade is reported from the department, the Incomplete grade will revert to an F.



## **GRADE APPEALS**

It is the faculty member's prerogative to evaluate student work based on their stated criteria and professional judgment. It is the student's prerogative to know how their work was evaluated and the basis for calculating the final grade. If a student has a concern about a final grade, the student may appeal the grade. Reasons to appeal a grade include but are not limited to the following:

- Clerical error or dispute about the calculation of the final grade;
- Unfair or unequal application of grading standards;
- Prejudicial, capricious, or arbitrary grading; and
- Failure for plagiarism that was not determined by the Academic Integrity Committee.

Students have one semester from the time the grade was issued to initiate an appeal. After the semester has lapsed, all grades become a permanent part of the student's academic record, and no appeals will be considered. A student who wishes to appeal a final grade should complete an Grade Change Appeal form which is available online in the Otis College Dashboard. The faculty member reviews the appeal and, when appropriate, meets with the student to discuss the issue. The faculty member then completes the Appeal for Grade Change form and the Department Chair submits the form to the Registration Office for final processing.

If the student believes their concerns have not been adequately addressed by the faculty member, the student may appeal the grade by submitting the following to the Department Chair:

1. a detailed written statement describing the reasons for the appeal and
2. a copy of the completed Appeal for Grade Change form. The Department Chair attempts to resolve the issue with the faculty member and student. If the determination is a grade change, the Department Chair will resubmit the Appeal for Grade Change form with that result. If the determination is no grade change, the Chair will inform the student via e-mail, with a copy to the Registrar.

After being informed of the grade determination by the Department Chair, the student may make a final appeal by submitting the following to the Provost:

1. The detailed written statement submitted to the Chair, plus a written response to the faculty member's and Chair's determinations in the case;
2. The course syllabus;
3. A copy of the completed Appeal for Grade Change;
4. The Department Chair's e-mail
5. Any other relevant documentation.

The Provost then considers the appeal and, when appropriate, meets with the student, faculty member, and/or Department Chair. The Provost informs the student via e-mail of the decision, with a copy to the Registrar. The Provost's decision is final.

## **OTHER ACADEMIC POLICIES**

### **ATTENDANCE**

Attendance is critical to learning and academic success. Consistent attendance by all students benefits everyone and allows class communities to learn in an efficient and productive manner without disruption. Nonetheless, we acknowledge that there are times when a student must miss a class meeting. At Otis College of Art and Design, students will take responsibility for their absences and for meeting assignment requirements and deadlines. Student responsibility and proactivity are valued at Otis College of Art and Design. Students who have requests or accommodations related to a disability or religious observance, please refer to the Disabilities/ADA Policy and the Religious Accommodations Policy within the policies section of the student handbook.

**Students are not expected or required to disclose reasons for their absences.**

**Student absences are determined to be "excused" or "unexcused" per the following criteria.**

- An absence is recorded as "excused" if the student completes and submits course work missed due to an absence.
- An absence is recorded as "unexcused" if the student does not submit course work missed due to an absence.

Each instructor will indicate the accepted timeframe for submitting coursework missed due to an absence on the course syllabus.

**Some class meetings or experiences cannot be made up ("excused"), therefore an absence on those dates is automatically recorded as "unexcused."** The instructor determines which and how many class meetings or experiences cannot be made up ("excused") and indicates them on the course schedule.

### **Consequences of "Unexcused" Absences:**

**During the fall and spring semesters**, students must not incur more than:

- 3 "unexcused" absences in a course that meets once per week
- 4 "unexcused" absences in a course that meets twice per week
- 5 "unexcused" absences in a course that meets three times per week.

After 2 "unexcused" absences, an academic alert will be submitted by the course instructor.

**During the 10-week summer semester**, students must not incur more than:

- 2 "unexcused" absences in a course that meets once per week
- 3 "unexcused" absences in a course that meets twice per week
- 4 "unexcused" absences in a course that meets three times per week.

After the first and second "unexcused" absences, academic alerts will be submitted by the course instructor.

After a student reaches the maximum number of "unexcused" absences, as quantified above, the student will receive a failing grade for the course.

### **Arriving Late or Leaving Early**

A "tardy" is arriving late for class or leaving class early. The instructor determines the timeframe for a "tardy," the consequence of a tardy, and includes this information on the course syllabus.

### **AUDITING COURSES**

The College has a no course auditing policy. Auditing a class in which a student is not officially registered is not permitted.

### **eLEARNING COURSES**

Otis College is aware of and embraces the potential learning-enhancing value of eLearning in various manifestations. Myriad literature suggests that, when executed thoughtfully, eLearning can help students manage their schedules, review class materials, and organize their efforts productively and thereby enhance overall learning in specific courses.

Otis College will take advantage of the flexibility and opportunity provided in virtual instruction offering many eLearning courses. Various programs offer options to take 100% online courses, blended courses where half of the instruction takes place in the physical classroom while the other half occurs virtually online, and hyflex courses where students can take the same course online or on-campus. This virtual instruction can occur synchronously, instruction occurring at a specific day and time, or asynchronously, working independently within a given time frame. Such classes are designated in the course description and with the following codes on the course schedule: BL = Blended, OL = Online, HY = HyFlex, SY = Synchronous, AS = Asynchronous. Please note that when in a virtual learning environment, contact with your faculty and/or completion of at least 1 coursework activity by the specified due date will constitute your attendance for that week.

### **General Course Adjustments**

The College makes all reasonable efforts to deliver the courses, programs, research opportunities, and other services and facilities as described in its printed or online materials. However, the College is entitled, if it reasonably considers necessary (including to maintain the safety of the Otis Community, to manage resources efficiently, or to maintain the integrity of its courses and programs):

1. To alter the time, location, number of classes, and method of delivery of courses and programs as reasonable or necessary.
2. To make reasonable variations to the content and syllabus of courses and programs.
3. To suspend, discontinue, or combine courses or programs as the College considers reasonable or necessary (for example, because too few students enroll, or if a key faculty member is unwell or leaves the College).
4. To record and/or stream classroom Zoom sessions to ensure the content is accessible to all students enrolled in the class (the Otis College web-conferencing system, Zoom, is used to support classroom instruction). Recordings and streams are considered educational materials and will be shared only with those enrolled in the class.
5. To make any necessary changes to its policies and procedures.

Except in circumstances beyond its reasonable control, the College will make all reasonable efforts to communicate significant changes or cancellations before a course or program begins, and to provide options for reasonable alternatives where appropriate.

### **COVID-19 Course Adjustments**

While the College presently plans to offer on-campus, in-person instruction throughout the 2022-2023 academic year, there is the possibility that some or all instruction will be delivered remotely for part or all of the academic year due to COVID-19 or other occurrences that disrupt or interfere

with College operations. Tuition and mandatory fees have been set regardless of the mode of instruction and will not be refunded in the event that instruction occurs remotely for any part of the academic year.



# **COURSE CATALOG**

## KEY



Sustainability Minor elective choices are marked throughout the catalog with this symbol



"Creative Future" courses are marked throughout the catalog with this symbol



## FOUNDATION

The Foundation Program at Otis College is a rigorous first-year experience designed to empower a diverse community of makers as they build fundamental skills, critical thinking, problem-solving, research methodologies, social responsibility, and meaningful communication skills in Art and Design.

### PROGRAM LEARNING OUTCOMES

Students in the Foundation Program will:

- Acquire and apply **Fundamental Skills**, which include the ability to manipulate art and design fundamentals such as point, line, plane and form to create a resolved and well composed whole.
- Demonstrate **Critical Thinking Skills** including the ability to distinguish between and use rational, intuitive, and critical thinking processes, and to construct meaning using visual information.
- Discern **Visual Quality** through identifying visual strengths and weaknesses to create content and construct appropriate resolution.
- Build **Professionalism** through strategies for success such as attentiveness to lecture, demonstration and direction, time management skills, including being prepared in class with the correct materials and turning in assignments on time.
- Develop **Quantitative Skills** including the ability to use sound principles of proportion to measure, calculate, and transfer dimensions of the observed and built world.
- Demonstrate the processes of **Research and Investigation** utilizing visual and textual resources as sources for inventiveness and novelty.
- Develop an Awareness of Social Responsibility by working individually and collaboratively to consider the social and environmental impact of art and design.
- Develop **Communication Skills** – the ability to communicate ideas orally and with clarity through presentations and through critique of students' own work and the work of their peers

## FOUNDATION

FALL - FOUNDATION		
COURSE		CR
Life Drawing I* or Creative Practices I**	FNDT180	3
	FNDT172	
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

SPRING - FOUNDATION		
COURSE		CR
Life Drawing I* or Creative Practices I or II**	FNDT180/182	3
	FNDT172/173	
Connections Through Color & Design	CAIL101	3
Drawing Studio Expanded Practices*** or Form & Space****	FNDT162	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

*\*Both Life Drawing I and Life Drawing II are recommended for all majors, especially for Toy Design, Fashion Design and Digital Media majors.*

*\*\* Creative Practices I and/or II is recommended for all majors, especially for students interested in Product Design, Fine Arts, Communication Arts: Graphic Design and open to interested students in other majors.*

*\*\*\*Drawing Studio Expanded Practices is recommended for all majors, especially for Digital Media majors*

*\*\*\*\* Form and Space is recommended for all majors, especially for Environmental Design, Fashion Design and Product Design and Toy Design majors.*

*Courses in gray are described in the Liberal Arts and Sciences section of The Hoot.*

## **FOUNDATION SECTIONS**

### **FOUNDATION COURSES AND “SECTIONS”**

Students enrolled in the Foundation program take their core courses with a “section,” or group of students who, as a learning community, share the same weekly schedule, faculty, projects, and assignments in the fall semester.

Sections allow students to bond well with their classmates and learn quickly in a familiar environment. Some sections have an affinity label of “Adobe Focus”, meaning that section’s Principles of Design class in the first semester, and Connections Through Color class in the second semester are taught primarily using Adobe Photoshop. Other sections of Principles of Design and Connections Through Color classes will be taught using a blend of analogue material exploration instruction in Adobe programs, and photography as components of students’ design process.

### **Adobe Focus**

Adobe Focus sections include more extensive instruction in Adobe Photoshop in the courses Principles of Design and Connections through Color and Design. Students also have the opportunity to explore photography.

## FOUNDATION COURSES

### PRINCIPLES OF DESIGN

FNDT115 — 2 credits

This course is a sequenced investigation of various organizing principles using traditional and contemporary media. Students learn fundamentals of value manipulation as determinants of visual order. Elements of visual literacy provide a basis for the study of compositional fundamentals, including focal point(s), directional elements, and visual weight.

### DRAWING AND BUILDING FORM

FNDT160 — 3 credits

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Lab fee: \$30

### FORM AND SPACE

FNDT161 — 2 credits

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three-dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Prerequisite: FNDT160 Drawing and Building Form. *Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.*

### CREATIVE PRACTICES I

FNDT172 — 3 credits

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non-discipline specific. *Recommended for students planning to major in Product Design, Fine Arts, and Communication Arts: Graphic Design.*

### CREATIVE PRACTICES II

FNDT173 — 3 credits

A second-semester Foundation course focused on exploring practices of creativity that bridge art/design disciplines. Students are exposed to a diverse range of concepts, materials, and methods for working creatively. In-class activities promote the documentation of individual creative processes and the synthesis of intuitive, culturally constructed, and personal impulses into inventive visual responses. *Prerequisite: FNDT180 Life Drawing I or FNDT172 Creative Practices I; recommended for students planning to major in Product Design, Fine Arts, Communication Arts: Graphic Design*

### LIFE DRAWING I

FNDT180 — 3 credits

Sequenced instruction provides rigorous training in the use of gesture, anatomy, and structural figure drafting. Drawing the human figure from the inside out fosters an understanding of complex visual relationships. Upon completion of the course, students are able to analyze the human form and to view it as a complex perceptual model for the larger realm of visual experience. *Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.*

### LIFE DRAWING II

FNDT182 — 3 credits

Structural drawing and perceptual skills are expanded through study of the figure's relation to environment, life-scale, movement, and draping. Students discover individual sensibilities of mark making and aspects of personal vision, through a variety of traditional and experimental drawing media and techniques. *Prerequisite: FNDT180 Life Drawing I Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.*

## DRAWING STUDIO – EXPANDED PRACTICES

FNDT162 — 2 credits

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision. *Prerequisite: FNDT160 Drawing and Building Form*

## CONNECTIONS THROUGH COLOR AND DESIGN

CAIL101 — 3 credits

A second-semester Creative Action studio course introducing students to contextually- based problem solving using fundamentals of color and design. Students learn Munsell color theory and practical aspects of color mixing such as value, hue, and chroma. Students apply these skills in solving problems that engage the larger community, trans- disciplinary practice, research, and collaboration. *Prerequisite: FNDT115 Principles of Design*



## **ELECTIVES**

COURSE DESCRIPTIONS FOR ELECTIVES: PLEASE NOTE THAT SECOND SEMESTER STUDIO ELECTIVE OFFERINGS MAY CHANGE. SEE DEPARTMENT FOR COURSE DESCRIPTIONS.

### **COMMUNICATION ARTS: GRAPHIC DESIGN**

FNDT145 — 1 credit

Students will have an immersive experience by being introduced to the many facets of graphic design in a studio setting that will allow them to work independently as well as collaboratively. Using image, type, form, color and employing the basic tools of design in a practical and comprehensive manner: including typesetting, bookbinding, web design tools, and self-guided research, students will have the opportunity to produce various types of experimental outcomes. This course is instructed by faculty engaged in the Design profession.

### **COMMUNICATION ARTS: ILLUSTRATION**

FNDT145 — 1 credit

Illustrators explore visual language and narrative skills through drawing, sketching, sequencing, researching, and observation for applications in entertainment illustration, animation, character development, concept illustration, publication and editorial illustration, advertising, and product illustration. Taught by faculty engaged in the Illustration profession.

### **COMMUNICATION ARTS: ILLUSTRATION**

FNDT145 — 1 credit

Where can you find printmaking? All around us every day! From magazines to money, from textiles to tee shirts, printmaking is a versatile medium for creating multiple images. In this blended class you'll explore the techniques of screen print, engraving and relief and their historical and contemporary contributions to different cultures worldwide. By semester's end you will have produced paper, fabric and three-dimensional prints. Taught by Communication Arts faculty.

### **DIGITAL MEDIA – RADICAL REIMAGININGS**

FNDT 145 – 1 credit

Together, we examine a series of genre films and animated shows and their style guides, (science fantasy, post-apocalyptic, heist, horror) before choosing two to expand into the "first season" of an hour-long, episodic series. How do worldbuilding, character design, composition, and story work together?

Students take turns playing different production and design roles as they develop their concepts, culminating in a "pitch."

### **DIGITAL MEDIA – MOTIONS DESIGN-AFTER EFFECTS BASICS**

FNDT145 — 1 credit

This will be a course for students interested in learning the basics of After Effects. The student will be introduced to the interface, tools, mattes, masks, effects, keyframing and rendering to create a foundation for further advanced use of the software. The student will be tasked with completing small projects during class to ensure that they are grasping the fundamental tools and techniques used by professionals.

### **DIGITAL MEDIA – SCULPTING FOR STORY**

FNDT145 — 1 credit

Students will learn to design and create both realistic and fantasy character sculpture using metal skeletons and oil-based clay. Whether you have ever modeled in clay or not, this class offers the necessary tools and skills for professional-quality work for film, television and digital media.

### **DIGITAL MEDIA – DRAWING FOR STORY**

FNDT145 — 1 credit

We're going to study the old adage that a picture is worth a thousand words. But we're going to start, as most projects and assignments should, from the words. Find a story, a script or a book that you like; one that's visually stimulating. Then we'll assemble an image to tell the story or a part of it, by defining the look or the relationship of the characters to each other and the environment.

### **DIGITAL MEDIA – THE FUNDAMENTALS OF GAMES**

FNDT145 — 1 credit

Students will play and study both board and digital games. By gaining a nuanced understanding of game structure students will learn about storytelling strategies necessary for creating a successful game.

### ENVIRONMENTAL DESIGN: DESIGNING SPACE

FNDT145 — 1 credit

Design the spaces where we live, work, and play! This course will introduce students to the full scope of spatial design fields: architecture (buildings), landscape (spaces between buildings), and interiors (spaces within buildings). Students will be introduced to architecture, landscape and interior projects and professional offices, and design a house with its surrounding landscape. Taught by Environmental Design faculty.

### FASHION DESIGN: INTRODUCTION TO FASHION DESIGN AND ILLUSTRATION

FNDT145 — 1 credit

This course introduces students to the fundamentals of designing and illustrating a small sportswear collection. Students will learn how to develop a fashion pose, research a theme for their collection, apply it to their designs, draw technical flats and simple sportswear on a figure.

### FASHION DESIGN – 3-D EXPLORATION OF THE HUMAN FORM

FNDT145 — 1 credit

Clothing both conceals and reveals something of ourselves. It covers and protects our bodies, enhances our performance, and is a wearable medium of self-expression. This course introduces and experiments with draping, patternmaking and hand-stitching as techniques for meeting the functional and artistic challenges of Fashion Design.

### FINE ARTS: PAINTING EXPLORATIONS

FNDT145 — 1 credit

A basic painting course introducing a variety of painting methods and materials, including color mixing, paletting, and paint application in oil and/or acrylic. Instruction will blend technical facility with the creative process within a studio environment supportive of risk-taking and the entertainment of possibilities.

Traditional and contemporary modes of pictorial representation and abstraction will be explored. Taught by the Fine Arts faculty.

### FINE ARTS – PHOTOGRAPHY

FNDT145 — 1 credit

This elective explores the role of photography in the contemporary art and design worlds. We will learn how to shoot and develop black-and-white film, use digital cameras, and harness the power of social media. The class will introduce students to the power of the photographic image as both an artistic medium and a practical tool. Emphasis will be placed on the techniques used to make high quality photographic prints while providing students with the opportunity to construct meaning through the choice, development, and presentation of compelling images. Taught by Fine Arts faculty.

### PRODUCT DESIGN: PRODUCT DESIGN WORKSHOP

FNDT145 — 1 credit

A hands-on course that introduces the basics of the Product Design Process, providing an overview of the field and the BFA program.

Taught by Product Design faculty and engagement with industry professionals and practitioners in contemporary crafts, art, and design. Students learn a blend of design and craft based skills applicable to any medium and engage in project research, ideation, concept design, prototype development, presentation and exhibition. The course is held in-person, on-campus with the possibility of online meetings if necessary.

### TOY DESIGN – INTRODUCTION TO PLAY: GAME DESIGN

FNDT145 — 1 credit

Games for centuries have been bringing people together in many unique ways. Students will learn the history of games and what makes them successful. Some card games make players toss a taco at each other, while others take players out with exploding kittens. Board games can challenge players to find treasure across an elaborate labyrinth or have players trading stacks of stone for a flock of sheep. Students are to design a card game and board game that focuses on creating rules that enhance gameplay. The importance of game theory and story crafting will be a key focus. A fabricated playable model of both games will give students the chance to test out the gameplay in class.

Students will exhibit their toy concepts similarly to professional designers that best describe the game's story and play pattern.

## LIBERAL ARTS AND SCIENCES

Liberal Arts and Sciences provides students with a diverse and intellectually stimulating environment that cultivates critical tools, enabling students to become informed, creative artists and designers who are prepared to meet global challenges. The curriculum addresses the themes of creativity, diversity, identity, sustainability, and social responsibility.

## PROGRAM LEARNING OUTCOMES

Students in the Liberal Arts and Sciences Department will:

- Communicate ideas in a coherent, logical, and compelling way for different purposes and audiences.
- Identify issues clearly, synthesize and contextualize relevant sources, and make connections across experiences and disciplinary perspectives to create well-reasoned and imaginative approaches to issues, problems, and challenges.
- Develop skills to locate, evaluate, and use information resources from both traditional and emerging technologies appropriately, effectively, and ethically.
- Develop collaborative skills to construct knowledge, negotiate effective outcomes, and generate new insights.
- Forge interdisciplinary connections among the liberal arts and sciences, studio, and community.
- Develop cultural awareness in a global context.

## DEGREE REQUIREMENTS

Liberal Arts and Sciences Courses and Credits for the Bachelor of Fine Arts Degree make up one-third of the credits required for graduation with a Bachelor of Fine Arts degree.

The three credit courses are distributed among the following: Liberal Arts and Sciences course designations and abbreviated as follows:

- Art History (AHCS)
- English (ENGL)
- Liberal Studies (LIBS)
- Social Science Critical Studies (SSCI)
- Natural Sciences Critical Studies (NSCI)
- Mathematics (MATH)

Your studio major determines the overall number of LAS credits you need to complete. However, students in all majors are required to fulfill the courses listed below in their Foundation (FNDD) or first year:

- **AHCS120** Introduction to Visual Culture (3)
- **AHCS121** Birth of the Modern (3)
- **ENGL107** Writing in the Digital Age (3)
- **LIBS114** Ways of Knowing (3)

Transfer students may be able to receive credit for these courses. If you have any questions about specific classes on your transcript, contact Academic Advising.

Based on the Writing Placement Assessment, students may be required to take the following prerequisites before enrolling in their English classes: ENGL020, ENGL050, ENGL 090, or the following co-requisite: ENGL 102 or ENGL103 Writing Labs.

## REQUIRED COURSES

Students are required to fulfill Art History, Capstone, English, Creative Action, Liberal Studies, and Social Science within the categories on the Chart below. Art History, English, Creative Action, Upper Division LAS electives and Capstone cannot be taken off campus.

The column on the left identifies the subject area and includes sub-headings for the Foundation (FNDD) and General Education credits each major requires. For example, Environmental Design (ENVD) requires the completion of 6 Art History credits during the Foundation year. The total Art History requirement for the major is 12 credits



	EN VD	CO MD	DIG M	FA SD	FIN A	PD	TO YD
<b>Art History</b>							
FNDT	6	6	6	6	6	6	6
Required	12	6	6	6	6	6	6
<b>English</b>							
FNDT	3	3	3	3	3	3	3
Required							
<b>Social Science</b>							
Required	3	3	3	3	3	3	3
<b>Mathematics</b>							
Required	3	3	3	3	3	3	3
<b>Natural Sciences</b>							
Required	3	3	3	4	3	3	3
<b>Required Elective Courses</b>							
LIBS							
<b>FNDT</b>							
Required	6	11	9	8	9	9	9
<b>Creative Action</b>							
Required	3	3	3	3	3	3	3
<b>LAS Capstone</b>							
Required	3	3	3	3	3	3	3
LAS Total	4	4	4	4	4	42	4
Credits	5	4	2	2	2		2



## **REQUIRED LIBERAL STUDIES COURSES BY MAJOR**

### **ART HISTORY**

Communication Arts:

AHCS220 Contemporary Issues (3)

AHCS222 History of GRD/ILLUS (3)

Environmental Design:

CRIT 205/206 History + Theory I/II (6)

CRIT304 History + Theory III (2)

CRIT405/406 History + Theory IV/V( 4)

Digital Media:

AHCS220 Contemporary Issues (3)

AHCS310 Art History Electives (3)

Fashion Design:

AHCS220 Contemporary Issues (3)

AHCS372 History of Costume (3)

Fine Arts:

AHCS226 Contemporary Art Survey (3)

AHCS321 History of Photo for Photo majors (3)

AHCS310 Art History Electives (3)

Product Design:

AHCS220 Contemporary Issues (3)

AHCS225 Product Design History (3)

Toy Design:

AHCS220 Contemporary Issues (3)

AHCS236 History of Toys (3)

### **SOCIAL SCIENCES**

Communication Arts; Environmental Design; Digital Media; Fashion Design; Fine Arts; Product Design: SSCI210 Social Science (3)

Toy Design:

SSCI211 Child Psychology (3)

### **MATHEMATICS**

Communication Arts; Digital Media; Fashion Design; Fine Arts; Product Design; Toy Design: MATH136 Math Elective (3)

### **ENVIRONMENTAL DESIGN:**

MATH246 Applied Trigonometry (3)

### **NATURAL SCIENCES**

Communication Arts; Digital Media; Environmental Design; Fine Arts: NSCI307 Natural Science (3)

### **FASHION DESIGN:**

NSCI311/312 Textile Science I/II (4)

### **PRODUCT DESIGN**

NSCI319 Anatomy and Ergonomics (3)



## TOY DESIGN

NSCI308 Juvenile Anatomy & Ergonomics (3)

## CREATIVE ACTION

All majors:

CAIL200 Creative Action Lecture (3)

## LAS CAPSTONE

All majors:

LIBS440 LAS Capstone (3)

## REQUIRED LIBERAL STUDIES ELECTIVE COURSE CATEGORY NUMBERS BY MAJOR

To be selected from a list of Sophomore/Junior Electives posted each semester.

### ENVIRONMENTAL DESIGN:

LIBS214 (3)

LIBS314 (3)

### COMMUNICATION ARTS:

LIBS214 (3)

LIBS314 (6)

LIBS404 (2)

### DIGITAL MEDIA:

LIBS214 (3)

LIBS314 (6)

### FASHION DESIGN:

LIBS214 (3)

LIBS314 (3)

LIBS405/407 (2)

### FINE ARTS:

LIBS214 (3)

LIBS314 (6)

### PRODUCT DESIGN:

LIBS214 (3)

LIBS314 (6)

### TOY DESIGN:

LIBS314 (9)

## OTIS HONORS PROGRAM

Honors students are regarded as both academic and community leaders. During their Foundation year, Honors students participate in a core curriculum that addresses the intersections between art, design, ideology, social responsibility, and sustainability. As sophomores, Honors students will experience an immersive Los Angeles art and culture experience through their Art History requirement. During their junior year, students dive deeper into the Liberal Arts and Sciences departmental themes including identity, diversity, creativity, social responsibility, and sustainability to satisfy their upper division LAS elective. The program culminates with an Honors Capstone course in the senior year, as well as a final retreat.

In order to remain in the Honors Program, students must satisfy two criteria:

- Students must pass their Honors courses with a grade of C or better
- Students must retain a GPA of 3.0 or higher

Qualified students may apply into the Honors Program between semesters prior to their junior year. Transfer students or students that join the program after their Foundation year will be required to complete a minimum of three classes in order to graduate from the Honors Program.

To graduate from the Honor's Program, entering Foundation students will complete seven Honor's Level courses at Otis barring exceptional circumstances. Students with Advanced Placement credit or who are hoping to pursue a minor may be approved to have some Honors courses applied toward other requirements, or required Minor courses approved for Honors credit.

#### LEARNING MANAGEMENT SYSTEM—THE NEST

The Learning Management System (LMS), known as "The Nest" is a digital platform that organizes and stores all LAS course content like assignments, supplemental materials, tests, and student work.

#### E-LEARNING CLASSES

Blended (BL) classes replace at least 1/3 of traditional face-to-face instructional "seat time" with online learning activities. Online (OL) classes are conducted 100% in a virtual learning environment. The overall amount of work and learning outcomes remain the same as does the time required, but flexibility is increased. E-Learning course offerings change each semester and will be designated on the course schedule at the time of Registration. See the Liberal Arts and Sciences Department course listings for more information.

#### SENIOR LIBERAL STUDIES CAPSTONE LIBS440

The Liberal Studies Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Studies Program, the class design allows for independent research and private mentoring through Blended classes that meet both in-person and online. This asynchronous format encourages students to apply the skills they've accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry.

A minimum grade of C- or better on the Capstone paper and course is required to pass. Students who earn a D will automatically be enrolled in the 1-unit Spring semester Continuation class to raise their grade to passing.

Note: Creative Writing, Art History, Sustainability minors, and Fine Arts majors take specific Capstones. Please see department for courses.

ALL LIBERAL ARTS AND SCIENCES CLASSES ARE 3 CREDITS UNLESS OTHERWISE NOTED.

#### LIBERAL ARTS AND SCIENCES COURSE OFFERINGS

Students may take Natural Science, Social Science, and Math courses off campus, unless a specific course at Otis is required by their major. Students may not take Art History, English, Creative Action Integrated Learning or Capstone courses off campus without the written permission of the Chair of Liberal Arts and Sciences.

## LIBERAL STUDIES REQUIREMENTS BY YEAR

### **FOUNDATION YEAR LIBERAL STUDIES REQUIREMENT**

#### WAYS OF KNOWING LIBS114

Ways of Knowing is an interdisciplinary, participation-based course designed to explore the role narrative plays in shaping our understanding of our diverse personal and collective identities. The stories we tell ourselves and those we pass on to others, as well as the stories we inherit, actively contribute to our openness to cultural differences in local and global settings. Through the lens of the story and the culture from which it emerges, students will connect the emotion, language, and intellectual thought central to compelling storytelling to their exploration of the five LAS themes of identity, diversity, creativity, social responsibility and sustainability.

### **SOPHOMORE YEAR LIBERAL STUDIES ELECTIVES**

#### COURSES LISTED AS LIBS214

These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways more deeply.

### **UPPER DIVISION JUNIOR/SENIOR YEAR LIBERAL STUDIES ELECTIVES**

#### COURSES LISTED AS LIBS314

These courses allow students to explore specific areas of interest in art history or liberal studies through upper division course offerings.

## LIBERAL ARTS AND SCIENCES REQUIRED COURSES BY SUBJECT AREA

### ENGLISH REQUIREMENTS AND COURSE LISTINGS

Initial placement in English courses is determined by the Writing Placement Assessment. A grade of "C-" or better is required to pass the Foundation year required course ENGL 107 Writing in the Digital Age and to continue in all Liberal Arts classes.

Based on the Writing Placement Assessment, students may be required to take the following prerequisites before enrolling in the required ENGL 107 course: ENGL 020, ENGL 050, ENGL 090, and/or the co-requisite: ENGL 102 or ENGL 103 Writing Labs.

ENGL 020, ENGL 050 and the linked ENGL 103 Writing Lab are for students who are not native speakers. Many of the reading and writing assignments are connected to their concurrent Art History course. As a result, the language skills reinforcement classes and writing labs serve as bridges to student success in future Liberal Arts and Sciences courses. A grade of "C" or better is required to pass ENGL 050 and ENGL 020.

ENGL 090 reinforces writing skills for native speakers as well as for non-native speakers who have completed ENGL 020 and ENGL 050. Participation in these early writing skills reinforcement classes increases student success in all future Liberal Arts and Sciences classes. In the fall ENGL 090 Developmental English II may be linked to AHCS 120 Introduction to Visual Culture or LIBS 114 Ways of Knowing courses.

### ENGLISH FOR ENGLISH LANGUAGE LEARNERS ENGL020

English for English Language Learners is a for credit, non-degree applicable semester of intensive English language study focusing on basic language tools. Grammar in use, vocabulary building, and the communication skills of listening, reading, writing, and speaking, are reviewed and practiced with an emphasis on the particular needs of the ELL student of art and design. Students are required to work with an SLC tutor on a weekly basis. A minimum grade of "C" (2.0) is required to pass this course

### DEVELOPMENTAL ENGLISH I ENGL050

Developmental English I is a for credit, non- degree applicable course designed to support native and non-native speakers of English language in developing the basic Standard English language skills needed for reading, analyzing, writing, and discussing college- level material. The class focuses on organizing ideas into unified and coherent sentences and paragraphs and developing these into a portfolio of drafted, revised, and edited essays. Students are required to work with an SLC tutor on a weekly basis. A minimum grade of "C" (2.0) is required to pass this course. *Prerequisite: Successful completion of ENGL020 English for English Language Learners or placement through the Writing Placement Assessment.*

### DEVELOPMENTAL ENGLISH II ENGL090

Developmental English II is a for credit, non- degree applicable course in developing the Standard English skills needed for reading, analyzing, writing, and discussing college- level material. The class focuses on critical thinking, exploring the writing process, organizing information and ideas, culminating into a portfolio of drafted, revised, and edited essays. A minimum grade of "C-" is required to pass this course. Students who earn a "C-" must also enroll in the English 103 Writing Lab when satisfying Writing in the Digital Age ENGL 107. *Prerequisite: Successful completion of ENGL050 Developmental English I or placement through the Writing Placement Assessment. Students receiving a C- may continue onto ENGL 107 if enrolled in ENGL 103.*

### WRITING IN THE DIGITAL AGE ENGL107

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information.

WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. *Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.*

DEV WRITING LAB

ENGL102

A co-requisite requirement to Developmental English classes, ENGL 090. The ENGL 102 Writing Lab focuses on building essential written communication, content development, and critical thinking skills.

WRITING LAB

ENGL103

A co-requisite requirement to ENGL 107, Writing in the Digital Age, based on the student's writing placement assessment. The ENGL 103 Writing Lab focuses on supplemental written communication, content development, and critical thinking skills.

WRITING IN THE DIGITAL AGE HONORS

ENGL107

This course examines modern and contemporary literature in the Digital Age and is linked to AHCS 120 Honors Introduction to Visual. A minimum grade of "C-" is required to pass ENGL107H.



## **MATHEMATICS REQUIREMENTS and COURSE LISTINGS**

### **MATH136**

#### **MATH FOR ARTISTS AND DESIGNERS**

Explores the connections between math and art in two and three dimensions. The class includes an exploration of Escher's work, tiling the plane, fractals, and the golden ratio. It also covers topics such as graphing equations and geometric constructions.

### **INFOGRAPHICS**

In the 21st century, the need for data visualization in a variety of fields will be enhanced as artists and designers promote new more creative visual experiences to represent knowledge and information. This course encourages students to experience math visually and translate their understanding of their research topic and collected data into a visually exciting and informative infographic.

### **MATHEMATICS OF A STARTUP**

The Business Model Generation Canvas is a tool used by innovators and entrepreneurs around the world in different stages of the business life cycle: planning, raising capital, evaluation, restructuring, testing innovative ideas, mergers and acquisitions, and development. Students will study the nine building blocks of a business, analyze financial statements, and discuss their mathematical components. This is a project-based course where students will apply the principles they learn to create their own business model or analyze a start-up venture and present their assessment.

### **MATH137**

#### **MONEY MATTERS**

This introductory course introduces non-financial professionals to the basic tenets of personal financial planning concepts for effectively understanding their own finances and using them in their own commercial enterprises to record and manage business operations (accounting, inventory management, marketing, sales forecasting, and financial analysis). Students will learn the math concepts necessary for time value of money managing and calculations and will gain a basic understanding of budgeting and cash flow, credit, banking, saving, investments (fixed income, stocks, mutual funds), insurance, long-term planning (retirement, education, etc.), taxation, employment benefits. The course will include the basic principles of elementary arithmetic, elementary algebra, statistics and probability. Required for Entrepreneurship minors.

### **MATH246**

#### **APPLIED TRIGONOMETRY**

Covers topics in analytical geometry and trigonometry. There is an emphasis on algebraic manipulation and on applications of the topics covered in the field of design. Required for Environmental Design majors.

## **ART HISTORY REQUIREMENTS and COURSE LISTINGS**

### **INTRODUCTION TO VISUAL CULTURE:**

#### **AHCS120**

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gender, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

### **INTRODUCTION TO VISUAL CULTURE LINKED**

Links with Developmental English for non- native speakers and explores issues and theories that are critical to the field of Visual Culture and representation in art and design.

### **HONORS INTRODUCTION TO VISUAL CULTURE**

In the twenty first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Honors Visual Culture uses a combination of theoretical articles, weekly critical writing, and intensive class discussions for a more in-depth and nuanced study of the current debates regarding the validity of a single Eurocentric art historical canon. We raise essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gender, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

### **BIRTH OF THE MODERN:**

#### **AHCS121**

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

### **HONORS BIRTH OF THE MODERN**

The Honors Birth of the Modern course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. This class provides a deeper and more nuanced investigation of the theories, methodologies, and issues central to an understanding of what we call modernity and modern art. Students explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

## **REQUIRED ART HISTORY COURSES FOR MAJORS and MINORS**

### COMMUNITY ARTS IN LA

AHCS221/220

How do artists and designers engage communities and the public in their work? What does it mean to work within a community as a collective, as opposed to publicly presenting work as a solo artist or designer? In this contemporary art history course, you will explore the aesthetic, historical, and socio-cultural aspects of community arts and socially engaged art through lectures, videos, readings, reflections and discussions. We will uncover the relationship artists/designers have with building communities and creating localized cultures, and how specific Los Angeles communities have used art as a means to occupy political territories over time. We will meet with contemporary artists, designers and local non-profit arts organizations, museums and public sites to engage in current social practice work in the field and to learn how they create cultural agency and cultivate a rich sense of place. Lastly, you will learn how to develop and write your own proposal for working with local communities to create positive change through socially engaged art. *Required for Community Arts Engagement minors.*

### CONTEMPORARY ART SURVEY

AHCS226

This is a survey of contemporary fine art on a global stage. *Required for All Fine Arts majors and Art History, Painting, Photography, and Sculpture/ New Genres minors.*

### HISTORY OF COSTUME

AHCS372

A survey of costume from prehistory to the 21st century. A study of historical and social forces in understanding costume history, how costume influences today's fashions, how trends repeat themselves, and how the past functions as an aid in forecasting future fashion trends. *Required for Fashion Design majors.*

### HISTORY OF GRAPHIC DESIGN, ILLUSTRATION, AND ADVERTISING DESIGN

AHCS222

How do the communication arts reveal the expectations and values of a culture and society at any given time? What are the moral and ethical responsibilities of the communication artist? From typography to photography, trademarks to corporate logos, and from posters to postcards to illustrated electronic paperless forms, the communication arts provide a crucial link to people, places, and to popular culture. This course presents an overview of the communication arts, focusing upon the instrumentality of graphic design, advertising, and illustration in the construction of complex social, political, cultural, racial, ethnic, and gender identities. Activities and assignments such as panel discussions and photo essays afford students a chance to see the connection between their work, and larger historical, contemporary, and global aspects of culture. Most significantly, this course provides an opportunity to understand the vast influence that the communication arts have wielded and continue to wield across the world. *Required for all Communication Arts Majors and Advertising, Graphic Design, and Illustration Minors.*

### HISTORY OF PHOTOGRAPHY

AHCS321

Surveys the history of photography from 1839 through the present, linking images from the past to those we make and see today. We discuss major debates in photography including the relation of art and technology, photography's role in fiction and storytelling, the ethical responsibilities of the photographer, and how photography has been used as both a tool of oppression and liberation. Readings draw from watershed primary and secondary source texts as well as contemporary writings, while assignments require students to relate their own image-based practices to historical precedents. *Required for all Fine Arts Majors with an emphasis in Photography.*

### HISTORY OF TOYS

AHCS236

Today we understand play as a child's universal language and right. But was it always this way? This synchronous online course explores historical global perspectives on toys, trends, and play, providing valuable context for the emerging toy designer. You will develop a cultural awareness of the evolution of the toy industry reflected by past and current societal changes. Active research, videos, readings, and discussions inform personal narrative writing along with engaging, creative group projects. Class projects will be relevant and enhance the experience of studio toy design classes. By the semester's end, you will have completed quality research on your favorite childhood toy and designed an instructional game focusing on a chosen era, genre, or region related to the history of toys. *Required for all Toy Design majors.*

### PRODUCT DESIGN HISTORY

AHCS225

Every object you use daily from tableware to electronics to furniture and personal home accessories is a consciously designed product and every

product involves a range of challenges and decisions. This course investigates the issues that challenged designers historically and today--issues you will face in your education and career. You will explore the diverse concerns about a variety of different cultural needs, economics, technology, advertising, ethics, and sustainability--concerns that you can bring to your studio projects. The course uses a flipped class model, so the majority of class time is spent in group discussions and presentations. Students actively engage to critique and apply what they are learning from readings, videos, and lectures. By the end of the course, you will identify and explain your design concerns, and be able to critically evaluate earlier and current product design issues. *Required for all Product Design majors.*

## **ENVIRONMENTAL DESIGN THEORY AND CRITICAL STUDIES COURSES**

### **HISTORY + THEORY I: PREHISTORY TO INDUSTRIAL ERA**

**CRIT205**

The manifestation of cultural, political, religious, and economic forces through architecture, landscapes, and interiors from prehistory to the advent of the industrial era is surveyed. *Required for Environmental Design majors.*

### **HISTORY + THEORY II: INDUSTRIAL ERA TO THE PRESENT**

**CRIT206**

The manifestation of cultural, political, religious, and economic forces through architecture, landscapes, and interiors from the industrial era to the present is surveyed. *Required for Environmental Design majors.*

### **HISTORY + THEORY III: ARCHITECTURE THEORY AND PRACTICE**

**CRIT304 – 2 CREDITS**

A diversity of critical and generative approaches to twentieth and twenty-first century design is situated historically, while introducing current themes and debates in contemporary architectural practice and related disciplines. Prerequisite: CRIT205 History + Theory I or CRIT206 History + Theory II. *Required for Environmental Design majors.*

### **HISTORY + THEORY IV: INTERIOR THEORY AND PRACTICE**

**CRIT405 – 2 CREDITS**

Interior organizations are examined through spaces of work and consumption, ergonomics, office landscaping, corporate parks, brandscapes, junk space, malls, themed environments, surveillance, and spectacle. Prerequisite: CRIT304 History + Theory III. Required for Environmental Design majors.

### **HISTORY + THEORY V: LANDSCAPE THEORY AND PRACTICE**

**CRIT406 – 2 CREDITS**

Landscape as a system of representation and performance is studied through the tradition of formal and picturesque gardens, the discourses of the beautiful and sublime, urban parks, the integration of modernism and landscape, earth art, every day and extreme landscapes, industrial and natural ecologies, and landscape urbanism. *Prerequisite: CRIT304 History + Theory III. Required for Environmental Design majors.*

## REQUIRED LIBERAL STUDIES COURSES FOR MAJORS and MINORS

### COMMUNICATION ARTS AND SENIOR PROJECT RESEARCH

LIBS404—2 CREDITS

Students define, analyze, and develop a comprehensive design proposal and creative brief for their senior projects. The course emphasizes critical thinking and writing, and the role of the citizen designer in the 21st century. *Required for Communication Arts major*

### BUSINESS OF FASHION

LIBS405—2 CREDITS

Assuming a position in the Fashion industry requires business knowledge necessary for merchandising, product development, marketing, creative presentations and sales. Through lectures by industry professionals, this online class provides an overview of the apparel manufacturing process outside the realm of the design room, and the marketing partnership of wholesale manufacturers and retailers. The semester begins with professional practice protocols and job search strategies in preparation for successful entry into the workplace. *Required for Fashion Design majors.*

### BUSINESS OF COSTUME

LIBS407—2 CREDITS

Students will focus on the professional practices, protocols, and methodologies within the costume design field and strategies to break into the industry. Lectures by costume design professionals and field trips teaching styles, and best practices.

### MONEY MATTERS

MATH137

Students will learn key financial terms as well as personal and business finance management tools including but not limited to financial statement analysis, cash flow management, budget forecasting, investing, business valuation, financing options, record keeping, accounting, inventory control, mandatory income and payroll tax reporting. *Required for Entrepreneurship minors.*

### APPLIED TRIGONOMETRY

MATH246

Covers topics in analytical geometry and trigonometry. There is an emphasis on algebraic manipulation and on applications of the topics covered in the field of design. *Required for Environmental Design majors.*

### TEXTILE SCIENCE I

NSCI311—2 CREDITS

Study fibers, yarns, and fabrics, and acquire a practical understanding of how each affects the appearance and performance of the textile product. Issues of sustainability are examined as they relate to the cultivation and production of fibers. Learn to make fabric choices based on an understanding of the woven structure and knowledge of individual fabric properties.

*Required textbook: Fabric for Fashion: The Swatch Book, Second Edition, by Clive Hallett & Amanda Johnston*

*Required for Fashion Design majors. Lab Fee: \$30*

### TEXTILE SCIENCE II

NSCI312—2 CREDITS

Study knit construction, its design possibilities, and how it affects the performance of the fabric and finished product. Knit swatches using a variety of stitches, combining yarns and varying gauge. Other topics include dyeing, printing, and finishes as processes that affect the aesthetic appeal of the finished product, and as functional finishes which enhance performance. The impact of these processes is examined. *Required for Fashion Design majors. Lab Fee: \$30.*

### JUVENILE ANATOMY AND ERGONOMICS NSCI308

Anatomy is the study of the structures and functions of the human body, and ergonomics is the applied science of equipment design. This course examines the human anatomy and its implications for the ergonomic design of toys for children at different stages of physical maturation. Required for Toy Design majors.

### ANATOMY AND ERGONOMICS: HUMAN FACTORS

NSCI319

Uses the principles of physics to understand human anatomy as a mechanical system. Emphasis is placed on physiological issues related to age, gender, and physical disabilities. Consideration is also given to the implications of these principles for applied ergonomics. *Required for Product Design majors.*



## SCIENCE AND SUSTAINABLE DESIGN

### NSCI305

A natural/physical science-based course where students will study approaches to sustainability applicable to art and design, including but not limited to climate change, biodiversity, biomimicry, cradle to cradle, and life cycle analysis. *Prerequisite: CAIL201 or instructor's approval. Required for Sustainability minors. May be taken as the LAS junior elective with permission of the department. This course will fulfill the LAS junior elective for Fashion, Product Design and Toy Design majors who have a specific required NSCI course.*

## CHILD PSYCHOLOGY

### SSCI211

A comprehensive overview of child development from conception to adolescence, including developmental stages, critical periods, effects of early stimulation, environmental enrichment, and how to apply this information when designing children's toys, books, games, products, and entertainment. *Required for Toy Design majors.*

## TEACHING FOR LEARNING I

### LIBS213/214

Art and Design educators make a huge impact on students of all ages. The arts are often what keep K-12 students engaged in learning, whether it is taught as a discrete subject or integrated into other subjects. Arts education can help adult learners develop new skills and stay connected to their communities. In this introductory course, you will gain a historical overview of education and art development theories and philosophies while exploring models of art and design education such as student-centered, discipline-based, standards-based, and arts integration. You will observe local elementary, middle, high school and community arts classrooms to understand how all this theory plays out in practice. You will also learn to write your own lesson plans for a K-12, community or adult audiences and practice teaching to your peers in the class. This is your chance to begin to transform art and design education systems to be more diverse, equitable and inclusive. *Required for Teacher Credential Preparation and Community Arts Engagement minors.*

## TEACHING FOR LEARNING II

### LIBS313

Building on Teaching for Learning I, this course provides further development of your knowledge and skills as future art and design educators. Through readings, reflections, and discussions you will synthesize education theories and philosophies emphasizing aesthetic development in youth and adults, museum and community settings, public practices, critical pedagogy, classroom management, English Language Learners, Special Education, and best practices such as trauma informed teaching, culturally responsive teaching, and anti-racist / anti-biased practices. You will build your own curricula, write lesson plans, and hone your teaching skills by collaborating with a local art/design educator to teach a lesson to their students – while being videotaped for your portfolio. This is your chance to refine your pedagogy (teaching practice) and update your teaching philosophy and portfolio in preparation for a career as a credentialed art teacher or a community-based teaching artist/designer. *Required for Teacher Credential Preparation and Community Arts Engagement minors. Prerequisite: LIBS213 Teaching for Learning I.*

## ISSUES IN ENTREPRENEURSHIP

### LIBS314/316

What is the current climate for start-ups and small businesses? Students will research and debate a range of issues while considering how they may affect their future business pursuits. Topics may include: capitalism, economic class, new economic models, business for social good, intra-preneurship, business leadership, small business law and liability, copyrights, ethics, labor practices, global business cultures, the role of social media, and potential environmental impacts of small businesses, among others. *Required for Entrepreneurship minors.*

## BUSINESS WRITING

### LIBS 318

What do you need when you have a great product and a meeting with a potential investor or funder? How do you present a proposal and tell the story of your brand through social media? Learn to hone your business communication for your entrepreneurial endeavor in this online course. Through case studies and critiques, you will learn the art of naming and creating taglines. You will do market research, and write a product positioning, and brand story. By semester's end, you will present your business proposal as a pecha kucha to potential investors and industry leaders. *Required for Entrepreneurship minors. Prerequisite: ENTR300 Entrepreneurial Internship. Co-requisite: ENTR400 Launchpad.*

## CREATIVE WRITING WORKSHOP I/II

### LIBS212/214/312/314

An introduction to the experience and practice of writing fiction and poetry. Includes visits by guest writers in a workshop setting. Students produce a portfolio of writing in revised and publishable form. This course is restricted to students who have submitted a writing sample to the Liberal Studies Department. *Required for Creative Writing minors.*

## **ART HISTORY AND LIBERAL STUDIES ELECTIVES**

The following electives may be offered under different course codes in any given semester. Elective offerings may change. Course descriptions for all electives will be provided in the Nest each semester. These courses allow students to explore special topics in art history, the social sciences, literature, entrepreneurship, and sustainability among other topics. Through these diverse course offerings students will be able to expand their creative practice in unexpected and intellectually enriching ways. **(AHCS 220/310; LIBS 214/314, or SSCI 210)**. A sample follows:

### **VIDEO, NEW MEDIA, AND THE IMAGE**

How do new media define contemporary art practices? From the early origin of cinema to interactive media, art has always played a pivotal role in both shaping and using images as its language. This course explores contemporary art practices that either integrate or investigate new media as means of expression. We will follow the history and present uses of cinema, video art and new technological mediations, such as computer interactive interfaces, Internet, film and new genres in art, which redefine the boundaries of art.

### **MEDIA AND SOCIETY**

Examines key issues and questions in media culture, communication and digital technologies concerning the transformation of creativity and the shaping of social spaces.

### **MEDIA ETHICS**

This course explores the foundations of ethics and the various dimensions of media ethics, including truthfulness, privacy, civic engagement identity politics, violence, and sexual pornography. Case studies in various media industries, including, but not limited to journalism, entertainment, graphics, fashion, advertising, and public relations will be reviewed.

### **DESIGNING ETHICAL FUTURES**

Students will design ethical products, services, environments and creative responses to emerging and future scenarios. We'll use trend and user research, scenario development and moral analysis to inform our designs.

### **ETHICS AND SUSTAINABILITY**

Explores the (un-)sustainability of environmental, agricultural, energy, political, and economic systems and practices. Addresses sustainability descriptively, drawing on empirical science, but the primary intent of the course is prescriptive and normative. Examines the practical considerations that should guide our efforts to foster sustainability and, above all, to explore ethical issues.

### **WOMEN IN ART: FEMINIST ART: 1960S-PRESENT**

Why do people think feminist art is just about gender equity? It's not. Feminist artists' practices are about human rights (including gender, racial, economic equity, environmental justice) and address issues raised by inequities stemming from structural racism that are at the center of contemporary events. The reason these artistic practices have such a broad range of concerns is that they emerged alongside the Civil Rights movement and second wave feminism in the 1960s. Artists' strategies range from the humorous to the enraged, and the range of media is wide, including video and ephemeral work, such as performance art, and craft (including the fiber arts and traditionally devalued labor). In this synchronous online course, we will look at feminist artistic practices in the U.S.A., Europe, Asia, and Latin America from the late 1960s through today. Students will learn to interpret art and understand the ways that intersectionality plays out in feminist art. Students will learn about the historical role played by institutions (galleries, museums, art schools), and critics in excluding women and POC from the canon, and they will also see how individual artists and groups like the Guerrilla Girls have sought to rectify these disparities. In addition to becoming familiar with the last sixty years of feminist art, by the end of the course, students will develop the skills and confidence to evaluate any contemporary artist's work from the standpoint of its feminist content (demonstrated through one project focusing on a single artist of the student's choice).

And since feminist artists often began from the premise "the personal is political," students will also reflect upon how feminist goals may influence their own artistic practice.

### **ART IN ACTION: POLITICAL PERFORMANCE ART**

What is performance? What is performance art? This course examines contemporary art from 1950 to the present that emphasizes the themes of the body, performance, the theatrical, and the performative.

Addressing labels and movements traditionally used to describe contemporary art, we maintain a strong focus on the ways artists and artworks can be considered performances or otherwise performative. As a result, the course refers to painting and sculpture but prioritizes live events, installation, activism and site-specific work, and other multimedia forms. The geographical scope is largely New York City and Los Angeles, with occasional turns to other locales such as Asia, Europe, and South America.

## HISTORY OF AESTHETICS

From the ancient Greeks to the present, philosophers have debated the meaning and purpose of art. This course provides a framework for contextualizing the background of influential aesthetic philosophies.

## MULTICULTURALISM & AMERICAN TV

A general survey of the history and theories of contemporary American television in order to investigate its parameters as a multicultural forum. As a curated, strategic primer to the pertinent aesthetic, economic and technological developments tied to American television, it is also designed to give young scholars and media makers a working knowledge of the foundational critical terms and the enveloping discourse tied to television arts in the United States.

## ISSUES IN DOCUMENTARY CINEMA

Examines the nature and function of documentary film, addressing important social, technological, industrial, aesthetic, ethical and ideological issues through an analysis of diverse films, filmmakers, and theoretical models. Special attention will be paid to documentary film's complex relationship with objectivity and subjectivity, rhetoric, "reality," and documentary's overlap with fiction forms. Finally, this course touches upon the issue of creativity by examining the changing nature and place of documentary in television and digital media, such as YouTube.

## GLOBAL CINEMA

This course is timely and relevant because it helps to unravel some of the world's complexities by giving students new perspectives on cinema and film industries from other parts of the world, as well as an understanding of different cultures and their representation in cinema, including film industries based in India, Nigeria, Hong Kong, mainland China, Mexico, France, Germany, Japan, Senegal, and Korea, among others. Students will discover that Hollywood is not the only way to tell stories in films, not only in terms of narrative and style, but also in terms of racial representation and cultural and political values.

Students will be able to speak knowledgeably about various international film movements and industries, will know more about how world history influences what we see in global cinema, will recognize transnational influences between various film styles and movements, be able to analyze aesthetic and narrational cinematic devices and their effects and functions, and explain how globalization influences national film industries. The course is also timely because it discusses the diverse ways in which audiences respond to and make use of films and their representations of different cultures. This course will address the diversity and identity themes by paying particular attention to the concept and meaning(s) of "national cinema" and its criticisms and contemporary challenges, as well as to the aesthetic and narrational qualities of specific groups of films and their transnational historical influence.

## ACTION/REACTION: THE ART OF HONG KONG FILMS

Examines Hong Kong cinema and the influences and consequences of the territorial transition from British rule back to Chinese rule at the end of the '90s through the films of such directors as John Woo, Tsui Hark, and Wong Karwai.

## AMERICAN FILM: 1950-PRESENT

As the center of the most dominant film industry in the world, American films not only make up the national cinema of the United States but are a part of a global formation at the forefront of world cinema culture. This course will examine how American films set the default standard for film form, style, and technical innovation while inspiring the creation of a transnational, foundational film theory and scholarship. One of the goals of this course is to encourage you to consider the many ways that the study of film informs the practice of making cinema itself. You will attain a working knowledge of the larger ideological underpinnings of film style, film authorship, narrative and the social cultural values of film as both art and commodity. You will also learn the ways in which the American film industry deploys various strategies to maintain its global market dominance. A set of subthemes organizing this course on American film include realism as a paramount artistic value and mode of production, the triumph of classical Hollywood genres, art cinema and film authorship as a set of dynamic transnational cultural flows between the U.S. and the world, and the sustainability of American independent cinema. Your work in the course will help you think and write about American films with greater sophistication and knowledge grounded in media theory and film history. This will ultimately give you the holistic tools to make you a better filmmaker and artist.

## AMERICAN IDENTITY AND HOLLYWOOD CINEMA

The election of Barack Obama in 2008 spurs the U.S. mainstream press to ponder if America had finally become a post-racial society. But the numerous Hollywood films produced decades after the passing of the Civil Rights Act of 1964 and the Voting Rights Act of 1965 that legally granted full rights of citizenship to Black Americans and made Obama's ascendance possible, including the movies released during his presidency, attest that any claims of "post-identity" are premature and shortsighted. While Hollywood as a cultural, ideological and industrial apparatus has often re-circulated age-old tropes about identity that continue to anchor collective perceptions of race and racism, gender, sexuality, religion, and class it continues to reconfigure our understanding of American identity as a social formation, often through the filmic creation and exclusion of "others"

and the making of cinematic icons who embody an evolving American mythos of heroism. As such, our course gives you the tools to be a better and more nuanced critical reader of popular media which in turn will inform and ground your media consumption and production practices in a more ethical manner.

#### FILM AS LITERATURE

Analyze narrative conventions in works of literary fiction and in film with attention to the similarities and differences between literacy and film art. Students learn to appreciate the literature devices and styles evident in individual works and the commentary made by these works on moral, social, and aesthetic issues. Includes discussion of adaptation issues.

#### CONTEMPORARY CHINESE CINEMA

This course explores how Chinese cinema emerged in the last three decades to become one of the most exciting today, with such directors as Zhang Yimou, Chen Kaige, and Jia Zhangke.

#### TREND FORECASTING

Far more than predicting next season's colors or hemlines; Trend Forecasting uncovers and deciphers market tendencies relevant to trade strategies and creative directions, as well as interprets all social and cultural forces that shape taste and drive consumers' behaviors and choices in our society. Trend Forecasting is rapidly claiming center stage in product development and marketing across professional fields: from design to interior decoration, industrial production, and even lifestyle.

#### STORY OF BRAND

What is the connection between Greek myths and Nike? How did Old Spice use stories to sustain massive viral buzz? Branding is a sophisticated form of narrative. Understanding branding not only prepares our students for design jobs, but also helps them understand how the world is organized around narrative. Students will learn the mechanics of branding, such as learning to: name products, create taglines, product copy, product positioning (position the product in the market among competitors), and create a brand story for social media. Learning to create the nuts and bolts of branding will teach our student about branding and how to brand.

#### BUSINESS WRITING

Teaches students how to write and improve their professional communications as designers and artists. From emails to elevator pitches, from project/product naming and descriptions to headlines and taglines, from proposals to presentations, students learn to conceptualize, write, critique and revise these common forms of business writing.

#### SPOKEN WORDS: TED TALKS & PODCASTS

In today's on-the-move culture, short, spoken entertainment grows in popularity and power. After examining the storytelling and engagement techniques used by today's most influential public figures in venues such as TED and NPR's This American Life, students will put together a Podcast and TED Talk of their own.

#### HUMOR AND LITERATURE

What makes you laugh? Laughter is a necessary component of our everyday lives. Students will examine the role humor plays in essays, comic strips, short stories, and other texts. At least 1/3 of instruction (5-8 weeks) is delivered online rather than via face-to-face contact. The virtual course contact will occur asynchronously (not at the same time.)

#### FAIRYTALES, DIVERSITY, & STORYTELLING

Who doesn't love a good yarn? We will be discussing fairy tales along with a smattering of legends and myths that say something about diverse cultures and their belief systems. The manner in which these tales are analyzed and perceived by various societies and the contexts in which they are told will also be addressed. Students will tell tales, read and collect them, and create projects around and with them.

Students will read about and discuss the scholarship from different cultures regarding oral narration. Most particularly students will be introduced to major theoretical perspectives regarding narrative, including: viewing stories as survivals and historical entities, as definable structures, as aspects of culture, as manifestations of human behavior and as manifestations of the human mind. Students will learn about the relation between fieldwork and the study of narration and perform their own fieldwork with a storyteller.

Students will view films regarding narratives, hear storytellers, read stories and tell stories. They will have the opportunity to understand, analyze and even create their own oral narrative.

## BEASTS OF MYTH AND FANCY

Arabic, Chinese and Medieval bestiaries filled the world and the imagination with creatures composed from parts and ideas in the natural world. Some of these creatures still populate our imagination and their influence can be felt in all aspects of culture. This course will further explore the theme of creativity.

## IMPROV: A SOCIAL CRITIQUE

Improv is the new black. From big business to Buddhism, Improv theater is everywhere. We practice the technique and examine why this style of theater has overwhelmed pop culture.

## READING VISITING WRITERS

Love a book and wish you could meet and speak with its author? You can. Built around the Visiting Writers Series which brings poets, fiction writers and essayists to Otis from around the country, in this Synchronous Online course, you'll read and discuss selected works by authors in advance of their visits. You'll meet the authors, listen to them read, talk about their writing and about aspects of contemporary literary culture. You'll get the opportunity to connect personally, ask the writers about their work, their experiences, their lives as artists. For the signature assignment, you'll have the option of developing and delivering an introduction to a visiting author or writing a creative reflection on a writer, their writing, and your own practice.

## PLAYWRIGHTS AND PERFORMANCES

Theater is not dead. Explore storytelling through plays and performances. Read and research dramatic texts, learn how dramatists use language, and consider why performance is necessary. Write, design, and perform your own works; prove that theater is alive.

## STRANGE LADIES: SHORT STORIES

Upending Reality "Life is so perplexing. Things get strange fast. Chance rules...The new heroine is the super adaptable woman, wanderer, perpetrator and acceptor of illogical action," writes Joy Williams.

You'll read closely and discuss in depth short stories by female authors writing in the genre: strange fiction. This includes surrealism, magical realism, fabulism—genres in which the rules of the familiar world are bent, in which a permeable and squiggly line separates accepted realities from the dreamlike, the fantastical, the bizarre. Why female authors? According to Sarah Jane Cody, this mode of storytelling, with "its characteristic slippages and rejection of traditional logic, seems ideally suited to portray the strangeness inherent to women's experience." You'll read redefined realities as political and cultural and psychological subversion, exploring essential and unsettling complexities of marginalized experiences.

You'll read two stories each week and engage in lively discussion unpacking works by a range of authors including Venita Blackburn, Carmen Maria Machado, Merce Rodoreda, Sarah Shun-lien Bynum, Helen Oyeyemi, Kelly Link, Katherine Vaz and others.

## AFTERLIVES OF THE SLAVE TRADE

Even though it ended more than 150 years ago, the transatlantic slave trade has shaped the world we live in today — culturally, socially, economically, environmentally, and politically. In this course, you will explore the history of the slave trade and its legacies through works of global contemporary art from the U.S., Africa, Western Europe, Latin America, and the Caribbean. Through news stories and academic and literary texts that center the perspectives of Black, Latinx, and Caribbean artists and writers, you will investigate issues including structural and environmental racism; inequities in education and healthcare; and the role of religion and ritual in negotiating identity. By semester's end, you will have intensely researched a single artwork and will present your findings in a class symposium.

## BLACK REBELLION/ GOSPEL OF COOL

Rebellion enacted with the help of African deities and ancestor spirits played an essential role in the fight for freedom in slave communities throughout the Americas and the Caribbean. These same forces were incorporated into the religion of the slave master so that slaves could make it their own. This blend created something new, a gospel of cool that has permeated U.S. culture. From William Blake's depiction of slave identities in Suriname in the 1700's through the televised civil rights movement of the 1960s, into today's political hip hop and Black Lives Matter Movement, social consciousness has been fueled by Black American's search for a life of equality and justice. The psychological space enacted in early religious rituals to recapture as sense of home and possibility has traveled through time, multiple rebellions, and many church services to become implicitly understood in the concept of Black Panther's Wakanda, the home where Black people are free, respected, safe, and intellectually significant. Otis students will analyze visual representations of blackness and rebellion through time while exploring how these visualizations and aspects of African religion and Black church culture became synonymous with coolness in U.S. society. Students will participate in an adapted field trip based on COVID regulations and translate their research into a digital magazine article that represents their unique view of this history.

## AFRO-CARIBBEAN ART

Examines the art and culture of Puerto Rico with an emphasis on issues of race and identity. Focuses on the tension between continuity and change, and how the country defines its position vis-a-vis Latin America, and more recently, North America.

## POETRY: THE VOICES OF MANY

Are you interested in learning about poetry and how it can share a relationship with visual art? Have you ever had an interest in learning the true depth and meaning behind poems and the various ways they mask their messages? In this course, your artistic abilities will be challenged while you learn how to not only decipher and write poetry, you will also have a chance to cultivate your design skills and create artwork that is in communication with poetic themes of your choosing. You will explore the lives of others and what compelled them to write and share their stories with the world while discovering where your voice and art skills fit into the conversation. You will also learn how to closely analyze poetry and writing and be challenged to implement visual designs within your written or collected works. You will have the chance for publication and the opportunity to either find a voice you never thought you had or make an existing one stronger..

## BLACK POETRY MATTERS

This class uses the Black Lives Matter movement to learn about African-American writing and encourages students to generate imaginative responses to the political and social realities we find most impactful. What are the "needful facts" that writing and art-making can provide in a time of dire and often debilitating brutality? How might we, as artists, resist becoming paralyzed by overwhelm, fear, and rage in contexts that are legitimately overwhelming, fearful, and outraging? What kinds of work might we make when we feel compelled to use our artwork to engage the most passionate political questions of our moment? This class has two primary goals: to use the Black Lives Matter movement as a catalyst for learning more about African-American writing as we explore the texts that inform and are informed by Black Lives Matter, and to generate ideas about how to respond imaginatively to the political and social realities that are most meaningful to us, whatever those may be. We will take our own subject positions into account as we learn together, acknowledging that these questions may resonate very differently for writers of different backgrounds.

## CIVIL RIGHTS: THEN AND NOW

Through discussion, personal reflection, research, and use of the media, this class will explore the core issues of civil rights from 1954 to 2017 with a focus on diversity and the state of civil rights today. The class will culminate in a video that demonstrates the student's perspective on the progress of civil rights.

## MUSIC OF THE CIVIL RIGHTS ERA

From the labor movement of the 1940s to the BLM protests of this past year, musicians have played a central role in communicating the hopes and dreams, anxieties and frustrations of America's marginalized communities in their long struggles for justice and dignity. This course will examine the music of civil rights from a cross-cultural perspective, focusing on Black, Jewish, Chicano, Asian American, Pacific Islander, and Native American social movements. The historical contexts and confluences of these movements will be explored, along with the lives and work of the musical artists who gave voice to these stories of suffering and resilience. Musical texts will include, among many others, Nina Simone's cry against racial violence in "Mississippi Goddam," Los Alvarados' prideful anthem of the Chicano movement, "Yo Soy Chicano," Janelle Monae and Wondaland's tribute to the victims of police violence, "Hell You Talmbout," and Tribe Called Red's call for unity in "Electric Powwow." Guiding questions include: Why are artists in general, and musicians in particular, so often at the center of social movements? What do these artists and their music have to teach us about the "inner life" of social movements, that is, the experiences, ideas, and emotions that move people to build community in struggle.

## WORLD MUSIC

Explores world music traditions and the role that music plays in the lives of the people who perform it and those who listen. Students investigate music in terms of its social, religious, cultural, and political aspects.

## CONTEMPORARY MUSIC ISSUES

Develops an understanding of the issues and processes that have shaped contemporary music culture, making a connection between static and non-static arts.

## IDENTITY IN TIME TRAVEL

This online course offers an adventurous summer journey into the multiple timeline theories found in literature, film, anime, and television. Explore a variety of temporal narratives and the significance and implications of time travel theories. This course is delivered 100% online rather than via face-to-face contact. The virtual course contact will occur asynchronously (not at the same time.)

## VAMPIRE LITERATURE AND LORE

The vampire is deeply embedded in numerous mythologies, legends, folk beliefs, and popular culture products. Explore how the image of the vampire has changed historically and cross-culturally, delving into social movements that have inspired a penchant for the undead.



## TEXT AND IMAGE

Examines a range of image-text relationships from alphabet formation to the text-based work of contemporary visual artists. Addresses image-text relationships in photographic books, graphic novels, and the convergence of image-text on the big screen and electronic media.

## ART OF ISLAM

Through an introduction to the vast array of art forms (including architecture) and an exploration of earlier influential Quranic precepts, students will investigate how the Islamic orientation toward the infinite (as opposed to the transient and contingent) expresses itself in profuse geometric decoration. By surveying the major geographical and period categories of Islamic art and culture, students will gain a greater understanding of the influences of Western Orientalist discourse.

## VIRTUAL WORLDS

This online course, offered during Summer, explores the currently burgeoning online and gaming spaces termed virtual worlds. The course addresses these created communities, their history and realities, avatars and character invention, narrative threads in these spaces, emerging real/ virtual economies, and the cultural implications of these behaviors and places. This course is delivered 100% online rather than via face-to-face contact. The virtual course contact will occur asynchronously (not at the same time.)

## SECRET SOCIETIES AND CONSPIRACY THEORIES

Secret societies and conspiracy theories abound but do you know their origin and rationale? Why do they still fascinate us? Are these forces at work today? How can you prove or disprove their influence? You will reach your own conclusions once you have engaged in a social, cultural, and historical analysis.

## SUPERHEROES & ANTI-HEROES

Heroes and heroines have long been held up as representations of greatness. As time changes, so too do our visions of what personal qualities we admire, deem worthy of praise, and view as necessary to achieve lasting greatness, and nowhere is this concept more evident than in the current film/TV vogue for anti-heroes as protagonists. This course traces the evolution of heroes and heroines from antiquity to the present day, and explores their connection to our own identities, politics, society, and psychology.

## CROSSROADS: ART MEETS FASHION

Explores the long relationship between fashion and the visual arts, from the modern period up to the present. Investigates the many ways in which fashion and design have intersected with the visual arts and popular forms of visual communication.

## NAKED BODIES, FASHIONED IDENTITIES

This asynchronous blended course explores past and present attitudes about the human body and examines how the naked body has been represented, modified, decorated and clothed through history.

## LITERATURE OF FOOD

Introduce students to literature that centers on food, and explores the various roles food plays in society, along with the connections among food, memory, culture, and identity.

## REPRESENTATION AND CREATIVITY

Focuses on semiotic analysis as an approach to understanding "madness" as a creative force based on sociological research and cultural dissonances associated with the trans-disciplinary studies of psychoanalysis, analytical philosophy, and theoretical poetics.

## **NATURAL/PHYSICAL SCIENCE COURSES**

NSCI and SSCI courses below are a sample of the courses that may be offered in a particular semester. Course descriptions for all course offerings available each semester will be provided in the Nest.

NSCI307

EXAMPLES OF PREVIOUS AND PLANNED NSCI307 COURSES:

### **SCIENCE AND SUSTAINABLE DESIGN**

Sustainable design is concerned with the processes and outcomes to meet a world that is growing increasingly conscious of the significant impacts of art and design on the world's ecological systems and human kind. Through a predominantly science-based approach, students will study approaches to sustainability. Note: At least a 1/3 of instruction (5-8 weeks) is delivered online rather than via face-to-face contact. The virtual course contact will occur asynchronously (not at the same time). *Required for Sustainability Minors.*

### **THE PSYCHOLOGY OF SEEING**

Explores the mechanisms we employ in understanding and interpreting visual information. Through lectures and exercises students gain understanding of various visual phenomena. Psychological and physiological topics include: the complexity of the eye, brain structures, optical illusions, as well as the perception of brightness, movement, color, and form.

### **IMAGINATION AND THE BRAIN**

Why can you imagine a new space monster, but not a new color? The worlds you can imagine are shaped by the way the brain constructs imagery. This course considers how mental images leave their traces in the art you make.

### **THE SCIENCE OF SLEEP AND DREAMING**

A multi-disciplinary natural science class about sleeping and dreaming, focusing on the content and structure of dreaming, and on the "dream logic" which so often informs the work of artists. Students will learn about the physiology of sleep and sleep disorders, and about the neurology and phenomenology of dream content. We will discuss earlier ways of analyzing content (Freud, Jung), as well the contemporary scientific understanding of the narrative structure of dreams.

### **AVOIDING CLIMATE DISASTER**

We are sliding into environmental disaster. From extreme weather to rising seas, climate change poses increasing risks to our ecosystems. You will evaluate how we make and grow things, move around, keep warm and cool, achieve zero greenhouse emissions, expand solar and wind energy, create new technologies, and adjust to change. Your signature assignment will let science lead the way as you evaluate how artists and designers are responding to an upcoming eco-catastrophe.

## **SOCIAL SCIENCE COURSES SSCI210 EXAMPLES OF PREVIOUS AND PLANNED SSCI 210 COURSES:**

### **MIGRATION MYTH AND MEMORY**

This upper-division course engages participants in historicizing the dynamics of power that have shaped Otis College of Art and Design. This term, we will explore the founding and early years of what was initially called Otis Art Institute of the Los Angeles Museum of History, Science & Art. (Otis had its first classes in 1918, right in the middle of the last global pandemic.) Through class discussion, short essays, student presentations, and final papers or projects, we will situate the creation of Otis at the crossroads of multiple histories of inequity -- of art schools in the West, of industrial Los Angeles, and of Jim Crow. Such work will open up a clearer consideration of what Otis College community has inherited -- and how we can translate reparative practices into our work today.

### **ARTISTS & ENVIRONMENTAL JUSTICE**

Do artists have a role to play in discussions of climate change, toxic waste in BIPOC communities, and police violence against Black Americans? You be they do! In fact, artists have historically been on the forefront of change-making actions, and we explore these activist stances through the lens of critical environmental justice studies. This course provides foundational ideas that a) inform an understanding of the interconnections between environmental and social causes, but also b) inspire action. As an educator and activist I find it important for students to a) learn how to inform themselves and b) develop confidence to take action in support of human and more-than-human rights, equity for all, and earth care. I aim to empower everyone in my class to take action for change whether that be individual daily actions or public art practice and installations. In turn, I offer a class that seeks to inform, but also to give students practical tools for application. The class is divided into three parts; the first 4 weeks students learn about the environmental justice movement in the United States, when it started, who the leaders of the movement have been, and what issues are championed. Next, students are placed in groups so they can select a case study to research and report on to the class. Lastly, students apply what they have learned to the development of an artistic intervention they can do to address an environmental justice concern in their own communities. An informed artist is a liberated artist with the power to take action for change whether big or small.

### **FUTURISTIC FOODWAYS: SCI FI AND IN REAL LIFE**

Food pills, 3-D food printers, and alternate food sources once seemed futuristic, yet now are real options. This asynchronous online course explores food and foodways re-imagined in science fiction and real life as it relates to technology, product design, sustainability, culinary extinction, outer space, aliens, zombies, and apocalyptic/dystopian worlds. By semester's end, you'll have created visuals/writings for a futuristic food experience cookbook and a research paper/podcast about science fictional representation of food and foodways.

### **STORY OF BRAND**

What is the connection between Greek myths and Nike? How did Old Spice use stories to sustain massive viral buzz? This course examines how storytelling is used to brand a product. Branding is a sophisticated form of narrative. Understanding branding not only prepares students for design jobs, but also helps them understand how the world is organized around narrative. Students will learn the mechanics of branding, such as learning to: name products, create taglines, product copy, product positioning, and creating a brand story for social media. Learning the nuts and bolts of branding will introduce our students to the mechanisms and history of branding.

### **INTRODUCTION TO PSYCHOLOGY**

Provides a foundation for understanding theories and basic concepts in psychology.

### **ANTHRO THRU A SCI-FI LENS**

Science Fiction/Speculative Fiction (SF) re-envision our real-world human culture, society, and technology in imaginative ways. This fully online course encourages you to think like an anthropologist, examining the human way of life in the present and past while drawing comparisons to futuristic and alternate world versions presented in SF stories. For one project, you will create a propaganda poster featuring futuristic technology of your creation. By the end of the semester, you will have researched and written extensively about diverse anthropology fields/specializations, SF themes/characteristics, and the real-world inspirations and counterparts that could have shaped these SF stories. The course may serve as inspiration for your creative projects and build on your knowledge of human culture and society. It could also enable you to see how science fiction/speculative fiction often takes something familiar in the real world, such as social class, power, or race, and shifts it, so you think differently about it. Weekly lectures include both text and visual material. The weekly assignments will vary from two-page essays to short answers, quizzes, and visual interpretation exercises. Each week, the course will cover a specific topic, for example, climate fiction/CLI-FI and its association with environmental anthropology and cultural anthropology. A mid-term exam and two essay/visual projects are assigned, in addition to the weekly coursework. As part of our study on entities of power and their methods in SF stories and the real world, you'll create an original propaganda poster with futuristic technology and write an explanatory essay about it. Overall, this course offers the opportunity to learn more about the real-world way of life and how SF creators have re-envisioned it.

## **CREATIVE ACTION: AN INTEGRATED LEARNING PROGRAM**

Creative Action provides all BFA students with a series of collaborative experiences that extends beyond the boundaries of their own major, integrates disciplinary skills and knowledge, and is sited within a public context. Students work in interdisciplinary teams with a community organization, and focus on team building and research to address the needs of the communities and to implement real-world solutions when possible. The goal is to move beyond the traditional boundaries of the classroom and respond to community challenges using students' diverse visions.

### **PROGRAM LEARNING OUTCOMES**

Through collaborative projects, students will:

- Negotiate diverse public spheres.
- Work in interdisciplinary teams.
- Develop transdisciplinary problem-solving skills.
- Conceptualize, analyze, and define issues and solutions.
- Plan and propose creative solutions for a specific context, informed by engagement with a community group.

### **CREATIVE ACTION MISSION STATEMENT: HOW CAN ART TRANSFORM A COMMUNITY?**

Through collaboration between real-world partners and multidisciplinary teams, students investigate contemporary issues and utilize their art and design skills to propose innovative solutions. Creative Action, an Integrated Learning Program (CAIL), empowers students to consider the transformative power of their work. CAIL classes actively engage diverse communities on issues of social responsibility, environmental sustainability, and cultural diversity in a cooperative effort to affect change.

### **DEGREE REQUIREMENTS**

Creative Action courses are woven throughout the entire undergraduate curriculum and are structured as follows:

- CAIL101 A three-credit introductory studio course taken in the Foundation year
- CAIL200 A three-credit Liberal Arts and Sciences elective course taken in the Sophomore year.
- CAIL300 A two-credit elective studio course taken in the Junior year.

## CONNECTIONS THROUGH COLOR AND DESIGN

CAIL101 — 3 credits

A second-semester Integrated Learning studio course introducing Foundation students to contextually- based problem-solving using fundamentals of color and design. Students learn Munsell color theory; practical aspects of color mixing such as value, hue and chroma; as well as computer color application. Students solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

## CREATIVE ACTION LIBERAL ARTS

CAIL200 (LAS) — 3 credits

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See the Liberal Arts department for offerings.

## CREATIVE ACTION LEARNING STUDIO

CAIL300 (STUDIO) — 2 CREDITS

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. A limited choice of CAIL300 courses will count for the Community Arts Engagement and Sustainability Minor. Please see the Interdisciplinary Studies Director.

## EXAMPLES OF PREVIOUS AND PLANNED CAIL300 COURSES:

### BAN THE BOTTLE ABOLISH THE BAG

Students learn ways to reduce plastic pollution in oceans, starting by conducting research on the impact plastic trash has on our local oceans, wildlife, and communities. They will then work in multidisciplinary teams to develop proposals to educate and encourage the reduction, reuse, and refusal of plastic bags, bottles, and containers. *Partner: Surfrider*

### WILD IN THE CITY, CITY IN THE WILD:

Confronting the precarious balance between a growing urban space and a delicate wild one. The Ballona Wetlands occupy a largely forgotten swath of Los Angeles ground. Though representing a rare example of wilderness within LA sprawl, the wetlands endure assault and encroachment from increasingly dense surroundings. Concurrently, surrounding Los Angeles neighborhoods boast sharp increases in real estate prices, an indication of their desirability. The growth of Silicon Beach will rapidly increase the demand for housing in this area. This course will investigate issues that arise from this tenuous relationship, and explore the capacity of art and design in mitigating or highlighting those issues. *Partner: Friends of Ballona Wetlands*

### COMIC HEROES: FROM 2-D TO 3-D

An exploration of comics and their 3-D counterparts. Outcome may be an intriguing marketing promotion or perhaps a "final product" that could range from a virtual world, to an action figure, a digital game, or even a user-created and edited website. *Partner: Nonprofit focused on gender identity*

### COMMUNITY RADIO

Student teams learn about FM, AM, and Internet radio production, producing content that reports on, engages, and rediscovers the Westchester community. Students gain hands-on experience in the audio production studios at both Otis and LMU, while learning to listen, record, and edit the sound around them. They produce a creative, fun, and informative radio show, available online at Otis and rebroadcast on the LMU radio stations. *Partners: KXLU, KLMU*

### BRANDING WITH A CAUSE

Can branding and design be a catalyst of social change and innovation? Join us and The Spirit Awakening Foundation, a charitable arts organization dedicated to assisting "at-risk" youth and children in the juvenile justice system, and make a difference in the lives of others through art and design interventions. *Partner: Spirit Awakening Foundation*

### NEIGHBORGAPBRIDGE: AUGMENTED REALITY PLAYGROUND

Use Science, AR and PLAY — to Build a Better Future. Augmented reality is an immersive experience that transports the user to a different world or perspective. AR is already being used by forward-thinking non-profits and schools to educate, build empathy and raise awareness for social good. This course is a playground, where our GAME is shaping an inclusive, sustainable, and empathetic future and our PLAYMATES are Scientists, Established Designers and "Up and Coming Ones" from a local K-5 Public School. "Virtual field trips" connect us with folks from UCLA BIOLOGY LAB, JPL, Space X and SMASH (Santa Monica Alternative School House). No AR experience necessary. Join our Design Squad. Create and "prod-

uct test” your AR prototypes with the experts: “Planet Loving” third and fourth graders. Chill, Joyful + Experimental. *Partners: JPL, UCLA, SPACE X, SMASH*

#### FLUID CONNECTION: REDESIGNING THE WATER CYCLE IN LA

Why are the grassy medians of Beverly Hills dry and brown? What’s the social function of a rain barrel? Do we want purple recycled water pipe lines in our neighborhood? What is the difference between recycled and desalinated water? Why should anybody in Los Angeles care? This course is a collaborative venture with the Water District to make artifacts and leverage design systems to change LA’s relationship with water. *Partner: West Basin Municipal Water District*

#### MADE FOR KIDS: CHILDHOOD LEARNING AND DEVELOPMENT STUDIO

In “Made for Kids,” Otis students collaborate in interdisciplinary teams in a studio setting to conceive and execute diverse projects with our community partner, Westport Heights Elementary School. Students learn to think conceptually about issues of design/art from multiple points of view; to conduct projects outside the traditional boundaries of the classroom; to work in service of and in collaboration with clients; to gain experience in writing proposals, generating budgets and taking a “real” project from concept through production/installation. Our goal is to utilize the methodologies of art and design to positively affect the environment and daily life of the students of Westport Heights Elementary School. *Partner: Westport Heights Elementary School*

#### COLLABORATION WITH CATASTROPHE: DISASTER DESIGN

How can we, as artists/designers, contribute positively in times of crisis? Paola Antonelli curated and organized the exhibition “Safe: Design Takes on Risk” at the Museum of Modern Art in 2006. With this exhibition Antonelli emphasized the myriad of ways art and design are able to create sympathetic and valuable products that help people navigate disaster. In an increasingly uncertain world, focusing our skills and talents on the issues that revolve around disaster allows us to better define our role as producers in the culture at large. The desire to effectively help our fellow humans in times of crisis is a key element to how we define ourselves. The issues we work with directly address the questions of: What good can I do as an artist/designer? What type of citizen do I consider myself to be? What type of artist/designer do I see myself being when I leave the Otis environment?

The class experience emphasizes dialogue, discussion and exchange of ideas. There are a few required short readings and a handful of lectures both by the professors and visiting artists/designers. Discussions about the ideas presented are encouraged and expected. Students work individually for the start of the semester and then are put into working collaborative of 3-5 people to create a midterm presentation and a final project. Course work includes various short written responses to readings and lectures as well as a midterm presentation and final project. The midterm presentation is a digital presentation of the work group’s final project ideas. Final projects are these ideas realized to their most refined states. Whether the final product is an in depth proposal or an actualized product depends on the idea and the student’s access. Examples of previous final projects are: A children’s toy that doubles as a fire alert system. An emergency preparedness event for the city of Westchester. A proposed future museum exhibition examining the C-19 Pandemic response worldwide. Ultimately we hope to find out how our creativity can help make things better. *Partner: City of El Segundo*

#### DESIGN CHALLENGE: NINGBO, CHINA

Students will learn about bamboo in an integrated context. Industrial: growing, harvesting, processing, physical properties, and sustainable attributes. Design: develop a toy that is in compliance with regulatory product safety laws, and of course, “fun.” Practicum: students will attend a month-long “Bamboo Workshop” near Ningbo, China. Each student will design, fabricate and finish a toy made of bamboo.

*\*\*This course will take place every other Monday during the spring semester, with one month in China during the summer. Partner: Hape Toy*

#### JT REC: ADAPTIVE REUSE FOR DESERT EDUCATION

Joshua Tree National Park is at the start of an exciting new project: The development of a new educational campus. Instead of putting up new buildings, however, the park plans to reuse a cluster of derelict old 1930’s ranch buildings within the park. In a one-week, on-site workshop, we will work with the park to develop ideas for a preliminary program and master plan - the first steps of design. Potential exists for components of this master plan to be implemented in the final campus design. *Partner: Joshua Tree National Park*

#### THE VISUAL LANDSCAPE IS YOURS: MURALS AND CIVIC ENGAGEMENT WITHIN THE PUBLIC REALM.

An exploration of people’s relationship to their physical environments within the urban construct. Through the lens of West Los Angeles’s geography and visual landscape, students will critically analyze how media and culture within the public realm influences communities. Students will also research, develop and manifest creative solutions to promote cultural production in a specific community. *Partner: Beautify Earth*



## MADE FOR KIDS: MALAWI

Studio course resulting in travel abroad opportunity in Malawi, East Africa. Otis teams – initially by Skype - on projects for and with students from the Jacaranda Foundation, which provides orphans in Malawi comprehensive education and care. Projects vary according to engagement with community partner, and class observations and interests.

## MOVING ART

In this hands-on summer intensive, we create artwork that physically moves along our streets and conceptually moves the community. We collaborate, drawing upon our individual talents, exploring possibilities, and having fun, to create Otis' official entry in the Westchester 4th of July Parade. This is a summer course. Partner: Westchester Chamber of Commerce

## UNIQUELY ABLED: INCLUSIVE COLLABORATIONS

Otis students and artists from progressive art studios for adults with disabilities will participate in inclusive, experimental and reflective processes throughout this studio course. If the pandemic continues in fall, participants will work in physical isolation from each other while simultaneously collaborating through use of Zoom video conferencing, the US Postal Service and online file sharing. If the pandemic is over, we will also collaborate in person. The resulting art and design projects, meant to connect us across distance and difference, will be exhibited at DAC Gallery and online at the end of the semester. *Partner: Exceptional Childrens Foundation.*

## EXAMPLES OF PLANNED AND PREVIOUS CAIL200 COURSES:

### HOMEBOY HISTORIES AND CULTURE

This class explores the issue of gang culture and violence in order to understand the social, political, and racial issues that creates and perpetuates it in contemporary society. It is imperative that in order to come up with solutions we research the community's problems and issues, and understand the underlying causes that perpetuate them. Once we are able to evaluate through academic research students will design a collaborative project that can address if not all at least serve as a stepping stone for the solution. The experience gained researching and interviewing will be a great experience as an artist and designer because it will give you the opportunity of exploring communities and issues that are of key importance to understand many of the social issues we are facing. *Partner: Helper Foundatio*

### MODERN MYSTICISM AND THE AFTERLIFE

What is one of the most important questions human beings ponder? Do we go on!? Is there a soul and where does it go? In this class we take a deep dive into beliefs about the afterlife. We explore the faith systems of various cultures with a particular concentration on Spiritualism. We discuss reincarnation, seances, funeral practices, psychics and mediums, ghost hunting, and healing traditions. All cultures have rites of intensification meant to heal and bring social groups together. We explore the meaning and practice of one such custom, Dia de los Muertos. The class is partnered with Hollywood Forever Cemetery and we will be creating a large-scale altar for their annual public festival for Dia de los Muertos. If COVID-19 is still a factor, we will instead create an interactive altar for the Otis campus. Additionally, students will perform ethnography to record and write about an informant's death or afterlife beliefs. This class will be mostly online synchronous with the exception of meeting to create and present our altar. *Partner: Hollywood Forever Cemetery*

### MUSEUMS: PUBLIC ENGAGEMENT

The question of visitor engagement in the work of museums is especially heightened in Los Angeles, one of the world's epicenters for the arts. How can the rich content of museums function as a useful resource for the way we live our lives? Can museums ignite the muse or inspiration in all of us? How do popcorn machine of cultural activity and be a place for solitude and contemplation? Can museums be a resource for the complex concerns of our time? *Partner: Getty Museum*

### COMIC BOOKS AND SOCIAL ISSUES

Comic books have become increasingly important aspects of popular culture and are a great way to express a timely but controversial viewpoint without engaging in an argument. In this course, students will take a close look at the long and successful relationship between the comic book story, relevant current social issues, and the meaningful discussions the comic book format promotes. Students will choose their own issue to research, create an original comic book 3 act story, along with characters, and a script. We will be working with 3 comic creators as our mentors and will be hearing from guest speakers as well. In this course, we keep our minds open, we maintain tolerance, we listen to opposing viewpoints, and we find ways to create wonderful and thoughtful artwork through our research and discussions. *Partner: HexComix*

### TRUE STORIES

Everyone has a story to tell. Our collective history is made up from stories of individuals. All we have to do is listen. The best way to learn about history is to walk in someone else's shoes. In small groups we interview elders in the community - which we record and directly transcribe in order to hear the voice on the page. The art of a good interview is where we start. Be unafraid, be curious, try the obvious question, words matter, strive

for empathy, be informed, be simple and be gracious. By the end of the semester, each group puts together a book using the words and stories of the elders, as well as the students own reactions in their writing and their visual art. *Partner: Culver City Senior Center*

#### HUMAN ECOLOGY

The course provides an introduction to the relationship among cultural, social, and ecological systems. A course goal is to advance awareness of how artists and designers can problem solve the issues collaboratively, beyond the confines of any one discipline. Required for Sustainability minors. *Partner: Transition Mar Vista*

#### FOOD POLITICS IN LA

In this class, students will learn ethnographic theories and methods to apply to deepening our understanding of the ways urban farming and community gardens affect people's lives, connecting to concerns in society and how the work of the artist can and does contribute. *Partner: Holy Nativity Episcopal Church Community Garden*

#### THE LIFE OF ART: OBJECTS AND THEIR STORIES

Objects can tell tales. There are stories about how objects took their form, incurred damage, were restored, reached museums, or were owned by different people throughout generations. Some objects may be family heirlooms, part of collections, or are souvenirs, mementos, symbols or religious icons. We display objects so we and others can appreciate their physical characteristics, and we are eager to talk about them too. This course will explore the ways in which objects, through contexts of creation, ownership, collections, meaning and display, embody and inspire contemplation and discussion. *Partner: The Getty Museum*

#### MOVIES THAT MATTER

This course presents cinema about real issues that shape our lives. We encourage dialogue and exchange, while examining the processes and creative possibilities the art of film has presented through stories that attempt to make a difference in how we see the world around us. *Partner: Film Aid International*

#### CLAY IN LA: 1945–PRESENT

Students learn LA history and Otis Clay's 3 waves of innovation. Peter Voulkos, Ralph Bacerra, and Joan Takayama-Ogawa, while collaborating with former LACMA Decorative Arts Assistant Curator, Jo Lauria, and sister partner and Executive Producer of the PBS award winning documentary series Crafts in America, Carol Sauvion, to evaluate these creative epochs.

#### LA PAST LIVES: EAMES HOUSE

The Eames House will be the focus of the historical, aesthetic, and ecological probing into the ways in which art and design intertwine in this LA landmark. *Site Partner: Eames House*

#### MADE IN LA (BLENDED)

This course introduces students to the history of prominent LA makers in clay, jewelry, furniture, fiber, and glass. Note: At least a 1/3 of instruction (5 weeks) is delivered online rather than via face-to-face contact. *Site partner: PBS series Craft in America.*

#### IDEAS ABOUT THE EXOTIC

From the Medieval period through the present, our objects and artworks demonstrate how we perceive, misunderstand and stereotype all other cultures. Intercultural communication will be explored in this course. *Site partner: The Getty Museum.*

## **INTERDISCIPLINARY STUDIES: MINOR PROGRAMS**

Interdisciplinary Studies gives undergraduate students the opportunity to extend and complement their work in the major by pursuing a minor—a defined course sequence that explores a specific theme, topic, or discipline. Minors are optional, and most Interdisciplinary Studies students pursue only one minor, however, students may be approved to pursue two minors on a case-by-case basis.

### **PROGRAM LEARNING OUTCOMES**

Students enrolled in Interdisciplinary Studies will:

- Develop an awareness of interdisciplinary opportunities in professional art and design practices.
- Increase their exposure to a broad range of skills, experiences, and knowledge.
- Develop an art/design practice that is grounded in two or more disciplines, by pursuing a minor that complements studies in the major.

### **MINORS OFFERED**

- Advertising Design
- Art History
- Book Arts
- Community Arts Engagement (ACT Program)
- Contemporary Clay
- Creative Writing
- Digital Media
- Entrepreneurship
- Graphic Design
- Illustration
- Painting
- Photography
- Printmaking
- Product Design
- Sculpture/New Genres
- Sustainability
- Teacher Credential Preparation (ACT Program)

### **ELIGIBILITY AND ENROLLMENT REQUIREMENTS**

Not all minors are open to all majors. See each specific minor for details.

In order to pursue a minor, students must be on track in their major and in good academic standing, with fewer than 6 credits outstanding and a cumulative GPA of at least 2.0. Students who fall behind 6 credits or more after declaring a minor will be advised to drop their minor. Students who fall below a 2.0 cumulative GPA after declaring a minor will be given a written warning at first, then advised to drop their minor if their GPA is not above 2.0 in the subsequent semester. In both cases students can reapply for the minor once they've caught up in their major and/or liberal arts requirements and/or raised their GPA.

Students will be allowed to register for courses on a space-available basis, which is not guaranteed, but registering early will significantly increase the chances of getting into their required courses.

Transfer students who apply for and are approved to pursue a minor upon entering the College must meet the requirements above and fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis.

### **THE APPLICATION PROCESS**

Students should complete their Declaration of Minor form during registration advising for either the first or second semester of the sophomore year. Under limited circumstances, students may declare a minor in the first semester of the junior year. Declaration forms are available online. The area head of the Minor, the Director of Interdisciplinary Studies, the Minor Area Head(s), Academic Advising and the Registrar must approve the application.

- Meet with the Interdisciplinary Studies Director to discuss your plans.
- Sign Academic Plan (obtained by Interdisciplinary Studies office)
- Complete the online Declaration of Minor Form
- Meet with area head of your chosen minor(s) to gain their approval
- Students receive email confirmation once their declaration form has been approved by the Registrar.

Students who wish to drop their minor must complete the online Dropping Minor form. Students who wish to change their minor or add a second minor must complete a new Declaration of Minor form following the instructions above.

## **CURRICULAR REQUIREMENTS**

Each minor requires students to complete between 15 and 18 credits, depending on the curricular requirements of their chosen minor. Minor course requirements can fulfill Studio Electives and in some cases also Creative Action and Liberal Arts and Sciences requirements. Required major or LAS courses for which students do not have choices of topics cannot count towards a minor without department approval. For some majors, pursuing a minor may require additional coursework or degree requirements above the 120 credit BFA.

### THE FOLLOWING COURSE IS OFFERED IN SUPPORT OF ALL MINORS AND WILL COUNT AS A STUDIO ELECTIVE:

#### **SPECIAL TOPICS IN INTERDISCIPLINARY STUDIES**

INTR330 - 2 credits

Upper division studio courses that facilitate student work across media, genres and disciplines, while also developing skills in interdisciplinary thinking in a supportive community. Topics vary each semester. Fulfills studio electives.

### EXAMPLES OF PREVIOUS AND PLANNED INTR330 TOPICS:

#### **INTERDISCIPLINARY PRACTICES**

This course is the one moment for students pursuing a range of Minors to come together and collectively develop a supportive culture around interdisciplinarity. Focusing on interdisciplinary, hybrid, and in between practices of art, design and adjacent fields, students will create work that combines strategies from their majors and minors while developing critical responses to media and disciplines outside of their own. Guest speakers will provide examples of successful professionals with interdisciplinary / transdisciplinary practices.

#### **CAREER PATHWAYS FOR INTERDISCIPLINARY ARTISTS AND DESIGNERS**

Who am I? Where am I going? How do I get there? How do we identify our "first professional step" after graduation, when the pursuit of studies outside of our major (minors) may provide more than one possible direction? Let's map our interdisciplinary career pathways by learning to communicate our unique value as interdisciplinary artists and designers. In this course you will learn the tools to develop the soft skills, profile, resume, contacts and portfolio that clearly communicate your unique value in the creative market place - whether communicating with clients, employers, curators, funders, or graduate school admissions.

#### **DESIGN LAB**

You pitch your work to the client and hold your breath, waiting for their reaction—this isn't a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you'll apply the principles of design thinking to solve real-world challenges. You'll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you'll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. This is an elective course, restricted to students who have been hired by Otis Design Lab (sophomores and above, all majors). More info at: <https://www.otis.edu/design-lab>

## **Advertising Design Minor**

The Advertising Design minor provides students with the opportunity to explore the world of advertising, focusing on how ideas, people, places, and products are branded, packaged, marketed and sold to specific demographics. Students critically engage the intersections between graphic design and advertising, within a larger historical and cultural continuum, while investigating campaign development, art direction, the role of ad agencies, as well as ideation, interaction, and social responsibility.

### LEARNING OUTCOMES

Recognize, assess and learn historical and current methods in advertising.

- Define, iterate, and evaluate solutions for problems, using forward-thinking and reflective multidisciplinary approaches.
- Demonstrate the ability in research, story-telling, ideation, strategy and form-making across multiple platforms.
- Acquire a broad understanding of audience and social context to produce content and messaging for the intended users.
- Acquire and model communication skills, including listening, writing, presenting and critiquing.
- Demonstrate best professional practices, such as editing and presentation of work, time management, project planning, budgeting, and collaboration.

### PARTICIPATING DEPARTMENTS

The Advertising Design minor is open to all undergraduate majors.

Advertising Design minors may participate in the Communication Arts Department's senior show on a case-by-case basis with approval from the Department Chair.

### **Advertising Design Minor Required Courses**

- ADVT240 Advertising Workshop – 2.0 credits
- ADVT353 Ideation Bootcamp – 2.0 credits
- COMD229 Typography II –or- Advertising Design Studio Elective\* - 3.0 credits
- ADVT351 Copywriting - 2.0 credits
- ADVT473 On Screen Production - 2.0 credits
- Advertising Design Studio Elective\*\* - 2.0 credits
- Advertising Design LAS Elective\*\*\* - 3 credits

Total: 16.0 credits

*\*Advertising Electives in place of COMD229 are for Communication Arts majors only.*

*\*\*A limited choice of LAS electives will count towards the Advertising Design minor, as determined each semester by the Interdisciplinary Studies Director, Com Arts Chair and LAS Chair.*

*\*\*\*A limited choice of Studio Electives will count towards the Advertising Design minor, as determined each semester by the Interdisciplinary Studies Director and Communication Arts, Creative Action, Digital Media, Fine Arts and Product Design Departments.*

For the full list of electives see the fall and spring Minors Course Lists on the Registration page on my.otis.edu.

See Liberal Arts and Sciences & Communication Arts Departments for course descriptions.

## **Art History Minor**

The Art History minor offers students an opportunity to focus on an expanded range of historical and cultural ideas about art and art making. The minor provides a guided and structured approach to diverse critical methods for exploring the cultural creation, meaning, dissemination, and impact of visual images, objects, and practices.

### **PARTICIPATING DEPARTMENTS**

The Art History minor is open to all undergraduate majors.

### **Learning Outcomes**

- Develop and articulate connections across applied studio and Liberal Studies disciplinary perspectives.
- Analyze and contextualize the art historical canon(s) as tools for critical and creative problem solving, both as students and future working artist designers.
- Identify and analyze the broad history of both Western and non-Western art production in ways that connect those histories to real-world applications in current and future creative job markets.
- Demonstrate critical and imaginative approaches to the study of art history, past and contemporary, that challenge and reverse normalized, center-periphery binaries privileging western over indigenous, abled over uniquely abled, cis over diverse genders.
- Develop visual and information literacy skills in order to locate, critically evaluate, and use resources from both traditional and emerging technologies effectively and ethically
- Demonstrate an awareness of how art's diverse histories connect artists to social justice, engagement with community, and a robust respect for equity, difference, and inclusion.

### **Art History Minor required courses:**

- AHCS226 Contemporary Art Survey - 3.0 credits
- \*AHCS310 Art History Electives - 9.0 credits
- \*\*LIBS440 Capstone (Art History focus) - 3.0 credits

Total: 15.0 credits

*\*It is recommended that at least one AHCS310 course has a non-western focus. In the following circumstances one AHCS310 course may be substituted with another course: Communication Arts majors may take AHCS222, Environmental Design majors may take CRIT304, Fine Arts Photography majors may take AHCS321, Product Design majors may take AHCS225.*

*\*\*LIBS440 Capstone paper should address an Art History topic. LIBS440 Capstone/Senior Thesis for Fine Arts majors will fulfill this requirement. For the full list of electives see the fall and spring Minors Course Lists on the Registration page on my.otis.edu.*

See Liberal Arts and Sciences Department for course descriptions.



## **Book Arts Minor**

The Book Arts minor offers students the opportunity to deepen their exploration and creation of contemporary artists' books as grounded in the conceptual, theoretical and craft foundations of the field. This interdisciplinary minor includes studio courses in letterpress, printmaking, and book-making supplemented with English and Art History electives related to creative writing, image/text relationships and the history of Book Arts.

### **PARTICIPATING DEPARTMENTS**

The Book Arts minor is open to all undergraduate majors.

### **Book Arts Minor Required Courses**

- COMD362 Intro to Letterpress - 2.0 credits
- COMD365 Book structures - 2.0 credits
- COMD456 Bookmaking Projects - 2.0 credits
- COMD373 Advanced Letterpress -or- COMD456 Bookmaking Projects (again) - 2.0 credits
- Book Arts LAS elective - 3.0 credits
- Printmaking elective - 2.0 credits
- Typography elective (specific course depends on major and level) - 2.0 credits

Total: 15.0 credits

*\*A limited choice of LAS courses will count towards the Bookmaking Minor electives, as determined each semester by the Interdisciplinary Studies Director and LAS Chair.*

*For the full list of electives see the fall and spring Minors Course Lists on the Registration page on [my.otis.edu](http://my.otis.edu).*

See Liberal Arts and Sciences & Communication Arts Departments for course descriptions.

## **COMMUNITY ARTS ENGAGEMENT MINOR**

As part of the Artists, Community and Teaching (ACT) Program, the Community Arts Engagement minor is for students who wish to work in art/design education and socially engaged art/design practices in venues that do not require a teaching credential, such as K-12 private schools, museum education departments, community art centers, correctional facilities, therapeutic arts programs, public art, design companies that focus on educational materials, and the use of art and design as an agent for positive social change.

See ACT Program for Learning Outcomes.

### **PARTICIPATING DEPARTMENTS**

The Community Arts Engagement minor is open to all undergraduate majors.

### **Community Arts Engagement Minor Required Courses**

- LIBS213 Teaching for Learning I - 3.0 credits
- AHCS221 Community Arts in LA - 3.0 credits
- CAIL300 Creative Action Studio (ACT Choices) - 2.0 credits
- LIBS313 Teaching for Learning II - 3.0 credits
- ACTS335 Community Arts Internship - 2.0 credits
- ACTS300 ACT Special Topics - 2.0 credits

Total: 15.0 credits

*\*A limited choice of CAIL Junior Studios will count towards the Community Arts Engagement minor, as determined each semester by the Creative Action and ACT Directors.*

*For the full list of CAIL300 and ACTS300 see the fall and spring Minors Course Lists on the Registration page on my.otis.edu.*

See Artists, Community Teaching Program, Creative Action, and Liberal Arts and Sciences Department for course descriptions.

## **CONTEMPORARY CLAY MINOR**

The Contemporary Clay Minor will provide students the opportunity to explore several aspects of working in clay from the handmade to the mass produced, including utilitarian objects, unique sculptures, and installations utilizing the multiple. Students learn a combination of hand- building, potter's wheel throwing, slip-casting, glazing, and firing techniques as well as new 3-D and 2-D printing methods. Environmental and financial sustainability will also be emphasized.

### **PARTICIPATING DEPARTMENTS**

The Contemporary Clay minor is open to all undergraduate majors.

### **Contemporary Clay Minor Required Courses**

- PRDS362 Beginning Ceramics - 2.0
- SCNG236 Ceramics Sculpture - 2.0
- Clay Electives \* - 12.0

Total: 16.0 credits

*\*Choose from: SCNG236 Ceramics (can be taken more than once), PRDS464 Special Topics (ceramics topics only, can be taken more than once), PRDS363 Intermediate Ceramics (can be taken more than once) , SCNG306 Genres (ceramics topics only can be taken more than once), CAIL200 Made in LA / USA.*

*For the full list of electives see the fall and spring Minors Course Lists on the Registration page on my.otis.edu.*

See Fine Arts, Product Design, and Liberal Arts and Sciences for course descriptions.

## CREATIVE WRITING MINOR

The Creative Writing minor offers art and design students an opportunity to give voice and shape to their creativity through a variety of written expressive forms. The minor provides guidance and support to students in a structured environment to develop their writing, and an exciting way to explore their personal visions through workshops and lectures.

### PARTICIPATING DEPARTMENTS

The Creative Writing minor is open to all undergraduate majors.

### LEARNING OUTCOMES

- Identify and employ writing techniques and habits that allow critical thought and expression.
- Develop an understanding of genre and explore writing in multiple forms.
- Demonstrate the habits of revision, workshop, close reading, and submission for publication.
- Recognize the political and social elements of a text and demonstrate multiple critical approaches.
- Experiment with the relationship between text and image and identify intersections between writing and chosen major.
- Demonstrate an understanding of meaning, justice, and community in literature and in personal writing practice.

### Creative Writing Minor Required Courses:

- LIBS212 Creative Writing Workshop I - 3.0 credits
- LIBS312 Creative Writing Workshop II - 3.0 credits
- LIBS316 Creative Writing Electives – 6.0 credits
- \*\* LIBS442 Creative Writing Capstone - 3.0 credits

Total: 15.0 credits

*\*A limited choice of Upper Division Liberal Studies elective courses will count as Creative Writing Minor Electives, as determined each semester by the Interdisciplinary Studies Director, LAS Chair, and Creative Writing Minor Head.*

*For the full list of electives see the fall and spring Minors Course Lists on the Registration page on [my.otis.edu](http://my.otis.edu).*

*\*\* Fine Arts majors will take LIBS442 Creative Writing Capstone in place of LAS Upper Division elective in order to also fulfill the Fine Arts Capstone/Senior Thesis requirement.*

### CREATIVE WRITING CAPSTONE

#### LIBS442

LAS capstone courses offer seniors the opportunity to reflect upon, discuss, critique and write creatively in a genre of interest. The Creative Writing Capstone is also a unique opportunity to reflect on one's studio practice and artistic direction and how that relates to writing. Through discussion and reflection, students will identify, articulate, research, write about and discuss specific issues and concerns that they believe are the most critical in understanding and evaluating their chosen roles as artists and designers and explore an engaging an important question/issue through their writing.

See the Liberal Arts and Sciences Department for course descriptions.

## **DIGITAL MEDIA MINOR**

The Digital Media minor provides students with the opportunity to explore traditional and digital skills related to creative designers, artists, and storytellers in motion graphics, modeling, animation, visual effects and concept art for film, television, video games and advertising industries.

### **PARTICIPATING DEPARTMENTS**

The Digital Media minor is open to students majoring in Communication Arts, Environmental Design (Architecture/Landscape/Interiors emphasis only), Fine Arts, and Product Design. Because of their major curricular requirements Environmental Design (Interiors + Furniture emphasis), Fashion Design and Toy Design majors will only be approved to enroll on a case- by-case basis.

Digital Media minors may participate in the Digital Media Department's senior show on a case- by-case basis with approval from the Department Chair.

### **Digital Minor Required Courses:**

- DGMD204 Storytelling for Digital Artists I - 3.0 credits
- ANIM230 Animation Basics - 3.0 credits
  - or- GAME230 Game Design Basics
  - or- MOTN230 Motion Design Basics
- DGMD270 Basic 3D for Storytellers - 2.0 credits
- DGMD410 Business Seminar I - 2.0 credits
- DGMD411 Business Seminar II - 2.0 credits
- Digital Media Electives - 4.0 credits

Total: 16.0 credits

For the full list of electives see the fall and spring Minors Course Lists on the Registration page on [my.otis.edu](http://my.otis.edu).

See Digital Media Department for course descriptions.

## ENTREPRENEURSHIP MINOR

Students who minor in Entrepreneurship will dive deep into the world of start-ups, small businesses, and solo-preneurship within the Creative Economy. This minor will prepare students to enrich our world by forming their own studio, office, firm or organization, develop their work (products and services), and market themselves for visibility, recognition, and success.

### LEARNING OUTCOMES:

Students who complete the Entrepreneurship Minor will be able to:

- Use quantitative and qualitative analytical and critical thinking skills to evaluate information, solve problems, and make sound business/entrepreneurial decisions.
- Express creative and innovative entrepreneurial pursuits in visual, written and oral forms.
- Demonstrate an awareness of the legal, social, ethical and environmental impacts of various art and design business models and practices.
- Demonstrate familiarity with different leadership theories and identify their own leadership style, tendencies, and potential areas for growth and improvement.
- Develop and launch innovative, sustainable, and viable creative businesses. Participate

### PARTICIPATING DEPARTMENTS

The Entrepreneurship minor is open to all undergraduate majors.

### Entrepreneurship Minor Required Courses

- ENTR300 Introduction to Entrepreneurship – 2.0 credits
- LIBS317 Issues in Entrepreneurship – 3.0 credits
- MATH137 Money Matters – 3.0 credits
- ENTR310 Entrepreneurial Internship – 2.0 credits
- LIBS318 Business Writing – 3.0 credits
- ENTR400 Launchpad – 2.0 credits

Total: 15.0 credits

### INTRO TO ENTREPRENEURSHIP

#### ENTR300

How can you turn your hard-earned art and design school education into a career? How can what you've learned and what you create be monetized to create a meaningful and sustainable life's work? This course introduces you to Entrepreneurship and the basics of creating and operating a business. You will learn concepts of visioning, planning and budgeting, fundraising, marketing, promotion and leadership, both in theory and in practice. You will be exposed to the legal and business underpinnings of operating any sort of enterprise, learn how to protect their art and their integrity, and discuss concepts of ethics within the context of the marketplace. In addition, the course will cover the tricks and techniques of pitching a project, as well as the necessary ingredients of a successful business plan. Guest speakers who have launched their own businesses (representing a wide range of art and design disciplines) will present best practices. *Required for Entrepreneurship minors. Open to all others as a studio elective.*

### ENTREPRENEURSHIP INTERNSHIP

#### ENTR310

Students will intern at small businesses, start-ups, non-profits and/or artist/designer studios to experience and reflect on the day-to-day business practices of their chosen field. Ten weeks of this blended course will be conducted online asynchronously (not meeting at the same time) to allow for internships. *Required for Entrepreneurship minors. Pre-requisites: ENTR300 Introduction to Entrepreneurship, MATH137 Money Matters, and LIBS317 Issues in Entrepreneurship.*

### LAUNCHPAD

#### ENTR400

The time has come to employ what you've learned about Entrepreneurship and about yourselves as part of the Entrepreneurship Minor, through your major and all your other classes. What do you want to do and make professionally, and how can you monetize it to create a satisfying, challenging and sustainable career? Functioning as an Incubator this class provides you with the opportunity to define and develop the creative business you want to launch after graduation. In tandem with the Business Writing course, you'll focus on Strategic Planning, Business Plan writing, Marketing and Project Management, Business Loan and Venture Capital processes. You'll also receive expert advice from successful, creative entrepreneurs across a range of disciplines through one-on-one mentor meetings. You will be required to create real world, as well as more 'academic,' deliverables, and accurately chart out the beginnings of an actual business that will launch your career as a creative entrepreneur.



Required for Entrepreneurship minors. *Pre-requisite: ENTR310 Entrepreneurial Internship. Co-requisite: LIBS318 Business Writing.*

*See Liberal Arts and Sciences for additional course descriptions.*

## **GRAPHIC DESIGN MINOR**

The Graphic Design minor immerses students in the indispensable and expansive field of Graphic Design. Students participate in critically engaged studio classes to develop their own viewpoint and practice, while creating books, posters, websites, campaigns, identities, and conceptual propositions using the considered interplay of text and image. A dynamic curriculum empowers students to creatively solve problems, propose alternatives, and work collaboratively to address the communication challenges of today. This minor includes courses designed to familiarize students with graphic design principles, skills, and professional practices, as well as an Art History course intended to provide a historical and theoretical understanding of the field.

### **PARTICIPATING DEPARTMENTS**

The Graphic Design minor is open to students majoring in Digital Media, Environmental Design, Fashion Design, Fine Arts, Illustration, Product Design, and Toy Design.

Graphic Design minors may participate in the Communication Arts Department's senior show on a case- by-case basis with approval from the Department Chair.

### **Graphic Design Minor Required Courses**

- AHCS222 History of Graphic Design & Illustration - 3.0 credits
- COMD208 Communication Studio II - 3.0 credits
- COMD229 Typography II - 3.0 credits
- COMD318 Publication - 2.0 credits
- Graphic Design Electives - 4.0 credits

Total: 15.0 credits

For the full list of electives see the fall and spring Minors Course Lists on the Registration page on [my.otis.edu](http://my.otis.edu).

*See Communication Arts and Liberal Arts and Sciences Departments for course descriptions.*

## **ILLUSTRATION MINOR**

The Illustration minor prepares students to enter a world where boundaries between artistic disciplines are constantly changing and art is activated in the service of multiple audiences, in diverse venues and across existing and emerging markets. This minor provides a curriculum emphasizing strong concepts, proficient skills, and civic mindedness to support the communication needs of a variety of contexts, including client-led publications, merchandise, and self-directed exhibitions. A balance of conceptual, historical, and technical instruction helps students locate their own style, voice, and conceptual foothold to meet the rich opportunities afforded by today's shifting creative landscape.

### **PARTICIPATING DEPARTMENTS**

The Illustration minor is open to students majoring in Digital Media, Environmental Design, Fashion Design, Fine Arts, Graphic Design, Product Design, and Toy Design.

Illustration minors may participate in the Communication Arts Department's senior show on a case-by-case basis with approval from the Department Chair.

### **Illustration Minor Required Courses**

- AHCS222 History of Graphic Design & Illustration - 3.0 credits
- COMD216 Drawing + Painting I - 3.0 credits  
-or – COMD217 Drawing + Painting II
- ILUS300 Illustration Communication Studio III - 3.0 credits  
-or- ILUS301 Illustration Communication Studio IV
- ILUS310 Drawing & Painting III- 2.0 credits
- Illustration Electives - 4.0 credits

Total: 15.0 credits

For the full list of electives see the fall and spring Minors Course Lists on the Registration page on [my.otis.edu](http://my.otis.edu).

*See Communication Arts and Liberal Arts and Sciences Departments for course descriptions.*

## **PAINTING MINOR**

The Painting minor provides students the opportunity to explore the technical, formal, historical and theoretical approaches to painting through a combination of studio and art history courses. Explorations in oil, acrylic and mixed media as well as analysis of contemporary practices lead to students developing personal strategies in painting.

### **PARTICIPATING DEPARTMENTS**

The Painting minor is open to students majoring in Communication Arts, Digital Media, Environmental Design, Fashion Design, Product Design and Toy Design.

Painting minors will only participate in the Senior Show of their home department, however depending on space availability they may utilize Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.

### **Painting Minor Required Courses:**

- PNTG204 Painting I - 3.0 credits
- AHCS226 Contemporary Art Survey - 3.0 credits
- FINA200 or 201 Sophomore Seminar I or II - 2.0 credits PNTG214 Painting II - 3.0 credits
- Painting electives - 4.0 credits

Total: 15.0 credits

For the full list of electives see the fall and spring Minors Course Lists on the Registration page on [my.otis.edu](http://my.otis.edu).

*See Fine Arts and Liberal Arts and Sciences Departments for course descriptions.*

## **PHOTOGRAPHY MINOR**

The Photography minor provides students the opportunity to explore the technical, formal, historical, theoretical, and ethical concerns of fine art and editorial photography through a combination of studio and art history courses. A variety of traditional, experimental, darkroom and digital approaches will be explored as students develop their individual representational languages.

### **PARTICIPATING DEPARTMENTS**

The Photography minor is open to students majoring in Communication Arts, Digital Media, Environmental Design, Fashion Design, Product Design and Toy Design.

Photography minors will only participate in the Senior Show of their home department, however depending on space availability, they may utilize Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.

### **Photography Minor Required Courses:**

- PHOT204 Photography I - 3.0 credits
- AHCS226 Contemporary Art Survey - 3.0 credits
- FINA200 or 201 Sophomore Seminar I or II - 2.0 credits
- PHOT214 Photography II - 3.0 credits
- PHOT230 Lighting Studio I - 3.0 credits
- Photography Elective - 2.0 credits

Total: 16.0 credits

For the full list of electives see the fall and spring Minors Course Lists on the Registration page on [my.otis.edu](http://my.otis.edu).

*See Fine Arts and Liberal Arts and Sciences Departments for course descriptions.*

## **PRINTMAKING MINOR**

The Printmaking minor offers students the opportunity to further explore their practice in methods of printmaking and to study its impact in history, culture and contemporary art. A balance of traditional and contemporary studio techniques will be covered to engage student's critical thinking and creative processes. This minor also examines artists and communities working with the multiple in areas of book arts, installation, and communication while exploring the root of printmaking as related to current print and digital methods through research and individual projects.

### **PARTICIPATING DEPARTMENTS**

The Printmaking minor is open to students majoring in Digital Media, Environmental Design (Architecture/Landscape/Interiors emphasis only), Fine Arts, Graphic Design, Illustration, Product Design and Toy Design. Because of their major curricular requirements Environmental Design (Interiors + Furniture emphasis) and Fashion Design majors will only be allowed to enroll on a case-by-case basis.

### **Printmaking Minor Required Courses**

- PRNT263 Printmaking Survey – 3.0 credits
- PRNT273 Printmaking: Integrated Media – 3.0 credits
- PRNT373 Print Media Workshop – 3.0 credits
- PRNT356 Experimental Printmaking – 2.0 credits
- \*Printmaking Electives – 4.0 credits

Total: 15 credits

*\*Electives can be courses in Printmaking, Bookmaking, Letterpress, Illustration, Drawing, or Painting offered by either the Communication Arts or Fine Arts Departments.*

*For the full list of electives see the fall and spring Minors Course Lists on the Registration page on [my.otis.edu](http://my.otis.edu).*

*See Communication Arts and Fine Arts Departments for course descriptions.*



## **PRODUCT DESIGN MINOR**

Product Design (PD) is an inherently creative and interdisciplinary field of study that provides methods and tools for inventing our future in the form of innovative objects, experiences, systems, and services. Students develop the fundamental skills commonly used in creating, designing, developing, and commercializing products people use every day. The Product Design minor is a multidisciplinary studio experience. The course work engages students in experiential studio learning, application of skills, creativity, solution-finding, and design thinking. Studio courses in Visual Communication, Digital Design, prototyping, and model-making techniques provide students the opportunity to develop ideas for products. Emphasis is on students effectively communicating their product ideas through the thoughtful execution of studio projects. Student work culminates in an organized body of work, displaying the student's knowledge, design skills, and ability to work in a multidisciplinary design context for various industries.

### **PARTICIPATING DEPARTMENTS**

The Product Design minor is open to students majoring in Digital Media, Graphic Design, Illustration and Fine Arts. Because of their major curricular requirements Environmental Design, Fashion Design and Toy Design majors will only be approved to enroll on a case-by-case basis.

Product Design minors will not be assigned a desk in the Product Design department, but they may work at the common work tables in the North Building Design Studio. They may also participate in the Product Design Department's Senior Exhibition on a case-by-case basis with approval from the Department Chair.

### **Product Design Required Courses**

- \*PRDS220 Integrated Design Elective I - 2 credits
- \*PRDS221 Integrated Design Elective II - 2 credits
- \*PRDS272/273 Design I and II – or – PRDS273/370 Digital Design II and III – 5 credits
- PRDS332 Product Development Studio I - 3 credits
- PRDS333 Product Development Studio II - 3 credits

Total: 15 credits

*\*Communication Arts majors can substitute 2 credits of electives in Product Design in place of PRDS272.*

*\*Digital Media majors can substitute 5 credits of electives in Product Design in place of PRDS273 and PRDS370.*

*\*Environmental Design Majors can substitute 2 credits of electives in Product Design in place of PRDS272 or PRDS370.*

*\*Toy Design majors can substitute 10 credits of electives in Product Design in place of PRDS273 and PRDS370.*

Electives must be approved by the Product Design Chair or Asst. Chair. See Product Design Department for course descriptions.

## **SCULPTURE/NEW GENRES MINOR**

The Sculpture/New Genres minor provides students the opportunity to explore the technical, formal, historical, and theoretical concerns of creating meaningful objects, installations and time-based art (including video, sound and performance) through a combination of studio and art history courses. Students will explore a range of techniques and methods while developing individual artistic practices in three and four dimensions.

### **PARTICIPATING DEPARTMENTS**

The Sculpture/New Genres minor is open to students majoring in Digital Media, Environmental Design, Fashion Design, Graphic Design, Illustration, Product Design and Toy Design.

Sculpture/New Genres minors will only participate in the Senior Show of their home department, however depending on space availability, they may utilize Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.

Sculpture / New Genres Minor Required Courses:

- SCNG204 Sculpture/New Genres I - 3.0 credits
- AHCS226 Contemporary Art Survey - 3.0 credits
- FINA200 or 201 Sophomore Seminar I or II - 2.0 credits
- SCNG214 Sculpture/New Genres II - 3.0 credits
- Sculpture/New Genres electives - 4.0 credits

Total: 15.0 credits

For the full list of electives see the fall and spring Minors Course Lists on the Registration page on [my.otis.edu](http://my.otis.edu).

*See Fine Arts and Liberal Arts and Sciences Departments for course descriptions.*

## **SUSTAINABILITY MINOR**

Recognizing the innovative role artists and designers can play in solving pressing challenges, the Sustainability Minor provides students with a broad understanding of the social, political, economic and environmental issues impacting the future of humanity and our planet. Students will study and develop strategies and systems, as applicable to art and design, which can meet the needs of current generations without compromising those of future generations. Courses fulfill requirements in Integrated Learning and Liberal Arts and Sciences, as well as electives across all studio departments.

### LEARNING OUTCOMES

Students enrolled in the Sustainability Minor will:

- Develop and articulate a meaningful connection between their studio art/design practice and sustainability concerns.
- Demonstrate an understanding of the practices, theories and science of sustainability.
- Identify and discuss career opportunities for artists/designers who specialize in sustainability.
- Produce works of art and design that are sustainable, innovative, environmentally conscious, socially responsive and culturally relevant.

### PARTICIPATING DEPARTMENTS

The Sustainability minor is open to all undergraduate majors.

### **Sustainability Minor Required Courses:**

- CAIL201 Human Ecology - 3.0 credits
- NSCI305 Science and Sustainable Design - 3 credits
- LIBS441 Sustainability Capstone - 3 credits
- Sustainability Electives - 6 credits Total: 15 credits

*\*Fine Arts majors will take Sustainability Capstone in place of LAS Upper Division elective in order to also fulfill the Fine Arts Capstone/Senior Thesis requirement.*

### SUSTAINABILITY CAPSTONE

#### LIBS441

Students in the minor of Sustainability take a capstone course that allows them to develop a traditional research paper or alternative research-based project/paper that applies the three pillars of sustainability to explore an important issue within their disciplinary field. The course also provides a review of concepts in environmental and sustainability studies that they explored as part of their Minor requirements. The aim is to give students the opportunity to assess what they learned as well as to articulate their positions on pressing social and/or global concerns dealing with sustainability. *Prerequisite: CAIL201 Human Ecology and NSCI305 Science and Sustainable Design.*

A minimum of 6 credits of Sustainability Electives are required. A required course for a student's major, in which there are no choices of topics, cannot count as a Sustainability Minor Elective. A limited choice of CAIL, LAS and Studio Elective courses offered across the College will count towards the Sustainability Minor Electives, as determined each semester by the Interdisciplinary Studies Director, Sustainability Minor Area Head and Department Chairs.

Look for this symbol next to course descriptions in the catalog to see which courses will fulfill the Sustainability Electives requirement.

For the full list of electives see the fall and spring Minors Course Lists on the Registration page on my.otis.edu.

## SPECIAL TOPICS IN SUSTAINABILITY

### SUST300 – 2 CREDITS

Upper division courses that combine studio practice with theory and/or science to address interdisciplinary approaches to sustainability through art and design. Topics vary each semester. Fulfills studio electives.

#### EXAMPLES OF POSSIBLE SUST300 TOPICS:

- Alternative Energy and Materials
- Biomimicry and Biophilia
- Climate Science and Adaptation
- Combating Eco-Grief
- Cradle to Cradle Design Studio
- Environmental Policy
- Ethics and Sustainability
- Sustainable Exhibition Design
- Up-cycling and the Ready-made
- Visualizing Climate Science Data

See all majors, Creative Action, and Liberal Arts and Sciences Departments for additional course descriptions.

## **TEACHER CREDENTIAL PREPARATION MINOR**

As part of the Artists, Community and Teaching (ACT) Program, the Teacher Credential Preparation minor is for students who wish to pursue the California Single Subject in Art Teaching Credential needed to teach in California Kindergarten-12th grade public schools. As a California Commission on Teacher Credentialing approved Subject Matter in Art Program, the combined coursework of this minor with the Fine Arts BFA requirements satisfy the CA Subject Matter in Art requirements, and upon graduation, students with a minimum cumulative GPA 2.5 will qualify for a CSET (California Subject Exam for Teachers) waiver. A fifth year of study at another institution, or a two year internship at a CTC approved K-12 school, is required to complete the remaining CA Single Subject Teaching Credential requirements.

### **PARTICIPATING DEPARTMENTS**

Because of the California Commission on Teacher Credentialing requirements, the Teacher Credential Preparation minor is open only to Fine Arts majors. All other majors who wish to fulfill the Subject Matter in Arts Requirements can do so on a case-by case basis by minoring in Community Arts Engagement with additional coursework (as advised by the ACT Director), and a Subject Matter Competency Evaluation upon graduation.

### **Teacher Credential Preparation Minor Required Courses:**

- PNTG204 Painting I - 3.0 credits or - PHOT204 Photography I  
or - SCNG204 Sculpture/New Genres I  
(take which ever course was not taken for major)
- LIBS213 Teaching for Learning I - 3.0 credits
- ACTS336 Teaching Internship - 2.0 credits
- LIBS313 Teaching for Learning II - 3.0 credits
- PRNT263 Printmaking Survey - 3.0 credits
- MEDA211 Video I - 2.0 credits
- SCNG236 Ceramics - 2.0 credits

Total: 18.0 credits

*See Artists, Community Teaching Program, Fine Arts, Communication Arts and Liberal Arts and Sciences Departments for course descriptions.*

## **ARTISTS, COMMUNITY, AND TEACHING (ACT)**

The Artists, Community, and Teaching Program, or ACT, prepares students for a range of professional practices as socially engaged artists, designers and educators in diverse communities and contexts through two minors: Community Arts Engagement and Teacher Credential Preparation.

### **PROGRAM LEARNING OUTCOMES**

Students enrolled in either ACT Minor will:

- Develop and articulate a meaningful connection between their studio art/design practice and an engagement with their community.
- Demonstrate an understanding of the practices and theories of arts education and community engagement.
- Demonstrate an understanding of career opportunities for community-based and teaching artists/designers.
- Develop, and in some cases implement, innovative and engaging projects for school or community settings.
- Synthesize and analyze the connections between history and theory of arts education and community engagement and the realities of what happens in the classroom, studio and/or community setting.

Students enrolled in the Teacher Credential Preparation minor will also:

- Successfully complete the Single Subject Matter in Art requirements needed to pursue the Teaching Credential offered by the State of California.

### **ELIGIBILITY AND ENROLLMENT REQUIREMENTS**

In order to enroll in the ACT Program, students must be on track in their major and in good academic standing, with no more than 6 credits behind and a cumulative GPA of 2.0. Not all ACT minors are open to all majors. See each specific minor for details.

Transfer students who apply for and are accepted into the ACT Program upon entering the College must meet the requirements above and fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis.

### **THE APPLICATION PROCESS**

Students who wish to enroll in the ACT Program should complete their Declaration of Minor form during registration advising for either the first or second semester of the sophomore year. Under limited circumstances, students may enroll in ACT program during their junior year. Minor Declaration forms are available online. See the Interdisciplinary Studies Program for more details about the Minor Declaration process.

### **CURRICULAR REQUIREMENTS**

#### **COMMUNITY ARTS ENGAGEMENT**

The Community Arts Engagement minor is for students who wish to work in art/design education and socially engaged art/design practices in venues that do not require a teaching credential, such as K-12 private schools, museum education departments, community arts centers, correctional facilities, therapeutic arts programs, public art, design companies that focus on educational materials, and the use of art and design as an agent for positive social change.

#### **PARTICIPATING DEPARTMENTS**

The Community Arts Engagement minor is open to all majors.

#### **Community Arts Engagement Minor Required Courses:**

- LIBS213 Teaching for Learning I - 3.0 credits
- AHCS221 Community Arts in LA - 3.0 credits
- CAIL300 Creative Action Studio (ACT Choices) - 2.0 credits
- LIBS313 Teaching for Learning II - 3.0 credits
- ACTS335 Community Arts Internship - 2.0 credits
- ACTS300 ACT Special Topics - 2.0 credits

Total: 15.0 credits

*\*A limited choice of CAIL Junior Studios will count towards the Community Arts Engagement minor, as determined each semester by the Creative Action and ACT Directors.*



## TEACHER CREDENTIAL PREPARATION

The Teacher Credential Preparation minor is for students who wish to pursue the California Single Subject in Art Teaching Credential needed to teach in California Kindergarten-12th grade public schools. As a California Commission on Teacher Credentialing approved Subject Matter in Art Program, the combined coursework of this minor with the Fine Arts BFA requirements satisfy the CA Subject Matter in Art requirements, and upon graduation, students with a minimum cumulative GPA of 2.5 will qualify for a CSET (California Subject Exam for Teachers) waiver. A fifth year of study at another institution, or a two year internship at a CTC approved K-12 school, is required to complete the remaining CA Single Subject Teaching Credential requirements.

## PARTICIPATING DEPARTMENTS

Because of the California Commission on Teacher Credentialing requirements, the Teacher Credential Preparation minor is open only to Fine Arts majors. All other majors who wish to fulfill the Subject Matter in Arts Requirements can do so on a case-by case basis by minoring in Community Arts Engagement with additional coursework (as advised by the ACT Director), and a Subject Matter Competency Evaluation upon graduation.

### **Teacher Credential Preparation Minor Required Courses:**

- PNTG204 Painting I - 3.0 credits or - PHO204 Photography I  
or - SCNG204 Sculpture/New Genres I  
(take which ever course was not taken for major)
- LIBS213 Teaching for Learning I - 3.0 credits
- ACTS336 Teaching Internship - 2.0 credits
- LIBS313 Teaching for Learning II - 3.0 credits
- PRNT263 Printmaking Survey - 3.0 credits
- MEDA211 Video I - 2.0 credits
- SCNG236 Ceramics - 2.0 credits

Total: 18.0 credits

## COMMUNITY ARTS INTERNSHIP

### ACTS335 — 2 CREDITS

Covid-19's effect on education has been seismic. Paul Reville, founding director of the Harvard Graduate School of Education (HSGE) Redesign Lab, refers to this as a "Sputnik Moment" and encourages educators to seize this opportunity and prepare to advocate for all-encompassing change. In this blended class, you will collaborate with K-12 teachers to develop and test online learning objects. You will also participate in an internship assisting with a K-12 school, museum education department, cultural organization, or a socially engaged artist /designer of your choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on your understanding of education theory and community engagement, all of which culminates in the development of a professional online teaching portfolio. *Required for Community Arts Engagement minors. Can be taken as a studio elective for all other students. This is course is Blended Asynchronous. Ten weeks of this course will be conducted online asynchronously (not meeting at the same time) to allow for internships. Prerequisite: AHCS220/221 Community Arts in LA, LIBS213/214 Teaching for Learning I, or ACT Director's approval.*

## TEACHING INTERNSHIP/EARLY FIELD EXPERIENCE

### ACTS336 — 2 CREDITS

Covid-19's effect on education has been seismic. Paul Reville, founding director of the Harvard Graduate School of Education (HSGE) Redesign Lab, refers to this as a "Sputnik Moment" and encourages educators to seize this opportunity and prepare to advocate for all-encompassing change. In this blended class, you will collaborate with K-12 teachers to develop and test online learning objects. You will also participate in an internship as a Teaching Assistant for a credentialed art teacher in a K-12 public school of your choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on your understanding of arts education theory in conjunction with the reality of the public school system, all of which culminates in the development of a professional online teaching portfolio. *Required for Teacher Credential Preparation minors. Can be taken as an elective for all other students. This is course is Blended Asynchronous. Ten weeks of this course will be conducted online asynchronously (not meeting at the same time) to allow for internships. Prerequisite: LIBS213 or ACT Director's approval.*

## ACT SPECIAL TOPICS

### ACTS300 — 2 CREDITS

ACT Special Topics are a series of studio- based courses that focus on conceptual, aesthetic, and interdisciplinary approaches to art and design education and community engagement. Visiting artists, designers and educators share their innovative approaches and guide students through experimenting and developing their own. Topics vary each semester. *Required for Community Arts Engagement minors. Open to all other majors as a studio elective.*

## EXAMPLES OF PREVIOUS AND PLANNED ACTS300 COURSES:

### ART, EDUCATION, & ACTIVISM IN THE DIGITAL AGE

This blended course explores experimental approaches to adapting social media and learning technologies for artistic, educational, and activist purposes. Topics include digital activism & civil disobedience, digital identity, video streaming, blogs & wikis, online learning, creative commons, and more. Students will develop interactive projects that are delivered via web technologies. This course sometimes meets remotely.

### ART THERAPY

Mental Health issues have been exacerbated due to the pandemic, the recession, and our current political climate. Therapeutic art practices can be used to promote healing, social emotional learning, and positive mental health. This course will give students an introduction to art techniques used in therapeutic art programs. History and theories of art therapy will be covered through demonstrations, role-playing, readings, possible guest lectures and possible field trips (may not be possible due to current Covid-19 pandemic social distancing restrictions). Experiential art making will enhance students' learning of art therapy. Students will have an opportunity to experience using art as a therapeutic tool by guiding others through the art making process. At the end of the semester, students will present a piece of artwork focused on an area of their life they see as a personal challenge. This course fulfills ACT Special Topics requirement for Community Arts Engagement minors and studio electives for all other students.

### LEARNING DIFFERENCES

Teaching and learning is not one size fits all. Through readings, discussions, classroom observations, and art making you will examine and reflect on the range of learning differences and disabilities special education vs. inclusion debates, behavioral interventions, adaptive tools, academic accommodations and individual education plans. Utilizing the Universal Design for Learning Guidelines and appropriate accommodations, you will develop and implement accessible and inclusive lesson plans and/or socially engaged art projects for a diverse population of learners/participants. *Pre-requisite: LIBS213 Teaching for Learning I.*

### MUSEUM EDUCATION PRACTICES

Museum Education Departments offer a wide range of workshops, lectures, public events, camps, screenings, performances, and tours - both in person and online - with the goal of engaging the public in educational opportunities connected to their exhibitions and collections. Through readings, discussions and site visits you will investigate the ways in which artists and designers work with Museum Education departments to develop and present projects either sited in the museum with community participation, or sited in the community with institutional support. You will also learn how to develop, implement and evaluate a museum education project of your own design.

### RADICAL EMPATHY | RADICAL EXPERIMENTATION | RE<sup>2</sup>

"Anti-racism is the active process of identifying and eliminating racism by changing systems, organizational structures, policies and practices and attitudes, so that power is redistributed and shared equitably." - NAC International Perspectives: Women and Global Solidarity. RE<sup>2</sup> is a process-based course that allows for students to create a structure of empathy that encompasses culture making through art and design. In this course students design a structure of values, create and design objects and experiences and share their work with a community. The discussion will navigate around the intersections between Social, Climate and Racial justice.

### SOCIALLY ENGAGED ART: INTERVENTIONIST AND PUBLIC PRACTICES

In his book, [Education for Socially Engaged Art](#), Pablo Helguera describes "Most artists who produce socially engaged works are interested in creating a kind of collective art that impacts the public sphere in a deep and meaningful way, not in creating a representation—like a theatrical play—of a social issue." In this studio course you will examine the shift from "studio to situation" and the intersections of art, activism, community organizing, and ethnography in contemporary art. Through field research and collective making, you will develop, work-shop and critique each other's socially engaged projects.

*See Fine Arts, Communication Arts, and Liberal Arts and Sciences Departments for other course descriptions.*



# UNDERGRADUATE BFA MAJORS

## **DIGITAL MEDIA**

### AREAS OF EMPHASIS

- ANIMATION
- GAME & ENTERTAINMENT DESIGN
- MOTION DESIGN

Students in Digital Media learn to communicate and tell stories through motion, art, and design for games, films, and Web. Areas of concentration include games, motion graphics, concept art, animation, modeling, and visual effects. Students learn real-world skills from leading designers, artists, and entrepreneurs. The primary goal is to create problem solvers who strike a balance between traditional art and technology, and between individual vision and teamwork. With a fundamental understanding of digital tools and their creative applications, graduates meet the demands of a diverse and expanding job market in visual storytelling.

### PROGRAM LEARNING OUTCOMES

Students in the Digital Media Department will:

- Identify and apply strategies to improve and succeed no matter what your initial skills are.
- Solve problems and learn from creative risks by using people skills, design principles, and processes.
- Build a strong foundation in all aspects of design and production for storytelling in motion.
- Use inspiration in fields outside of digital media such as poetry, science, music, astronomy, history, and dance.
- Develop a professional commitment to your field, your work, and yourselves; prepare to be members and leaders in your profession; and learn \ how to act both as individuals and as team members to support the whole.
- Learn to continually challenge yourselves, laugh often, and fully enjoy what you are doing.
- Value continuous learning, experimentation, and both professional and personal growth.
- Demonstrate an attitude of openness so that you seek new and unusual opportunities to learn and create.
- Orally express ideas in a coherent, logical and compelling way.

Notes for Degree Requirements on the Next Pages

*\*These courses may be taken in either fall or spring semester. Courses in gray are described in Liberal Arts and Sciences.*

## **DIGITAL MEDIA with an Emphasis in Animation**

Fall - Foundation		
COURSE		CR
Life Drawing I* or Creative Practices I**	FNDT180	3
	FNDT172	
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing I of II* or Creative Practices I or II **	FNDT180/182	3
	FNDT172/173	
Connections Through Color & Design	CAIL101	3
Drawing Studio Expanded Practices*** or Form & Space****	FNDT162	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Storytelling for Digital Artists I	DGMD204	3
Basic 3D for Storytellers	DGMD270	2
Concept Development & Creativity	DGMD285	2
Studio Elective		2
Art History Elective	AHCS310	3
Creative Action Lecture*	CAIL200	3
		<b>15</b>

Spring - Sophomore		
COURSE		CR
Studio Visits	DGMD260	2
Animation Basics	ANIM230	3
Studio Elective		2
Studio Elective		2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		<b>15</b>

Fall - Junior		
COURSE		CR
Storytelling for Digital Artists II	DGMD304	3
3D Animation I	ANIM330	3
The Vis Language of Film, Games, & Design	DGMD354	2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science*	NSCI307	3
		<b>16</b>

Spring - Junior		
COURSE		CR
Animation Explorations	ANIM325	2
3D Animation II	ANIM331	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Math Elective*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Senior Project I	DGMD404	3
Business Seminar I	DGMD410	2
Practicum in Animation I	ANIM430	3
Advanced Concept Development	DGMD450	2
Studio Elective		2
Capstone	LIBS440	3
		<b>15</b>

Spring - Senior		
COURSE		CR
Senior Project II	DGMD405	3
Business Seminar II	DGMD411	2
Practicum in Animation II	ANIM440	3
Advanced Animation Elective	ANIM490	2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		<b>15</b>

## DIGITAL MEDIA with an EMPHASIS IN GAME AND ENTERTAINMENT DESIGN

Fall - Foundation		
COURSE		CR
Life Drawing I* or Creative Practices I**	FNDT180	3
	FNDT172	
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing I of II* or Creative Practices I or II **	FNDT180/182	3
	FNDT172/173	
Connections Through Color & Design	CAIL101	3
Drawing Studio Expanded Practices*** or Form & Space****	FNDT162	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Storytelling for Digital Artists I	DGMD204	3
Basic 3D for Storytellers	DGMD270	2
Concept Development & Creativity	DGMD285	2
Studio Elective		2
Art History Elective	AHCS310	3
Creative Action Lecture*	CAIL200	3
		<b>15</b>

Spring - Sophomore		
COURSE		CR
Studio Visits	DGMD260	2
Game and Entertainment Basics	GAME230	3
Studio Elective		2
Studio Elective		2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		<b>15</b>

Fall - Junior		
COURSE		CR
Storytelling for Digital Artists II	DGMD304	3
Advanced Tools and Techniques I	GAME330	3
The Vis Language of Film, Games, & Design	DGMD354	2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science*	NSCI307	3
		<b>16</b>

Spring - Junior		
COURSE		CR
CG for Digital Artists	GAME325	2
Advanced Tools and Techniques II	GAME331	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Math Elective*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Senior Project I	DGMD404	3
Business Seminar I	DGMD410	2
Practicum in Game and Entertain. I	GAME430	3
Advanced Concept Development	DGMD450	2
Studio Elective		2
Capstone	LIBS440	3
		<b>15</b>

Spring - Senior		
COURSE		CR
Senior Project II	DGMD405	3
Business Seminar II	DGMD411	2
Practicum in Game and Entertain. II	GAME440	3
Adv. Game and Entertainment Elective*	GAME490	2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		<b>15</b>



## DIGITAL MEDIA with an EMPHASIS IN MOTION DESIGN

Fall - Foundation		
COURSE		CR
Life Drawing I* or Creative Practices I**	FNNDT180	3
	FNNDT172	
Principles of Design	FNNDT115	2
Drawing & Building Form	FNNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing I of II* or Creative Practices I or II **	FNNDT180/182	3
	FNNDT172/173	
Connections Through Color & Design	CAIL101	3
Drawing Studio Expanded Practices*** or Form & Space****	FNNDT162	2
	FNNDT161	
Elective	FNNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Storytelling for Digital Artists I	DGMD204	3
Basic 3D for Storytellers	DGMD270	2
Concept Development & Creativity	DGMD285	2
Studio Elective		2
Art History Elective	AHCS310	3
Creative Action Lecture*	CAIL200	3
		<b>15</b>

Spring - Sophomore		
COURSE		CR
Studio Visits	DGMD260	2
Motion Design Basics	MOTN230	3
Studio Elective		2
Studio Elective		2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		<b>15</b>

Fall - Junior		
COURSE		CR
Storytelling for Digital Artists II	DGMD304	3
Motion Graphics I	MOTN330	3
The Vis Language of Film, Games, & Design	DGMD354	2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science*	NSCI307	3
		<b>16</b>

Spring - Junior		
COURSE		CR
Design Explorations	MOTN325	2
Motion Graphics II	MOTN331	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Math Elective*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Senior Project I	DGMD404	3
Business Seminar I	DGMD410	2
Practicum in Motion Design I	MOTN430	3
Advanced Concept Development	DGMD450	2
Studio Elective		2
Capstone	LIBS440	3
		<b>15</b>

Spring - Senior		
COURSE		CR
Senior Project II	DGMD405	3
Business Seminar II	DGMD411	2
Practicum in Motion Design II	MOTN440	3
Advanced Motion Design Elective	MOTN490	2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		<b>15</b>

## ANIMATION BASICS

ANIM230 — 3 credits

Introduction to hand-drawn character animation tools and techniques.

## ANIMATION EXPLORATIONS

ANIM325 — 2 credits

There are so many tools and methods for creating animations. While the story and characters are the most important elements, there are some fun and effective alternate methods and goals of animation. Students will look at many and create with several.

## 3D ANIMATION I/II (2D)

ANIM330/331 — 3 credits/3 credits

To animate means "to give life to." Little else compares with the thrill of breathing life into characters that might never have existed but for your imagination. You started with 2D animation and the principles of animation. We'll continue that, but it is also time for you to learn how to apply those principles and your imagination to computer animation, too. *Prerequisite: ANIM230 Animation Basics*

## PRACTICUM IN ANIMATION I

ANIM430 — 3 credits

Working with outside companies and designers who give one or more advanced character animation assignments across the year, students will learn how to run projects from start to finish. *Prerequisite: ANIM330 3D Animation I*

## PRACTICUM IN ANIMATION II

ANIM440 — 3 credits

Continuing the work from Practicum I, students will also learn advanced character animation tools and techniques, with an emphasis on performance, story, and character development. *Prerequisite: ANIM331 3D Animation II*

## ADVANCED ANIMATION ELECTIVE

ANIM490 — 2 credits

This is an area of concentration elective to extend students' skills and experience with digital and/or hand animation and film/video tools. These electives will be created with industry advances in mind in order to keep students up-to-date with current industry practices.

## STORYTELLING FOR DIGITAL ARTISTS I

DGMD204 — 3 credits

Introduction to the fundamental principles and tools of storytelling over time, using viz dev, concept art, motion design, and more.

## PHOTOSHOP BASICS

DGMD240 — 2 credits

Drawing and painting digitally is learning to use a different type of tool to do what you already know how to do. But it is at the heart of what we do. Photoshop and similar tools need to be as natural to you as anything else. This class will help you get to that level.

## STUDIO VISITS

DGMD260 — 2 credits

Students research and visit various video game developers, special effects houses, postproduction facilities, film and TV Studios, independent design houses, and freelancers, as an exposure to the positions available in the industry and the different cultures of these companies.

## BASIC 3D FOR STORYTELLERS

DGMD270 — 2 credits

Introduces students to 3-D animation. Students begin to learn about space and the principles of animation. They then proceed to 3-D computer animation, with special emphasis on its use to communicate stories for film, television, and video games.

## CONCEPT DEVELOPMENT & CREATIVITY

DGMD285 — 2 credits

Students learn how to apply research, critical analysis, brainstorming, and improvisational techniques in order to create ideas for effective storytelling and communication.

## STORYTELLING FOR DIGITAL ARTISTS II

DGMD304 — 3 credits

This course continues students' work on storytelling over time, with a concentration on the various genres that students may work within our areas of concentration. Students will explore the fundamentals of horror, comedy, fantasy, science fiction, drama, and more using our digital storytelling tools. *Prerequisite: DGMD204 Storytelling for Digital Artists I*

## ANIMATION TOPICS

DGMD310 — 2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in animation. See department for offerings each semester.

## CHARACTER CONCEPTS

DGMD310 — 2 credits

This class focuses on the basics of character design, perspective & composition, and value/lighting. Also focuses on teaching thumbnails used in game and cinematic productions. Juniors and Seniors ONLY unless permission given by instructor.

## CHARACTER DESIGN FOR ANIMATION

DGMD310 — 2 credits

This course is an introduction to developing & creating characters for animation or comic art. Course will emphasize developing characters with personality and encourage expressive personal style of the artists.

## COMP FOR FILM AND ANIMATION

DGMD310 — 2 credits

This class will focus on the basics of composition for the design of time dependent media to support mood, story, conflict and continuity, in both traditional and digital media.

## COMPOSITION FOR PRODUCTION

DGMD310 — 2 credits

Learn how to break down simple values into story telling elements through lighting and color. Focus mainly on environment paintings. Class will cover fundamentals about composition, value, and color.

## DRAWING INTENSIVE

DGMD310 — 2 credits

Designed to enhance a students' drawing capabilities with a focus on space and objects in space. Emphasis is on developing a basic understanding of, and familiarity with, perspective as a means of organizing space and defining a point of view.

## PROJECT REVIEW

DGMD310 — 2 credits

Get personal feedback from the teacher on your final projects. This class will be held remotely. There may be one or two on campus meetings during the semester but the majority of the class will be online. The instructor will work with each student to schedule one-on-one time as well as group session. Open to all majors. Seniors only.

## RENDERING TECHNIQUES

DGMD310 — 2 credits

Explore the fundamental techniques of rendering texture, surfaces, light logic and color theory of natural light using traditional media in pencils and acrylics. Fine-tune your drawing and painting skills in traditional media or computer painting.

## STORYBOARDING – LINES TO LENS

DGMD310 — 2 credits

In this class you will learn about the art and business of storyboarding. You'll learn about who uses storyboards and why, whether its video game companies, advertising agencies or whether it's commercial, TV, or feature film production houses. There are many different kinds of storyboard jobs out there. We'll talk about the difference between live action and animation storyboards, pitch boards vs. production boards, the differences between working for TV and features. Some have referred to storyboarding as "directing with a pencil". We'll work on getting a handle on the language of cinema.

When and why certain shots are used and how to get the most out of a script. We'll look at examples from various films to examine what makes a scene work well. Storyboards are more about communication than they are about pretty drawings. But that doesn't mean you can do well as a storyboard artist if you can't draw well. Speed and accuracy are important factors in becoming a successful storyboard artist. We'll work on paring down the work to the essentials, so you can get the most out of your time and effort.

## THE ESSENTIALS

DGMD310 — 2 credits

This is a fundamental class for building key techniques and skills used in creating simple, to advanced images in concept art, visual development and animation. The basic elements, listed below, will combine to build dynamic images and enable the student to draw and paint a body of unique visual communication.

## VIZ DEV

DGMD310 — 2 credits

In this class, we will develop the skills necessary to work in a production pipeline as a 2D artist in the animation field. We will cover what it takes to make fun and cool designs that come from a place of imagination and wonder, reinforce the story and world established, and have our designs feel comprehensive and functional. We will also cover how to pick out key moments in a story and what it takes to showcase those moments in a compelling way. Open to Juniors and Seniors only unless permission is given by instructor.

## 3D MOTION — CINEMA 4-D

DGMD310 — 2 credits

Learn how to use Cinema 4-D to create elements and 3-D animation for motion graphics, ranging from 3- D treatments and backgrounds to looping elements. Includes an introduction to C4D's procedural animation system. Modeling, materials, and shader development, lighting, and multi pass rendering for compositing with After Effects will be addressed.

## NARRATIVE TOPICS

DGMD311 — 2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in narration. See department for offerings each semester.

## COMIC BOOKS

DGMD311 — 2 credits

Provides an introduction to the comics as a story telling medium. Students learn to develop and execute their own ideas using comics. The industry's history and future are explored. Emphasis is placed on writing, drawing, and presentation. Both traditional skills and digital skills are required.

## DRAWING AND PAINTING TOPICS

DGMD312 — 2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in drawing and painting. See department for offerings each semester.

## CHARACTER DRAWING

DGMD312 — 2 credits

Developing characters using live models; translating poses from models to characters. Some character design elements also included. Recommended you have at least one other figure drawing class, outside of foundation year required.

### FIGURE DRAWING FOR CONCEPT ART

DGMD312 — 2 credits

Learn the basics of anatomical figure drawing for the entertainment industry and how to solve problems like a Conceptual Artist from an artist who has worked as a production designer, art director and concept artist for just about every studio in town. Learn the basics of anatomical figure drawing for the entertainment industry and how to solve problems like a Conceptual Artist from an artist who has worked as a production designer, art director and concept artist for just about every studio in town. Learn the basics of anatomical figure drawing for the entertainment industry and how to solve problems like a Conceptual Artist from an artist who has worked as a production designer, art director and concept artist for just about every studio in town.

### FIGURE & GESTURE DRAWING STORY

DGMD312 — 2 credits

Life drawing geared toward gesture and emphasis on the elements needed for conveying story. Whether for storyboarding character design animation or key frames communicating movement, understanding crucial parts of anatomy, and determining what is important to convey is foundational. This class will focus on such subjects and students will learn to quickly lock down poses and drawings for a narrative project.

### SKETCHING AND WORLD BUILDING

DGMD312 — 2 credits

This class will focus on traditional sketching techniques which allow students to learn how to design and create props, architectures and organic structures. Each week, students will work in class to follow the instructor's demonstration. Also students will be asked to do historic research on various human civilizations in order to build unique fantasy worlds. There will be no digital work done in the class.

### FILM AND VIDEO TOPICS

DGMD315 — 2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in film and video. See department for offerings each semester.

### FILM AND VIDEO LAB FOR DIGITAL ARTISTS

DGMD315 — 2 credits

Students learn the skills that are required for making films and videos. Students create concepts, storyboard them, set up a shoot, and then, in teams, shoot a number of projects. Students learn to log, capture, and edit their footage, and then to layoff to tape for presentation.

### DIRECTING FOR FILM AND VIDEO

DGMD315 — 2 credits

This course covers the skills needed to direct live-action, computer-generated, or combination films. Students gain experience in directing people and scenes.

### ADVANCED TOOLS WORKSHOP

DGMD315 — 2 credits

These workshops are intended for students with at least two semesters experience with the applicable digital tools. They extend students' technical and creative skills with the tool chosen each semester. Maya and After Effects are some of the tools offered in these workshops. *Prerequisite: At least two semesters experience with applicable digital tools*

### MOTION DESIGN TOPICS

DGMD316 — 2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in motion design.

### ADVANCED TYPE DESIGN FOR MOTION GRAPHICS

DGMD316 — 2 credits

There are many opportunities and constraints in the world of motion. Type must be designed to work well in this specific environment. Students learn how to be creative and professional with their type designs as applied to motion graphics. *Prerequisite: ANIM340 Type and Design Fundamentals*

## MOTION DESIGN LAB

DGMD316 — 2 credits

A workshop in motion design taught by a professional from the field. Students apply the skills they have learned to motion design projects. Timing, emotions, and client relations, are among the topics presented in this lab class. *Prerequisite: DGMD204 Storytelling I*

## DESIGN CONCEPTS

DGMD316 — 2 credits

This vital class for motion graphics designers covers concepts of design for still and motion work.

## MOTION: IDEAS

DGMD316 – 2 credits

Structure and storytelling are what leads a viewer to stay connected and engaged. The entertainment industry is changing daily and the more flexibility as designers we have to acclimate to these changes the more successful we can communicate our messaging. In my class you will learn real world techniques to apply your design knowledge and skill sets to produce beautiful animation pieces to tell your clients you understand the project and can accomplish the tasks at hand whatever they may be. The skill sets I have learned and will teach you will enable you to approach a project, design and animate smarter with efficiency to make the most of your time and ultimately produce results that keep you booked and in demand. Building relationships with clients is not only about solid ideation and design but finishing a project from start to finish with the highest aesthetic and polish only makes a designer an essential asset.

## AUDIO TOPICS

DGMD317 — 2 credits

Topics are designed to take advantage of the specific areas of expertise offered by guest faculty. This special topics course addresses issues in sound production. See department for offerings each semester.

## GAME DESIGN TOPICS

DGMD318 — 2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in game design. See department for offerings each semester.

## HOUDINI

DGMD318 – 2 credits

Houdini FX combines superior performance and dramatic, ease-of-use to deliver a powerful and accessible 3D experience to VFX artists creating feature films, commercials or video games. With its procedural node-based workflow, Houdini lets you create more content faster to reduce timelines and enjoy enhanced flexibility in all your creative tasks. Houdini is perfect for Visual Effects artists and technical directors with its particle and dynamics environment. Houdini FX includes a complete toolset for studios that want to use it for other tasks such as lighting, animation or procedural modeling. *Basic 3D required. JUNIORS AND SENIORS ONLY.*

## VR EXPLORATIONS

DGMD318 – 2 credits

With the current resurgence of Virtual Reality technology artists have amazing new tools available to create fully 3 dimensional drawings while they are actually immersed within the 3D drawing space. This class explores this new art form with experimentation and projects that push the possibilities of immersive 3D drawing. Using programs such as Google's Tilt Brush, Oculus' Quill and others being released, students will create a portfolio of VR creations by testing and expanding the possibilities of this new medium.

## MODELING AND ANIMATION

GMD320 — 3 credits

Having learned the basics, students now explore methods that give life to the models they create or adapt from the College's extensive library. Animators and modelers learn about the uses and constraints applicable to 3-D in films, television, and video games.

## CHARACTER PERFORMANCE FOR 2D

DGMD232 – 2 credits

This course is an in-depth studio arts class in the art of nuanced performance for the 2d drawn character animator. Course will emphasize the art of expressive drawn character animation. Students will work in traditional media (paper) and/or in a current Digital Animation Tool. Students will achieve demo reel ready clips of finessed character animation by semester's end.



## ADVANCED CHARACTER ANIMATION

DGMD325 — 2 credits

Bringing a character to life implies more than simply making an object move. Expression, gesture, appearance, and reaction/response are all determined by personality and psychology. This course examines the traditional skills 2-D animators have long used to create life-like characters, and reveals the computer-generated techniques that are available today. *Prerequisite: ANIM330 3D Animation I*

## IMMERSIVE DESIGN FUNDAMENTALS

DGMD 329 – 2 credits

This class aims to expand the student's foundational understanding of design in general and of Immersive Design and Environmental Storytelling in particular. An ability to generate viable immersive design outcomes will be honed by a systematic approach to experimentation and problem-solving. While it's not mandatory to enter, the course also prepares the student for participation into the Walt Disney Imagineering's yearly competition "Imaginations". (see [disneyimagination.com](http://disneyimagination.com)). Students will examine the changing landscape in themed entertainment in its multiple manifestations. Students in this class will be able to take an original concept to completion and through the process will be exposed and introduced to specific techniques and methods.

## SCULPTURE

DGMD329 – 2 credits

In this class, students who solely create digital imagery get their hands into clay. From this, they learn realistic form (of how light plays on the modeled surface). Students also learn how to decipher picture reference into three dimensional clay -- direction lines, proportion, negative space, etc. The aim of the class is to help students understand forms while sculpting in clay, so they may convey that experience toward purely digital creations.

## ANIMAL DRAWING

DGMD337 — 2 credits

Animal drawing exercises are practiced with the entertainment industry in mind. Anatomy, various species, and creature development will be explored. 5-6 field trips pm Sundays to the LA Zoo, Equestrian Center, the Aquarium, and other locations.

## TYPE AND DESIGN FUNDAMENTALS

DGMD340 — 2 credits

Students learn to use typography effectively as a design element and how to control the details of its use, both hallmarks of good designers. Design principles learned in the Foundation year are reviewed as knowledge and experience in this area is extended.

## ADVANCED CHARACTER DESIGN

DGMD345 - 2 credits

This class will build upon the character design basics Hong covers and take human character development to a final professional quality state. Figure drawing experience would be a prerequisite and taking Hong's class will help as well. This will be an advanced character class focusing on designing a cast of characters from start to finish. I will guide students through the process of collecting reference, nailing down a solid, interesting idea for each character and show them the video game industry design techniques I use every day in order to deliver high quality game-ready characters. My students will learn how to research and use reference effectively and develop well thought out characters. They will learn how to effectively paint in Photoshop, approach portraiture for characters, integrate photo reference and achieve a high level of detail and storytelling for each character. *Prerequisite: Character Concept Class.*

## CARTOON STORYBOARDING & BEYOND

DGMD348 – 2 credits

What makes a story interesting? In this class we will break down and explore all the elements used to tell an engaging story. From shots on the screen to the sentences the characters say - we will be using all that information to uncover the elements that make animation an enjoyable experience for all ages and how to practically put each aspect of storytelling and storyboarding into practice. The course explores how dialogue, executing shots, character arcs, camera moves and staging all work together to create the kinds of moments and evoke the emotions necessary to tell engaging and enjoyable animations. We will look at outlines from established cartoon shows and the process of turning an outline into a script, turning a script into traditional thumbnails and transferring those thumbnails into a digital first pass of the episode. This course will involve writing, traditional drawing and digital drawing and will go over technical information i.e.; getting comfortable with the program Storyboard Pro. Pitching in front of the class will be an important element to the course. Board artists are required to pitch their work to rooms of executives, producers and extended parts of the crew. Getting comfortable and confident with this element to Storyboarding is a fundamental aspect of being a great board artist. I will give examples and anecdotes of each and will implore students to ask any questions in order to demystify how cartoons are actually made and the role a storyboard artist plays in a production.

## STORYBOARDING AND PITCHING

DGMD348 – 2 credits

Creating storyboards for live action and animation for a pitch, whether to a team or a client.

## IMMERSIVE DESIGN, TECHNIQUES AND METHODS

DGMD 349 – 2 credits

This class builds and expands on the fundamentals acquired in the introductory course. An in-depth look at specific challenges inherent to Immersive Design, will expose the student to a wide range of proven techniques and histories. The student will be assigned two or more projects simultaneously in order further develop their capacity to problem solve in a systematic methodical fashion resembling real world Immersive Design situations.

## THE VISUAL LANGUAGE OF FILM, GAMES, AND DESIGN

DGMD354 — 2 credits

Who are your heroes? Who inspires you? To be a great designer and artist you have to know who came before and what they thought and did. From this and their own unique background, students will discover their voice and hopefully inspire the next generation. Learn how the great ones achieved their remarkable and lasting successes by studying their work and analyzing those films, animations, games, designs, and more.

## DIGITAL STILL PHOTOGRAPHY

DGMD361 — 2 credits

Photography assists students with improving their videography, digital compositions, and films. This course addresses the elements of good photography as applied to digital photography. Using both “prosumer” and professional cameras, students learn to use all the manual features of these new cameras to achieve a variety of looks and effects.

## SCULPTURE FOR DIGITAL ARTISTS

DGMD367 — 2 credits

Students work with clay to understand the 3D form as it applies to digital models, character design, and props. They create maquettes, hand-crafted 3D models that animators reference. Maquettes, along with model sheets, bring consistency to the production of an animated character when produced by different animators.

## ACTING FOR STORYTELLERS

DGMD373 — 2 credits

Pixar, ILM, Sony Imageworks, and many other large and small production houses use “Acting for Storytellers” classes to enhance their animating skills. In this course, students learn to portray movement and emotion in animated characters through the method of acting out scenes.

## BRIEF TO BROADCAST

DGMD380 – 2 credits

This is an all-encompassing graphic design and motion design-centric illustration course meant to challenge students with the real world assignments and timelines of a freelance/full-time motion designer’s career, be it designer, concept artist or animator. This course echoes the exact real-world timelines, expectations, deliverables and workflow of the commercial and entertainment industry in that the students will receive direct briefs from the instructor, who has received them from his clients in the past. Students will become familiar with the language of business in regards to their craft, as well as become versed at receiving an agency’s brief, deciding upon a path of execution based upon the presented script and client’s expectations, and then delivering final style frames in a diverse style range that adequately and successfully shows understanding of the overall assignment.

## HONORS CLASS

DGMD399 — 2 or 3 credits

For outstanding students who wish to explore their own projects in greater detail. This multidisciplinary class will see a wide range of projects and gain much from class critiques of their work as it progresses.

## SENIOR PROJECT I

DGMD404 — 3 credits

Students develop their own final projects. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles. *Prerequisite: Junior required core area of emphasis classes (ANIM330/331 or GAME330/331 or MOTN330/331)*

## SENIOR PROJECT II

DGMD405 — 3 credits

Students are given the time to work on their senior projects. Storytelling, storyboarding, and other issues are discussed in relationship to students' personal or group projects. Critiques are a vital part of this process and assist the students in understanding their own creative processes, as well as those of others. *Prerequisite: Junior required core area of emphasis classes (ANIM330/331 or GAME330/331 or MOTN330/331). Course Fee: \$150*

## BUSINESS SEMINAR I: CAREER PLANNING AND PERSONAL MANAGEMENT

DGMD410 — 2 credits

This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a freelance business. Students learn presentation techniques and practical business concepts, from accounting and personal finances to business communications and networking.

## BUSINESS SEMINAR II: CAREER PLANNING & PERSONAL MANAGEMENT

DGMD411 — 2 credits

Continuing from the first semester, students learn more about job availability. They practice interviewing techniques, write a professional résumé, and document and organize their work to create appropriate reels and portfolios, with the goal of packaging and presenting themselves to employers.

## ADVANCED CONCEPT DEVELOPMENT

DGMD450 — 2 credits

Develops the creative and problem solving skills needed to be an effective artist and designer. Regardless of their area of concentration, students learn techniques for overcoming creative block. Students learn the skills needed to either lead a team or participate as an effective member of a creative team. *Prerequisite: DGMD285 Junior Concept Development and Creativity*

## ADVANCED ELECTIVES

DGMD490 — 2 credits

Advanced electives that will help refine and extend the student's skill set and extend their expertise and experience in animation, games and entertainment, and motion design.

## INDEPENDENT STUDY

DGMD999 — 1-6 credits

Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

## GAME AND ENTERTAINMENT BASICS

GAME230 — 3 credits

The principles of game design and the history of game design will be introduced and explored through some very fun games students create so as to learn game development basics. *Prerequisite: DGMD204 Storytelling for Digital Artists I*

## CG FOR DIGITAL ARTISTS

GAME325 — 2 credits

Tools and principles to help students become an entertainment designer and artist.

## ADVANCED TOOLS AND TECHNIQUES I/II GAME330/331 — 3 credits/3 credits

Workshops and lessons to help students stand out in a field that is immensely competitive. *Prerequisite: GAME230 Game and Entertainment Basics*

## PRACTICUM IN GAMES AND ENTERTAINMENT I

GAME430 — 3 credits

Working with teachers as well as outside companies and artists who give one or more advanced assignments across the year, students will learn how to run projects from start to finish. *Prerequisite: GAME330/331 Advanced Tools and Techniques I/II*

## PRACTICUM IN GAMES AND ENTERTAINMENT II

GAME440 — 3 credits

Further advanced tools and techniques, with an emphasis on creating work that supports the storytelling and interactive aspects of games and entertainment. Concept artists, modelers, lighters, and so on, will have their own areas of study. *Prerequisite: GAME430 Practicum in Games and Entertainment I*

## ADVANCED GAME AND ENTERTAINMENT DESIGN ELECTIVE

GAME490 — 2 credits

As the industries are ever evolving, these electives help students refine and extend their skill set, while addressing current advancements in tools and techniques. Course topics vary each semester.

## MOTION DESIGN BASICS

MOTN230 — 3 credits

An introduction to basic design and motion design principles and techniques. *Prerequisite: DGMD204 Storytelling for Digital Artists I*

## DESIGN EXPLORATIONS

MOTN325 — 2 credits

Typography, color, shape, light, and more help make for effective motion design. Learn the fundamental principles of each of these and work on combining them to create effective motion design pieces.

## MOTION GRAPHICS I/II

MOTN330/331 — 3 credits/3 credits

These classes will balance further instruction in design principles with actual production of motion graphics pieces. *Prerequisites: MOTN230 Motion Design Basics*

## PRACTICUM IN MOTION DESIGN I

MOTN430 — 3 credits

Students pick a topic generated from outside companies and designers who give one or more assignments across the year. Learn how to run projects from start to finish. Fall Semester will consist of Problem definition, Responsibilities + Expectations, Research the opportunity, Research the creative space, Explore and Sketch, and Prototype. *Prerequisite: MOTN330/331 Motion Design I/II*

## PRACTICUM IN MOTION DESIGN II

MOTN440 — 3 credits

Continuing the work from Practicum I, spring semester will consist of Test, Select and Iterate, Plan, Produce, and Deliver the finished pieces. *Prerequisite: MOTN430 Practicum in Motion Design I*

## ADVANCED MOTION DESIGN ELECTIVE

MOTN490 — 2 credits

These are timely and ever evolving electives designed to extend the students' expertise and experience in creating and producing outstanding motion design pieces and campaigns. *Prerequisites: DGMD230 Motion Basics*

Note: each semester we will have new electives not listed here that deal with changes and opportunities in our industries, or help to extend our abilities as outstanding artists, designers, and storytellers.

Check with the department for the most current offerings.

## **ENVIRONMENTAL DESIGN**

### AREAS OF EMPHASIS

- ARCHITECTURE/LANDSCAPE/INTERIORS
- INTERIORS + FURNITURE

Architecture (buildings), landscape (spaces between buildings), and interiors (spaces within buildings) organize and shape the contexts for all our activities and relations. Students in this multidisciplinary major study in one of its two Areas of Emphasis. The Architecture/Landscape/Interiors Area of Emphasis addresses all three of these spatial design fields within a single, integrated curriculum. The Interiors + Furniture Area of Emphasis focuses on the full material development of interior spaces that include custom cabinetry and complementary furniture. At the core of both Areas of Emphasis are six comprehensive studio courses that address potentially real-world projects sited in Los Angeles and other cities. Support courses address the materials and methods of building, landscape, and interior construction; physical and digital communication skills and media; and the history and theories of spatial design. Each year, Environmental Design seniors design and build a full-scale spatial environment in their final semester.

### PROGRAM LEARNING OUTCOMES

Students in the Environmental Design department will:

- Produce three-dimensional spatial designs that address social, cultural, aesthetic, and utilitarian aspects of human occupation.
- Associate and apply design history and theory to develop and critically assess design solutions.
- Recognize and address human effects upon and sustainable use of the earth through designs for responsible architecture, landscapes, and interiors.
- Produce three-dimensional spatial designs that effectively and creatively incorporate fundamental structural considerations, structural systems and materials, and non- structural (finish) materials.
- Produce three-dimensional spatial designs that effectively and creatively incorporate principles of anthropometry, health, safety, and welfare.
- Create, analyze, and evaluate both physical and digital sketches, diagrams, orthographic drawings (plans, sections, elevations, paraline drawings), renderings, presentation boards, multi- page monographs, and three- dimensional models.
- Effectively compose and express ideas and information visually, verbally, and in writing.

**ENVIRONMENTAL DESIGN with an EMPHASIS in ARCHITECTURE/LANDSCAPE/INTERIORS**

Fall - Foundation		
COURSE		CR
Life Drawing I* or Creative Practices I**	FNDD180	3
	FNDD172	
Principles of Design	FNDD115	2
Drawing & Building Form	FNDD160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing I of II* or Creative Practices I or II **	FNDD180/182	3
	FNDD172/173	
Connections Through Color & Design	CAIL101	3
Drawing Studio Expanded Practices*** or Form & Space****	FNDD162	2
	FNDD161	
Elective	FNDD145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Studio I	ARLI250	4
Technologies + Ecologies I	ARLI260	3
Digital Media I	ARLI270	2
Digital Media II-A	ARLI271	2
History + Theory I	CRIT 205	3
Creative Action Lecture*	CAIL200	3
		<b>17</b>

Spring - Sophomore		
COURSE		CR
Studio II	ARLI252	4
Technologies + Ecologies II	ARLI261	3
Digital Media II-B	ARLI273	3
History + Theory II	CRIT206	3
LAS Sophomore Elective*	LIBS214	3
		<b>16</b>

Fall - Junior		
COURSE		CR
Studio III	ARLI352	4
Technologies + Ecologies III	ARLI360	3
Planning to Plan	ARLI363	2
Social Science*	SSCI210	3
Applied Trigonometry	MATH246	3
		<b>15</b>

Spring - Junior		
COURSE		CR
Studio IV	ARLI353	5
Creative Action Studio	CAIL300	2
History + Theory III	CRIT304	2
Natural Science*	NSCI307	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Studio V	ARLI454	5
Lighting Fundamentals	ARLI362	2
Fabrications S	ARLI475	2
History + Theory IV	CRIT405	2
Capstone	LIBS440	3
		<b>14</b>

Spring - Senior		
COURSE		CR
Studio VI	ARLI455	5
Design Development	ARLI464	2
Constructions	ARLI461	3
Presentation Techniques	ARLI465	2
History + Theory V	CRIT406	2
		<b>14</b>

## **ENVIRONMENTAL DESIGN with an EMPHASIS in INTERIORS + FURNITURE**

Fall - Foundation		
COURSE		CR
Life Drawing I* or Creative Practices I**	FNDT180	3
	FNDT172	
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing I of II* or Creative Practices I or II **	FNDT180/182	3
	FNDT172/173	
Connections Through Color & Design	CAIL101	3
Drawing Studio Expanded Practices*** or Form & Space****	FNDT162	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Studio I	ARLI250	4
Digital Media I	ARLI270	2
Digital Media II-A	ARLI271	2
History + Theory I	CRIT 205	3
Creative Action Lecture*	CAIL200	3
Applied Trigonometry	MATH246	3
		<b>17</b>

Spring - Sophomore		
COURSE		CR
Technologies + Ecologies II-A	ARLI261	3
Technologies + Ecologies II-B	ARLI262	3
Digital Media II-B	ARLI273	3
History + Theory II	CRIT206	3
LAS Sophomore Elective*	LIBS214	3
		<b>15</b>

Fall - Junior		
COURSE		CR
Studio III	ARLI352	4
Technologies + Ecologies III	ARLI360	3
Planning to Plan	ARLI363	2
Fabrications S	ARLI475	2
Social Science	SSCI210*	3
		<b>14</b>

Spring - Junior		
COURSE		CR
Studio IV	ARLI353	5
Interiors + Furniture Studio I	ENVI350	4
Creative Action Studio	CAIL300	2
History + Theory III	CRIG304	2
LAS Upper Division Elective*	LIBS314	3
		<b>16</b>

Fall - Senior		
COURSE		CR
Studio V	ARLI454	5
Lighting Fundamentals	ARLI362	2
History + Theory IV	CRIT405	2
Natural Science	NSCI307	3
Capstone	LIBS440	3
		<b>15</b>

Spring - Senior		
COURSE		CR
Interiors + Furniture Studio II	ENVI450	5
Interior Development	ARLI460	2
Constructions	ARLI461	3
Presentation Techniques	ARLI465	2
History + Theory V	CRIT406	2
		<b>14</b>



## STUDIO I: SCALE, STRUCTURE, AND SPACE

ARLI250 — 4 credits

Formal design strategies, three-dimensional modeling in varied physical media, and the graphic tools and language of spatial design are introduced and practiced. Field conditions, movement, and events are emphasized through projects progressing from abstract compositions to a minimal program of inhabitation. *Co-requisite: ARLI271 Digital Media II-A*

## STUDIO II: LANDSCAPE

ARLI252 — 4 credits

Design theory, process, and landscape technologies are applied to the problem of public parks and/or gardens. *Prerequisites: ARLI250 Studio I, ARLI260 Technologies + Ecologies I, ARLI270 Digital Media I. Co-requisite: ARLI273 Digital Media II-B*

## TECHNOLOGIES + ECOLOGIES I: LANDSCAPE TECHNOLOGY AND ECOLOGY

ARLI260 — 3 credits

The materiality, shaping, and construction of landscape is studied through natural processes, grading, site engineering and construction, planting, and water management.

## TECHNOLOGIES + ECOLOGIES II-A: INTERIOR TECHNOLOGY

ARLI261 — 3 credits

Sources, materials, methods, detailing, fabrication, and documentation of “nonstructural” building components— building finishes, architectural woodwork and cabinetry, interior finishes, and FF&E—are studied through lectures, readings, field trips, and projects. *Prerequisite: ARLI250 Studio I*

## TECHNOLOGIES + ECOLOGIES II-A: INTERIOR TECHNOLOGY

ARLI262 - 3 credits

The materials and methods of fabrication, detailing, joinery and mechanical connections of architectural casework and furniture are introduced and practiced through lectures, field trips and projects. *Prerequisite: ARLI 250 Studio I*

## DIGITAL MEDIA I: COMMUNICATING INFORMATION

ARLI270 — 2 credits

Software programs incorporating type, color, line, and image manipulation are introduced and practiced through digitally generated two-dimensional compositions. Methods of technique, composition, perception, and critical evaluation are introduced and practiced.

## DIGITAL MEDIA II-A: DIGITAL TRANSLATIONS

ARLI271 — 2 credits

Computer-aided drafting (CAD) is introduced and practiced through the production of presentation quality drawings of Studio I projects. *Co-requisite: ARLI250 Studio I*

## DIGITAL MEDIA II-B: DIGITAL MODELING, RENDERING, AND FABRICATION

ARLI273 — 3 credits

Digital modeling, rendering, and fabrication techniques are introduced and practiced. *Prerequisite: ARLI271 Digital Media II-A. Co-requisite: ARLI252 Studio II*

## STUDIO III: INTERIORS

ARLI352 — 4 credits

Design theory, process, and interior technologies are applied to projects that address nonresidential interiors, such as restaurants, stores, spas, exhibits, entertainment and meeting venues, etc. *Prerequisites: ARLI250 Studio I, ARLI261 Technologies + Ecologies II-A, ARLI270 Digital Media I, ARLI273 Digital Media II-B*

## STUDIO IV: INTERIOR ARCHITECTURE

ARLI353 — 5 credits

Design theory, process, building, and interior technologies are applied to the problem of a residential program sited within an existing building. *Prerequisites: ARLI352 Studio III, ARLI360 Technologies + Ecologies III*

## TECHNOLOGIES + ECOLOGIES III: ARCHITECTURE TECHNOLOGY

ARLI360 — 3 credits

The materials and methods of building construction are studied. Basic structural principles are presented through an introduction to forces and

resultants in beams and columns. *Prerequisite: ARLI250 Studio I, ARLI271 Digital Media II-A*

#### LIGHTING FUNDAMENTALS

ARLI362 — 2 credits

The basic design and technical requirements of lighting systems are introduced with an emphasis on commercial and entertainment applications. *Prerequisite: ARLI250 Studio I, or equivalent.*

#### PLANNING TO PLAN

ARLI363 — 2 credits

Space planning conventions, with an emphasis on access and circulation, are introduced, practiced, and modified. Resultant effects on use and lifestyle are discussed through precedents as well as the students' projects. *Prerequisite: ARLI 250 Studio I or equivalent*

#### LIGHT, HEALTH AND GLOBAL RESPONSIBILITY

ARLI 364—2 credits

The use and effects of constructed lighting conditions and daylighting upon the planet and human activities, visual perception, and health are introduced, researched, and analyzed through projects. *Prerequisite: ARLI250 Studio I, or equivalent*

#### STUDIO V: ARCHITECTURE

ARLI454 — 5 credits

Design theory, process, and building technologies are applied to the problem of a building within an urban context. *Prerequisite: ARLI353 Studio IV*

#### STUDIO VI: ARCHITECTURE AND LANDSCAPE

ARLI455 — 5 credits

Design theory, process, architecture, and landscape technologies are applied to the problem of a building, or buildings, integrated with landscape. *Prerequisite: ARLI454 Studio V, ARLI 260 Technologies + Ecologies I*

#### TOPICS WORKSHOP

ARLI458 — 1 credit

A focused subject of student interest and/or need is introduced and practiced. *Prerequisites vary as noted per offering. This course may be repeated for credit.*

#### TOPICS STUDIO

ARLI459 — 2 credits

Design theory, process, and appropriate technologies are introduced and applied to a focused spatial design project. The topic varies per offering and is determined on the basis of faculty and student interest. *Prerequisites vary as noted per offering. This course may be repeated for credit*

#### INTERIOR DEVELOPMENT

ARLI460 — 2 credits

An interior space, including all finishes, lighting, furniture and integrated custom components, is designed, developed, and represented in orthographic drawings and rendered views. *Prerequisite: ARLI352 Studio III*

#### CONSTRUCTIONS

ARLI 461 — 3 credits

An interior or exterior environment is designed, documented, and constructed. *Prerequisite: ARLI454 Studio V. Co-requisite: ARLI465 Presentation Techniques*

#### CONSTRUCTION/INSTALLATION

ARLI463—1 credit

Students participate in the collaborative construction and/or installation of an interior or exterior environment. No homework. Three contact hours per credit as scheduled by the Instructor. *No prerequisite, open to students in any department. This course may be repeated for credit.*

#### DESIGN DEVELOPMENT

ARLI464 — 2 credits

Interior, landscape, or architectural components of a prior or current studio project are designed, developed, and represented in orthographic drawings and rendered views. *Prerequisite: ARLI352 Studio III*

## PRESENTATION TECHNIQUES

ARLI465 — 2 credits

Comprehensive presentations of selected studio projects are designed and produced for display and/or public presentation. *Co-requisite: ARLI461 Constructions*

## INTERNSHIP

ARLI466/467 — 2 to 3 credits

Students work under supervision of existing staff of a professional design firm (Employer). Work includes the observation and/or practice of professional activities, excluding clerical, as documented by the Employer. *The duration of work must equal and may not exceed 45 hours per enrolled credit, per semester. This course may be repeated for credit.*

## LIGHTING INTERNSHIP

ARLI469 — 2 credits

Students work under supervision of existing staff of a professional lighting firm (Employer). Work includes the observation and/or practice of professional activities, excluding clerical, as supervised and documented by the Employer. The duration of work must equal and may not exceed 45 hours per enrolled credit, per semester. This course may be repeated for credit. *Prerequisites: ARLI471 Advanced Lighting Design and enrollment in the Certificate in Lighting Design through Otis Extension.*

## ADVANCED LIGHTING DESIGN

ARLI471 — 2 credits

Design theory, process, and lighting technologies are applied to lighting design problems. AGI32 or another software for lighting calculations and visualization is introduced and practiced. *Prerequisite: ARLI362 Lighting Fundamentals*

## LUMINAIRE AND CONTROL TECHNOLOGIES

ARLI472 — 2 credits

The technology of luminaire and control systems is introduced, analyzed, and applied in project-based exercises. Topics include solid-state systems, dimming controls, and the management of natural light/energy. *Prerequisite: ARLI 362 Lighting Fundamentals*

## LIGHTING WORKSHOP

ARLI474 — 2 credits

Design theory, process, and lighting technologies are applied to the documentation and execution of a full-scale lighting installation. *Prerequisite: ARLI471 Advanced Lighting Design*

## FABRICATION S

ARLI475 — 2 credits

Methods of wood joinery and detailing are introduced and practiced through the design, documentation and fabrication of a container for the housing and display of small objects. *Prerequisite: ARLI 250 Studio I and ARLI 271 Digital Media II-A, or equivalents*

## FABRICATIONS M

ARLI476 — 2 credits

Methods of metal fabrication and detailing are introduced and practiced through the design, documentation and fabrication of a surface for work, play and/or the display of objects. *Prerequisite: ARLI250 Studio I and ARLI 271 Digital Media II-A, or equivalents*

## FABRICATIONS L

ARLI477 — 2 credits

Surfaces for the support and/or display of the body are designed, documented, and fabricated in wood, metal, and/or other materials. *Prerequisite: ARLI475 Fabrications S or ARLI476 Fabrications M*

## FABRICATIONS XL

ARLI478 — 2 credits

Site-specific and programmed body-scale systems are designed and documented. *Prerequisite: ARLI477 Fabrications L*

## PORTFOLIO DEVELOPMENT

ARLI490 — 2 credits

Students are directed in the formatting and development of a professional portfolio with an emphasis on digital and photographic techniques for

documenting both two- and three- dimensional work. This course may be repeated for credit

#### INTERIORS + FURNITURE STUDIO 1: RESIDENTIAL

ENVI350 - 4 credits

Design theory, process, interior and furniture technologies are applied to the design, development, detailing and documentation of the spaces, surfaces, architectural casework and custom complementary furniture of a residential interior environment. Components of this environment may be fabricated at full- scale. *Prerequisites: ARLI262 Technologies + Ecologies 2B (or co-requisite) and ARLI 352 Studio 3*

#### INTERIORS + FURNITURE STUDIO 2: NON-RESIDENTIAL

ENVI450- 5 credits

Design theory, process, interior and furniture technologies are applied to the design, development, detailing and documentation of the spaces, surfaces, architectural casework, custom complementary furniture and lighting of a non-residential interior environment. Components of this environment may be fabricated at full-scale. *Prerequisites: ENVI350 Interiors + Furniture Studio 1 and ARLI 362 Lighting Fundamentals*

## **FASHION DESIGN**

Innovation in fashion design results from a rigorous process of developing and editing ideas that address specific design challenges. Students in our program work alongside expert, professional faculty and guest mentors, who are current and visible designers, to become educated and practiced in all aspects of the design process. Throughout their experience, students produce original designs and develop collections for their portfolio. In their Junior and Senior years, students have the opportunity to work in teams to create unique designs under the guidance of mentors, emulating professional designers and following the industry's seasonal schedule. Recent mentors for the Junior and Senior class have included NIKE, Patagonia, Rhude, Adidas, AG Jeans, ALC, Bally, Jason Wu, Jonathan Simkhai, Ralph Lauren, Universal Studios, Urban Outfitters, and Vince. Junior and Senior designs are featured at the annual Fashion Show.

The Fashion program will periodically team up with industry partners like award-winning Costume Designers akin to Ruth Carter, Trish Summerville and celebrity stylists such as B.Akerlund, to produce original designs and dynamic collections. Whenever possible, depending on mentors' availability, Juniors and Seniors will have a chance to work on targeted projects inspired by historical and cultural influences.

## **PROGRAM LEARNING OUTCOMES**

At the completion of the program, students in the Fashion Design Department will be able to:

- Adapt their artistic abilities to support their future design careers.
- Develop a systematic, critical approach to problem solving at all levels of the design process.
- Articulate design ideas verbally, visually, and digitally.
- Assess, propose, and apply various techniques related to drafting, draping, and constructing of garments.
- Relate the design process to the appropriate manufacturing process.
- Demonstrate professionalism by managing time to meet deadlines with quality work and effectively collaborating in teams.
- Research and relate fashion design to a broader socio economic, historical, and environmental context.

## FASHION DESIGN

Fall - Foundation		
COURSE		CR
Life Drawing I* or Creative Practices I**	FNDT180	3
	FNDT172	
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing I of II* or Creative Practices I or II **	FNDT180/182	3
	FNDT172/173	
Connections Through Color & Design	CAIL101	3
Drawing Studio Expanded Practices*** or Form & Space****	FNDT162	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Sophomore Studio I	FSHD202	4
Fashion Illustration	FSHD210	3
Digital Design I	FSHD226	2
History of Costume	AHCS372	3
Textile Science I	NSCI311	2
Creative Action Lecture*	CAIL200	3
		<b>17</b>

Spring - Sophomore		
COURSE		CR
Sophomore Studio II	FSHD203	4
Fashion Illustration/Intro to Design	FSHD212	3
Digital Design II	FSHD323	2
Textile Science II	NSCI312	2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		<b>17</b>

Fall - Junior		
COURSE		CR
Junior Studio I	FSHD300	5
Digital Design III	FSHD325	1
Fashion Design & Illustration I	FSHD353	5
Creative Action Studio*	CAIL300	2
Math Elective*	MATH136	3
		<b>16</b>

Spring - Junior		
COURSE		CR
Junior Studio II	FSHD301	5
Digital Design IV	FSHD425	1
Fashion Design & Illustration II **	FSHD363	3
Studio Elective*		2
Social Science*	SSCI210	3
		<b>14</b>

Fall - Senior		
COURSE		CR
Senior Studio I	FSHD400	6
Fashion Design & Illustration III	FSHD462	4
Business of Fashion	LIBS405	2
Capstone *	LIBS440	3
		<b>15</b>

Spring - Senior		
COURSE		CR
Senior Studio II	FSHD401	6
Portfolio Development	FSHD476	3
LAS Upper Division Elective	LIBS314	3
		<b>12</b>

## SOPHOMORE STUDIO I

FSHD202 — 4 credits

Your journey into the fashion studio starts here! This on campus course introduces you to processes used in garment construction including draping, patternmaking and sewing. Beginning with these basic principles you will learn industry techniques to construct muslin garments, sewing samples, and paper patterns using industrial equipment. By the end of this course, you will have created several garment samples, patterns, and a sewing notebook to use for future courses. *Lab fee: \$100*

## SOPHOMORE STUDIO II

FSHD203 — 4 credits

Diving deeper into techniques used for garment construction, this in-class course builds on the foundational knowledge of draping, pattern making and sewing acquired in Sophomore Studio I. You will construct and pattern increasingly complex garments using industry procedures and equipment. You will be challenged to interpret 3-dimensional design ideas through the creation of garments using fabrics that accurately reflect your sketches. During this course, you will create two garments of your own design, several mini and full-size sample garments, patterns, and complete a sewing notebook to use as a reference for your career as a designer. *Prerequisite: FSHD202 Sophomore Studio I; Co-requisite: FSHD212 Fashion Illustration/Introduction to Design Lab Fee: \$100*

## FASHION ILLUSTRATION

FSHD210 — 3 credits

Fashion Illustration is the language with which designers can quickly express their ideas in a 2-dimensional format. This online course introduces you to illustration techniques fashion designers use to show their thought process. You will learn to sketch diverse fashion figures, draw clothes on the figure, as well as rendering techniques to communicate a variety of textiles. You will be challenged to explore illustration styles and media to convey your unique design perspective. You will develop an understanding of garment construction through flat technical drawings. Throughout the course you will have completed multiple illustration projects that highlight specific fabrications and markets. Your semester will culminate in a resort-wear collection that will demonstrate your knowledge of fashion figures, rendering techniques, composition/layout, and technical flats.

## FASHION ILLUSTRATION/INTRODUCTION TO DESIGN

FSHD212 — 3 credits

Fashion illustration is the mode by which design ideas are accurately communicated in a 2-dimensional format, a critical skill for professional fashion designers. This blended course introduces you to the design process, and what it means to follow a design direction. You will implement your drawing skills obtained in previous course work to create fashion croquis (quick sketches) that express your design concepts. You will continue to explore illustration techniques with emphasis on more advanced renderings and flats, while integrating your experience from Sophomore Studio I by creating sewing samples to support your 2-dimensional designs. During this course, you will complete two projects that will expand your understanding of fabric/color stories, research, and proficient execution of your designs in a 2-dimensional format. Your semester will culminate with an athletic inspired collection that will prepare you for your first Mentor Projects at junior level. *Prerequisite: FSHD210 Fashion Illustration, FSHD202 Sophomore Studio I.*

## DIGITAL DESIGN I

FSHD226 — 2 credits

Proficiency in using Adobe Illustrator to draw flats/CADs is a requirement for anyone working in the fashion industry. In this online course, beginners will learn the tools and techniques needed to draw industry standard flats quickly and efficiently including digital terminology, professional workflow and presentations. Throughout this course you will develop a "Start File" filled with custom brushes, symbols, templates, and graphic styles, while learning to illustrate a range of different garment types including shirts, blazers, jackets, skirts, and pants, that you can build on in your professional career.

## JUNIOR STUDIO I

FSHD300 — 5 credits

The knowledge of construction is crucial for becoming a successful fashion designer. This in-class course focuses on everything related to the moderately priced market. You will construct different types of garments through instructional videos and step by step pictorial manuals. Along the process, you will also learn how to create treatment samples for your Mentor Projects. Woven pants, a Bomber jacket and bike short made of stretch Lycra fabric are a few projects you will develop. Ultimately, you will complete a bustier in cotton twill by draping, pattern making, fitting and sewing, using intermediate-level industry methods. This project parallels the production process used in the fashion industry. *Prerequisite: FSHD203 Sophomore Studio II; Co-requisite: FSHD353 Fashion Design Illustration I. Lab Fee: \$110*

## JUNIOR STUDIO II

FSHD301 — 5 credits



Transform your own designs from 2-Dimensional drawing to real life garment. This in-class course allows you to apply the skills and knowledge you've acquired while continuing to explore more advanced draping and pattern-making techniques. You will approach your Mentor Project by following the same methods used in the fashion industry, developing a work calendar, incorporating your treatment samples made in Junior Studio I towards your selected design. With the Mentor Project as the main focus of this course, there are opportunities for advanced draping exercises as well as exploring sustainable practices within the fashion industry. *Prerequisite: FSHD300 Junior Studio I, FSHD353 Fashion Design and Illustration I, Lab Fee: \$110*

#### DIGITAL DESIGN II

FSHD323 — 2 credits

Take your fashion illustrations to the next level using Adobe Photoshop and a drawing tablet. In this online course you will learn how to render, make quick and easy color changes, and digitally drape fabric prints onto your fashion illustrations. Using tools like brushes and filters you will develop fashion graphics and basic textile print designs to use in your work while learning digital terminology and professional practices. Mastering these tools will help you generate engaging mood-boards and professional fashion design presentations. *Prerequisite: FSHD226 Digital Design I or equivalent*

#### DIGITAL DESIGN III

FSDH325 — 1 credit

Improve your Illustrator and Photoshop skills even further in this online course. Learn advanced skills and techniques for quickly illustrating and editing projects necessary for an exciting fast-paced fashion industry. Working in conjunction with Design you will focus on specific skills required to create your first Mentor Project including techniques for developing, applying, and recoloring original textile print designs and custom graphics. You will also learn to add sophisticated details and flourish to your flats using advanced illustrator techniques and along the way you will be polishing your layout and presentation skills. *Prerequisite: FSHD323 Digital Design II*

#### FASHION DESIGN AND ILLUSTRATION I

FSHD353 - 5 credits

Clothing centered around streetwear, athletic or performance categories is accessible to every consumer of that division thanks to their moderate price-level. This blended course, taught both on-campus and remotely, introduces you to your first Mentor project with focus on the Junior market. Using fashion forecast resources, this course enables you to create innovative fabric stories, croquis sketches, efficient garment construction and fashion illustrations. You will have the opportunity to work with renowned industry designers, with possibility for a sustainability project. By the end of the course, you will produce a collection of 12 illustrations, fabric stories with surface treatments and industry level flat sketches to present to your Mentor during sketch selection. You will produce your top design selected by the Mentor in Junior Studio II class. *Prerequisite: FSHD212 Fashion Illustration/Introduction to Design*

#### FASHION DESIGN AND ILLUSTRATION II

FSHD363 - 3 credits

Self-expression and a focus on your individual design aesthetic is a key element to becoming a good fashion designer. Through this blended class, part on-campus and part remote, you will develop your own design concepts for a series of design competitions focused on the contemporary market. This opportunity allows you to compete in the world with other designers and enables you to gain both exposure and scholarship funds. There will be opportunity for a sustainable project if you so desire. By the end of this course, you will have designed two collections for a contemporary market, a sketch book, fabric stories with treatments and designer level flat sketches aimed at preparing you for an internship in the fashion industry. *Prerequisite: FSHD353 Fashion Design and Illustration I*

#### SENIOR STUDIO I

FSHD400 — 6 credits

The global Luxury Fashion Market is growing at an unprecedented rate. This in-class course introduces you to construction techniques used by high-end fashion houses. You will learn about bespoke tailoring techniques needed to construct a classic tailored jacket. In preparation for your Senior Mentor Project, your instructors will guide you to drape, draft a pattern and sew a finished garment. Through these projects you will come to understand the handling and constructing of couture fabrics and be challenged to experiment with sophisticated hand-sewing techniques. By the end of the course, you will create a classic tailored jacket and a Mentor-guided higher priced designer garment of your own design. *Prerequisite: FSHD301 Junior Studio II; Co-requisite: FSHD462 Fashion Design and Illustration III, Lab Fee: \$150*

#### SENIOR STUDIO II

FSHD401 — 6 credits

Turning your 2-Dimensional design into a high-end luxury garment entails sophisticated and precise construction methods. This in-class course further engages you in the 3-D interpretation and completion of your original designs developed for Mentor Projects. You will perform advanced

applications of draping, pattern drafting, classic tailoring, and couture sewing techniques for a luxury label that could include an eveningwear project. You will develop and abide by strict timelines, be proactive and offer suggestions during professional fittings. By the end of the course, you will complete an original designer-level creation, encouraged to work independently and innovatively within the context of a professional working environment. *Prerequisite: FSHD400 Senior Studio I, FSHD462 Fashion Design and Illustration III. Lab Fee: \$150*

#### DIGITAL DESIGN IV

FSHD425 — 1 credit

A Technical Pack is a blueprint used in the fashion industry to communicate creative ideas to a factory or clothing “maker”. This skill set is required by clothing manufacturers when young designers enter the work force. In this online course, you will walk through the process of developing an industry standard tech pack for two different garments. You will draw technical flats with all the construction details, develop spec sheets, pattern cards, bill of materials, and branding. Upon completion of the class, you will have generated 2 Tech Packs for your Senior Portfolio. *Prerequisite: FSHD325 Digital Design III*

#### FASHION DESIGN AND ILLUSTRATION III

FSHD462 — 4 credits

Senior students design apparel alongside professional designers representing the designer/contemporary market. Working within Mentors following the fashion industry’s seasonal schedule, students design contemporary clothes and a potential costume project in finer/couture fabrics and finishing techniques. Illustration emphasizes complex sketches to capture a look appropriate to the project. Students will develop technical flats using traditional and digital methods. This blended course will culminate in a high-end menswear, or womenswear collection of 12 designs, including technical flats and fabric boards with complex fabric treatments. *Prerequisite: FSHD363 Fashion Design and Illustration II, Co-requisite: FSHD400 Senior Studio I*

#### PORTFOLIO DEVELOPMENT

FSHD476 — 3 credits

The Fashion Portfolio is the apparatus used to showcase the skills you’ve acquired as a designer to prospective employers. Students develop professional Portfolios, targeting a specific market in the fashion industry, and produce four collections to that end, each including a concept board, color story, fabric and treatment developments, illustrations, and technical flats. A Tech Pack developed in Digital Design IV is included. This blended course concludes with a Senior Exhibit Portfolio Review where industry representatives and recruiters provide insightful critique of the portfolios and potential job offers. Optional Costume Portfolio. *Prerequisites: FSHD462 Fashion Design and Illustration III or FSHD463 Fashion Design and Illustration III, Digital Design IV*

#### BUSINESS OF FASHION

FSHD472 — 2 credits

Assuming a position in the Fashion industry requires business knowledge necessary for merchandising, product development, marketing, creative presentations and sales. Through lectures by industry professionals, this online class provides an overview of the apparel manufacturing process outside the realm of the design room, and the marketing partnership of wholesale manufacturers and retailers. The semester begins with professional practice protocols and job search strategies in preparation for a successful entry into the workplace.

#### INDEPENDENT STUDY

FSHD999 — 1-6 credits

Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

### **ELECTIVES**

Course Descriptions for Electives: Please note that studio elective offerings may change.

#### DIGITAL PORTFOLIO

FSHD426 - 1 credit

Digital Portfolio will help you pull your portfolio together in a clean, professional, dynamic, and efficient manner. In this class you will follow the lead from the course “Portfolio Development”. Design goals and direction will be laid out by “PD”. However, in “Digital Portfolio” we take that direction, and we digitize it. All your work will be moved into the computer where we will create beautifully laid-out and designed presentations. Your instructor will work one on one with you to help you make a Book that reflects your taste and understanding of your desire to be a Fashion Designer. In addition to making a Portfolio, we will also take your work and make a Portfolio Website that will allow professionals in

the industry to view your work anywhere in the world. When this course is complete, not only will you have an amazing Portfolio, but you will also have expanded your knowledge of working within a digital environment. *Prerequisite: FSHD425 Digital Design IV; Co-requisite: FSHD476 Portfolio Development*

### **Special Topics (ST) in Fashion:**

#### **FSHD390 - 2 CREDITS**

These studio-based courses will explore cross-disciplinary special topics or broader topics in fashion. Course titles and descriptions will vary based upon topic to be determined on the basis of faculty and student interest. The department will provide a listing of course offerings each semester.

*Prerequisite:* Students must have completed their sophomore year courses;

#### **ST: DEVELOPING A BRAND**

Whether you're a business leader, marketing professional, or entrepreneur, branding is woven throughout every aspect of our lives. In today's global market, a brand's look, story, and positioning are essential to its success. This course will introduce you to the power of branding. Through coursework and lectures from the initial concept brainstorm to competitive research, to buyer personas, you will learn to refine and shape your concept. By the end of this course, you will create a brand book that outlines your brand identity, including your mission, brand story, brand logo, typography, and brand voice – a roadmap to a viable and profitable brand.

#### **ST: COLLECTION MERCHANDISING & DEVELOPMENT**

Fashion merchandisers stay acutely aware of past and present fashion trends to project what consumers will want in the future. Proper merchandising, assortment planning strives to make the product available, at the right time, in the right place, in the right quantities and at the right price. Students will learn and acquire the skills to develop and merchandise a cohesive collection through conceptual research, collecting and organizing ideas and developing a sketchbook. Students will also learn and acquire skills to present and communicate their ideas effectively to their audience. Public speaking and communicating effectively about their work, are essential for entering the fashion industry.

#### **ST: FASHION X DIGITAL ELECTIVE - FASHIONING THE FANTASTIC**

As the intersection of technology and fashion continues to evolve, the opportunity for collaboration between Fashion and Digital designers is more apparent than ever. In order to explore this intersection, students will develop digital-only fashion runway collections inspired by a game franchise, or brand. The collaboration will showcase the most amazing environments that will serve as the backdrop for fantastical collections. Students will integrate a fashion/digital perspective to widen the demographic of the gaming community in a fashion fantasy world.

#### **ST: FASHION X PRODUCT ELECTIVE**

An advanced concept research and development (R&D) studio collaboration between Fashion and Product Design to create meaningful, inspiring new forms and materials that deliver visionary hybrid outcomes. This unique course has been designed to integrate Fashion and Product Design in a collaborative studio environment driving creativity, innovation and design. Students will be introduced to a fusion of 2D, 3D and fabrication skills using various materials, technologies, and processes as a means to articulate and express ideas.

#### **ST: CLO 3D**

Watch your designs come to life in a virtual 3D environment before ever cutting the fabric. Using industry standard software CLO3D, students will learn to take their designs from 2D to 3D allowing them to instantly modify and view colors, patterns, fit, and fabrication. Throughout this course students will learn the techniques and tools needed to confidently navigate the CLO workspace. Using basic knowledge of pattern-making you will create digital patterns that can be printed for physical samples or virtually stitched together in a 3D environment. This will open a whole new world of opportunities for designers to explore fabrication, drape, and fit in a virtual environment. *Required CLO software subscription: \$25/month, Prerequisites: Sophomore Studio I & II, Fashion Illustration I, Fashion Illustration/Intro to Design, Digital Design I & II*

### **LABS**

The following lab classes may be required if a student's work does not meet the standards set by the department:

- **STUDIO LABORATORY**

This non-credit period is open to all students who need additional help in draping, pattern drafting, tailoring, or sewing.

- **ILLUSTRATION LABORATORY**

This non-credit period is open to all students who need additional help in drawing and rendering.

- **DESIGN LABORATORY**

This non-credit period is open to all students who need additional help in design

## **FINE ARTS**

### AREAS OF EMPHASIS

- PAINTING
- PHOTOGRAPHY
- SCULPTURE/NEW GENRES

Contemporary artists use their talent, imagination, and skill to create works of art that add beauty and richness to the world. They produce work for a vast global network of museums, commercial art galleries, publicly funded arts organizations, and artist-run spaces. Taught by a faculty of active professional artists, students in Fine Arts delve into each of the core disciplines—Painting, Sculpture/New Genres, and Photography—before selecting an area of emphasis.

### PROGRAM LEARNING OUTCOMES

Students in the Fine Arts Department will:

- Formulate questions and ideas clearly and precisely based on relevant information and research and to come to well-reasoned conclusions and solutions. Students will develop the ability to think open-mindedly with the ability to consider alternative systems of thought that challenge received notions and social cultural bias.
- Effectively express abstract concepts in concrete form.
- Skillfully create artistic form using techniques and methods appropriate to the intended result.
- Consider the role of art making in the larger social context.
- Understand that the meaning of a work of art is conditioned by the manner in which it is exhibited or otherwise presented and distributed. They will have the ability to consider methods of presentation and distribution in innovative ways that respond to, and potentially influence, existing conditions in the field.
- Have an awareness of current professional standards in their chosen media and in the larger field of contemporary art as well as the ability to effectively meet those standards.

Notes for Degree Requirements on the Next Pages

*\*These courses may be taken in either the fall or spring semester. Courses in gray are described in Liberal Arts and Sciences.*

## FINE ARTS WITH AN EMPHASIS IN PAINTING

Fall - Foundation		
COURSE		CR
Life Drawing I* or Creative Practices I**	FNDT180	3
	FNDT172	
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing I of II* or Creative Practices I or II **	FNDT180/182	3
	FNDT172/173	
Connections Through Color & Design	CAIL101	3
Drawing Studio Expanded Practices*** or Form & Space****	FNDT162	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Painting I	PNTG204	3
Sculpture/New Genres I or Photography I	SCNG204	3
	PHOT204	
Sophomore Seminar I	FINA200	2
Digital Media	FINA216	2
Contemporary Art Survey	AHCS226	3
Creative Action Lecture*	CAIL200	3
		<b>16</b>

Spring - Sophomore		
COURSE		CR
Painting II	PNTG214	3
Sophomore Seminar II	FINA201	2
Studio Elective		3
Studio Elective		2
Art History Elective	AHCS310	3
LAS Sophomore Elective*	LIBS214	3
		<b>16</b>

Fall - Junior		
COURSE		CR
Painting III	PNTG314	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Studio Elective		2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science *	NSCI307	3
		<b>17</b>

Spring - Junior		
COURSE		CR
Studio IV	FINA353	3
Studio Elective		2
Studio Elective		2
Studio Elective		2
Math Elective*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Senior Studio I	FINA470	5
Studio Elective		3
Studio Elective		2
Capstone/Senior Thesis	LIBS440	3
		<b>13</b>

Spring - Senior		
COURSE		CR
Senior Studio II	FIN471	5
Professional Practices	FINA455	2
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		<b>14</b>

## FINE ARTS WITH AN EMPHASIS IN PHOTOGRAPHY

Fall - Foundation		
COURSE		CR
Life Drawing I* or Creative Practices I**	FNDT180	3
	FNDT172	
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing I of II* or Creative Practices I or II **	FNDT180/182	3
	FNDT172/173	
Connections Through Color & Design	CAIL101	3
Drawing Studio Expanded Practices*** or Form & Space****	FNDT162	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Photography I	PHOT204	3
Painting or Sculpture/New Genres I	PNTG204	3
	SCNG204	
Sophomore Seminar I	FINA200	2
Digital Media	FINA216	2
Contemporary Art Survey	AHCS226	3
Creative Action Lecture*	CAIL200	3
		<b>16</b>

Spring - Sophomore		
COURSE		CR
Photography II	PHOT214	3
Lighting Studio I	PHOT230	3
Sophomore Seminar II	FINA201	2
Studio Elective		2
History of Photography	AHCS321	3
LAS Sophomore Elective*	LIBS214	3
		<b>16</b>

Fall - Junior		
COURSE		CR
Photography III	PHOT314	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Studio Elective		2
Studio Elective		2
Social Science*	SSCI210	3
LAS Upper Division Elective	LIBS314	3
		<b>17</b>

Spring - Junior		
COURSE		CR
Studio IV	FINA353	3
Studio Elective		2
Studio Elective		2
Studio Elective		2
Math Elective*	MATH136	3
Natural Science*	NSCI307	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Senior Studio I	FINA470	5
Studio Elective		3
Studio Elective		2
Capstone/Senior Thesis	LIBS440	3
		<b>13</b>

Spring - Senior		
COURSE		CR
Senior Studio II	FINA471	5
Professional Practices	FINA455	2
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		<b>14</b>

## FINE ARTS with an EMPHASIS IN SCULPTURE/NEW GENRES

Fall - Foundation		
COURSE		CR
Life Drawing I* or Creative Practices I**	FNDD180	3
	FNDD172	
Principles of Design	FNDD115	2
Drawing & Building Form	FNDD160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing I of II* or Creative Practices I or II **	FNDD180/182	3
	FNDD172/173	
Connections Through Color & Design	CAIL101	3
Drawing Studio Expanded Practices*** or Form & Space****	FNDD162	2
	FNDD161	
Elective	FNDD145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Sculpture New Genres I	SCNG204	3
Painting or Photography I	PNTG204	3
	PHOT204	
Sophomore Seminar I	FINA200	2
Digital Media	FINA216	2
Contemporary Art Survey	AHCS226	3
Creative Action Lecture*	CAIL200	3
		<b>16</b>

Spring - Sophomore		
COURSE		CR
Sculpture/New Genres II	SCNG214	3
Sophomore Seminar II	FINA201	2
Studio Elective		3
Studio Elective		2
Art History Elective	AHCS310	3
LAS Sophomore Elective*	LIBS214	3
		<b>16</b>

Fall - Junior		
COURSE		CR
Sculpture/New Genres III	SCNG314	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Studio Elective		2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science *	NSCI307	3
		<b>17</b>

Spring - Junior		
COURSE		CR
Studio IV	FINA353	3
Studio Elective		2
Studio Elective		2
Studio Elective		2
Math Elective*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		<b>15</b>

Fall - Senior		
COURSE		CR
Senior Studio I	FINA470	5
Studio Elective		3
Studio Elective		2
Capstone/Senior Thesis	LIBS440	3
		<b>13</b>

Spring - Senior		
COURSE		CR
Senior Studio II	FINA471	5
Professional Practices	FINA455	2
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		<b>14</b>



The elective courses that are included in the list below are a sample of the courses that may be offered. For courses offered in a particular semester and descriptions, please consult the Nest.

#### INTRODUCTION TO EXPERIMENTAL DRAWING

DRWG204 — 3 credits

How do we define the act of drawing to reflect an on-going body of work or ideas? This course teaches students how to expand their drawing skills through both traditional and unconventional drawing exercises. Students learn the signs of meaning produced from the specific forms, erasures, and drawing marks they put on paper. They experiment with new materials, techniques, and skills. *Offered in the Spring only.*

#### EXPERIMENTAL DRAWING PROJECTS

DRWG320 — 3 credits

Provides an opportunity for students to explore advanced techniques and ideas in drawing. It helps students develop their vision and awareness of the drawing media through independent projects and building a body of work. *This course may be repeated for credit. Offered in the Fall only.*

#### SOPHOMORE SEMINAR I

FINA200 — 2 credits

Sophomore Seminar is an integrated studio and seminar course that introduces fine arts sophomores to the broad range of ideas and methods found in fine arts today. The course provides a survey of critical thought from ancient to the beginning of modernism. Students will learn how art-making has been influenced by changes in philosophical thought and how art-making generates changes in philosophical views. Students to demonstrate their learning in both conventional essays and more experimental artistic forms.

#### Sophomore Seminar II

FINA201 — 2 credits

Sophomore Seminar is an integrated studio and seminar course that introduces fine arts sophomores to the broad range of ideas and methods found in fine arts today. The course provides a survey of critical thought from early modernism to the present. Students will learn how art-making has been influenced by changes in philosophical thought and how art-making generates changes in philosophical views. Students will be asked to demonstrate their learning in both conventional essays and more experimental artistic forms.

#### DIGITAL MEDIA

FINA216 — 2 credits

Digital Media is an introductory course in new media – exposing students to a wide range of digital art-making practices while providing the technical fundamentals that enable students to begin integrating digital methods in their respective practices. The course consists of lectures, demonstrations, and computer lab experience. Particular attention is placed on balancing technical skills with creative content and experimental approaches. We will explore the evolution of new media and the corresponding social and cultural impact. The core software is Adobe Premiere, InDesign and Photoshop.

#### CRITIC IN RESIDENCE/ADVANCED CRITIC IN RESIDENCE

FINA327/328 — 2 credits/3 credits

Exposes students to the complexity and diversity of activities in the fine arts by inviting prominent artists and critics to the campus for studio and seminar workshops in their practice, methods, or medium. Course content will vary in content each semester. See the Fine Arts Department for specific course description.

#### STUDIO IV: PAINTING, PHOTOGRAPH, AND SCULPTURE/NEW GENRES

FINA353 — 3 credits

This production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward developing an individual studio practice across the three main disciplines. Critiques, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. *Offered spring semester only.*

#### FINE ART PRAXIS

FINA370 — 2 credits

Allows the student to bring together a contemporary topic and relevant art-historical information in an interdisciplinary setting. A three-hour studio class focuses on the subject's artistic application, while a two-hour history/theory component reinforces the historical and contemporary models and contexts. Students receive Fine Arts/Liberal Arts credit. Content varies each term. *Co-requisite: AHCS366 Liberal Studies Praxis*

## CRITIQUE UNLIMITED

FINA383 - 2 credits

Through sustained critical dialogue, this course gives students a unique opportunity to assess how their work and that of their peers is (or is not) relevant to current conditions in contemporary art and culture. Unlike beginning and intermediate or advanced course work, the sustained critiques in this course are not focused on how works conform to faculty designed assignments but rather on how the student's self-directed approach has the potential to find an audience.

## ADVANCED CRITIQUE

FINA384 - 2 credits

Through sustained critical dialogue, this course gives students advanced tools to assess how their work and that of their peers is (or is not) relevant to current conditions in contemporary art and culture. Unlike beginning and intermediate or advanced course work, the sustained critiques in this course are not focused on how works conform to faculty designed assignments but rather on how the student's self-directed approach has the potential to find an audience.

## ADVANCED TOPICS

FINA406/415 — 2 credits/3 credits

The course allows students access to a cohesive body of information connected with simultaneous components of subject and object making. A three- or six-hour seminar and studio explores the historical and contemporary models and contexts of artistic practice. See Fine Arts Department for additional course descriptions.

## PROFESSIONAL PRACTICES

FINA455 — 2 credits

This practical and hands-on course addresses professional practices in Fine Arts through a series of workshops and seminars. Working in conjunction with Senior Studio II, topics include: Building presentation spaces, installing and lighting art, documenting artwork, graduate school applications, grant writing, business practices, gallery representation, alternative spaces, practices, professional development beyond art school, artist residencies, and various career opportunities for artists. *Offered spring semester only*

## SENIOR STUDIO I

FINA470 — 5 credits

Each student is given their own studio and works with a group of faculty mentors to develop a body of work. Critiques, individual meetings with mentors, visiting artists and critics, and group exhibitions expand students' knowledge base while focusing their practice. Attending the Visiting Artist Lecture Series is required. *Offered fall semester only*

## SENIOR STUDIO II

FINA471 — 5 credits

This course is devoted to completing a cohesive body of work culminating in the building and mounting of the senior exhibition. Students continue independent studio practices, discussions, and critiques with mentors, peers, visiting artists, and critics. This course addresses issues that prepare students for a life in art. Attending the Visiting Artist Lecture Series is required. *Offered spring semester only*

## VIDEO I

MEDA211 — 2 credits

This course offers an introduction to working with moving images and sound as an art form. While receiving training in basic digital production and editing techniques using Adobe premier and other professional applications, students will complete several short projects of their own. Techniques covered will include color keying (green screen), lighting, camera work, editing, sampling, chopping looping, mixing, mastering, exporting and file conversion for sound and digital video media. Furthermore, we will be analyzing historical and contemporary film to help contextualize your video practice.

## SOUND ART

MEDA307 — 2 credits

Sound is discussed in terms of its role in sculpture, installation, and other artwork; music, popular culture, subculture; technological innovations and historical precedents; tuning systems, structuring principles, improvisation, and chance. Students make sound pieces/objects throughout the term, as well as participate in a performance. *Offered in alternating semesters/years*

## EXPERIMENTAL FILMMAKING

MEDA316 — 2 credits

Both a production class and seminar offering students an introduction to experiments in film. Using Super-8 materials (an analog film-based medium popular with amateurs before video was available) will make their films in reaction to a history of experimental film that is surprising and varied. *Offered spring semester only*

## VIDEO PROJECTS

MEDA320/1 — 3/2 credits

This is an advanced course in the technical and aesthetic aspects of video as an art form. It will emphasize the creative issues involved in a time-based, expressive medium through the discussion of examples. Students will become familiar with current discourses in video art and receive instruction in digital post-production procedures and advanced technology.

## PHOTOGRAPHY I

PHOT204 — 3 credits

This course introduces students to the technical, aesthetic, and conceptual aspects of the medium of photography. Basic skills, including digital and analog (film) camera operation, the fundamentals of image exposure, black-and-white film processing, black-and-white and digital color printing, and basic presentation techniques, are covered in regular lab sessions. Group critiques, slide lectures, and field trips help students to develop a critical vocabulary. *Offered fall semester only Lab Fee: \$30*

## PHOTOGRAPHY II

PHOT214 — 3 credits

This course is an intermediate course within the Photography program that aims to build upon technical knowledge and conceptual structuring acquired in Photo 1. Students will spend time working with image capture and output processes, refining technical and communication methods, and making decisions to achieve their desired aesthetic and conceptual frameworks. Experimentation with new processes is expected, as is the development of artistic and critical reasoning. *Offered spring semester only. Lab Fee: \$30*

## EXTENDED TECHNIQUES IN PHOTOGRAPHY

PHOT218 — 2 credits

Supports Photography majors with more in-depth instruction in particular techniques. *See department for course descriptions. Lab Fee: \$30*

## LIGHTING STUDIO I

PHOT230 — 3 credits

This course introduces students to basic studio skills and lighting applications as well as digital and film formats, on-camera flash, LED, tungsten and strobe lighting, lighting modifiers such as soft-boxes, umbrellas, reflectors, and flags, as well as an in-depth exploration of genres such as portraiture, still life, and location shooting. Students will learn to develop their own lighting design and develop a critical understanding of lighting and its functions within a commercial and a fine art context. Required for Photography Emphasis. *Offered spring semester only Lab Fee: \$30*

## PHOTOGRAPHY III

PHOT314 — 3 credits

Gives students the tools to develop a body of work that is coherent intellectually and aesthetically. Equal time is given to the realm of ideas that inform a project and the skills and studio practice to carry it out. Traditional photographic materials, large-format printing, digital processes, and mixed-media projects are incorporated. *Offered fall semester only. Lab Fee: \$30*

## PHOTO GENRES

PHOT335 — 2 credits

Genres courses provide students with the opportunity to explore a variety of topics within the context of photography, targeting specific conceptual, aesthetic, and material approaches in-depth, offering theoretical and vernacular driven investigation. Recent topics offered include Text and Image, Photography and Space, and Our Private Selves. *Offered on a rotating basis Lab Fee: \$30*

## TOPICS IN EDITORIAL PHOTOGRAPHY

PHOTO336 — 2 credits

Editorial photography refers to images that help tell a story or educate readers, often appearing in publications alongside the text but often independently. The various types of editorial photography include; fashion photography, photojournalism, and forms of documentary work. Each semester this course focuses on a different type or topic in editorial photography (fashion, photojournalism, or documentary), introducing students to various approaches and preparing students with both the practical and the theoretical aspects of providing vivid images for print and online publications.

## ADVANCED LIGHTING STUDIO

PHOT430 — 2 credits

Hands-on studio class with emphasis on advanced techniques. Major focus areas include refining lighting techniques, environmental portraiture, feature layout, researching clients, and self-promotion. Hair, make-up, and fashion stylists will work with students on demonstration shoots.

Assignments for both studio and location work will build skills and develop a portfolio. *Lab Fee: \$30*

## PAINTING I

PNTG204 — 3 credits

This is a hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), focusing on developing technical abilities in collaboration with concepts and exploration of different methods of achieving visual "dexterity." *Offered fall semester only*

## EXTENDED TECHNIQUES FOR PAINTING

PNTG205 — 2 CREDITS

Practical workshop directed to the understanding of painting as a physical accomplishment. Painting materials and technical processes from ancient to contemporary are examined. Painting techniques might include encaustic, egg tempera, oils, plastics, industrial paints, and others.

## PAINTING II

PNTG214 — 3 credits

Intermediate painting course integrates intellectual and technical ability with historical, contemporary, and personal strategies. Emphasis is on the exposure to and analysis of contemporary painting through visual presentations, lectures, and the practical application of painting as a medium, both in technique and material. *Offered spring semester only*

## PAINTING GENRES

PNTG306 — 2 credits

Genres courses allow students to explore a variety of topics within the context of painting, targeting specific conceptual, aesthetic, and material approaches in-depth, offering theoretical and vernacular driven investigations. Recent topics offered: Oil and Water, Materials and Methods, and Maximalism. *Offered on a rotating basis.*

## Materials and Methods

PNTG307 — 2 credits

An intermediate and advanced studio course that covers traditional and contemporary painting techniques and concepts, emphasizing materials. Students will complete a body of work consisting of five self-directed projects during the semester. Combining painting, sculpture, and photography are welcome, and experimentation is highly encouraged. Advanced techniques and materials may include, but are not limited to: encaustic, oil paint, resin, dry pigments, mixed-media methods with acrylic, egg tempera, and drawing media applied to non-traditional surfaces (glass, metal, ceramic, photographs, fabric, found objects, etc.). Emphasis is on developing personal processes, the application and skillful use of materials, and strengthening the conceptual framework of each student's work.

## PAINTING III

PNTG314 — 3 credits

Emphasizes the development of an individual voice. Using historical and contemporary issues (including figuration and the body, politics, narrative, and abstraction), students explore how the contextualization of images function in terms of content and how they serve as the theoretical basis to explore painting as a highly adaptive contemporary medium. *Offered fall semester only*

## SCULPTURE I

SCNG204 — 3 credits

Introduction to the history and practice of sculpture and new genres (new art forms that use time and space). In addition to basic aesthetic, structural, and conceptual practices, technical instruction covers the use of wood and metal shops, adhesives, joinery, mold making, casting, and the new genres forms of Performance and installation art. *Offered in fall semester only*

## SCULPTURE II

SCNG214 — 3 credits

Building on practices developed earlier, SCNG 2 guides students in the development and realization of advanced projects. Skills include refined fabrication techniques and an expanded repertoire of materials, new computer technologies for 3-D output, video, sound, and more. Students are exposed to contemporary practices through lectures, reading discussions, critique, and interviews with artists. *Offered spring semester only*

## EXTENDED TECHNIQUES FOR SCULPTURE

SCNG215 — 2 credits

Supports Sculpture majors with more in-depth instruction in particular techniques such as wall building, small electronics like motion detectors and robotics, details of wood joinery and carving, some special plastics skills like vacuum forming, even some architectural model making, and more.

*Offered in alternating semesters/years*

## CERAMICS

SCNG236 — 2 credits

Recent years have seen the revival of ceramic sculpture in contemporary art. This class will approach ceramics as a sculptural medium. The techniques taught will include mold-making, slip-casting, and hand- building. Discussions will cover the history of ceramic sculpture, high and low culture, craft versus art, and the use of multiples and appropriation.

## Performance

SCNG304 - 2 Credits

Performance art was one of the ground-breaking innovations of the 1960s that prompted the NEA to create the category of New Genres in their granting system to accommodate practices that defied conventional labels. This studio course delves into the practice of Performance and the history that has shaped the field. Through projects students develop their interest in performance and gain the experience of performing in both group and individual works.

## SCNG: GENRES

SCNG306 — 2 credits

Genre courses provide students with the opportunity to explore a variety of topics within the context of sculpture/new genres, targeting specific conceptual, aesthetic, and material approaches in-depth, offering theoretical and vernacular driven investigation. Recent Topics offered: Metalcasting, Experiments in Technology, and Major Mold Making. *Some sections include a fee of up to \$250. Offered in alternating semesters/years*

## ADVANCED SCULPTURE WORKSHOP: FROM THE VIRTUAL TO THE MATERIAL

SCNG309 — 3 credits

Advanced Sculpture Workshop supports Sculpture majors with more in-depth instruction in particular techniques and technologies in use in contemporary art. In addition to more traditional technologies like woodworking, metal working, bronze casting, glass blowing, and fiber arts; contemporary practices also include digital technologies like Virtual Reality, computer-aided 3-D prototyping and C-N-C milling. *Some sections include a fee of up to \$250. See Fine Arts Department for additional course descriptions*

## SCULPTURE/NEW GENRES III

SCNG314 — 3 credits

Opportunity to work on large-scale, long-term projects in sculpture and new genres, working in-depth in a chosen material or skill; for instance, complicated casting technologies, welding, woodworking, video, or installation. Addresses artwork that is ambitious, experimental, political, and work that pushes both formal and conceptual boundaries. *Offered in fall semester only*

## ART IN CONTEXT

FINA407 - 2 credits

This travel-based class introduces students to art within the context of a given city, region, or economy. Past versions have included New York City; Biennials, which offered students insight into art produced for The Venice Biennale, Documenta in Kassel, and the Skulptur Projekt Muenster; and Wilderness, which takes students on a tour of Land Art in the southwest. After several orienting meetings, students travel to the associated site(s) where they are presented with a program that would be largely absent from the Los Angeles art scene. They are encouraged to contemplate how context produces different ideas, methodologies, and aesthetics in art. *See Fine Arts Department for course number*

## GRAPHIC DESIGN

The Major in Graphic Design offers a broad, cross-disciplinary learning experience for students that focuses on effective and arresting visual communication across a wide range of digital and analog media. Graphic Designers are challenged to research, develop, and refine projects that create meaning with image-making and typographic form. Graphic Design majors learn to understand and create visual and structural systems, tell complex stories, and develop functional and compelling user experiences and interfaces, developing skills and fluencies with a wide variety of digital, analog, and conceptual tools that embrace and evolve with technology.

### GRAPHIC DESIGN LEARNING OUTCOMES

Students majoring in Graphic Design will:

- Engage and utilize past and present theories and histories while evidencing professional mastery of relevant methodologies, skills, and tools applied to a broad range of media.
- Cultivate, model, and continuously improve confidence in one's communication skills, including listening, writing, empathizing, negotiating, presenting, critiquing, and reflecting
- Define, iterate, and evaluate solutions for problems using a forward-thinking and reflective studio practice.
- Apply purposeful risk taking designed to produce content, concepts, and formal outcomes that feed personal passions and professional growth with the aim of positively impacting the future of humanity.
- Demonstrate best professional practices, including editing and presentation of work, networking, time management, project planning, budgeting, and collaboration.
- Actively seek out and utilize cross-disciplinary studies and extracurricular activities so as to grow as a well-rounded artist and engaged citizen of the world.

### Review Structure

All reviews are required. A student who does not participate receives an absence in each studio for that semester. The department does not hold courses in the fifteenth week of the semester to accommodate the review process.

### Sophomore Year:

Spring: A 15-minute review with a panel of two faculty.

### Junior Year:

Spring: A 20-minute Pass/Fail closed review with a panel of two faculty Spring: Mandatory participation in the Internship Fair

Failing the review during the fall of junior year will result in a reduction of one letter grade in the core Communication Arts courses for the semester.

### Senior Year:

Spring: One 20-minute open review

Course Descriptions for Electives: Please note that studio elective offerings may change. See The Nest for course descriptions.

## Graphic Design

Fall - Foundation		
Courses		CR
Life Drawing I or Creative Practices I	FNDT 180 FNDT 172	3
Drawing & Building Form	FNDT 160	3
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS 120	3
		14

Spring - Foundation		
Courses		CR
Life Drawing I or II or Creative Practices I or II	FNDT 180/182 FNDT 172/173	3
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or Form & Space	FNDT 162 FNDT 161	2
Elective	FNDT 145	1
Birth of the Modern	AHCS 121	3
Ways of Knowing	LIBS 114	3
		15

Fall - Sophomore		
Courses		CR
Graphic Design I	GDES200	3
Typography I	GDES220	3
Studio Elective		3
History of Graphic Design and Illustration	AHCS222	3
Creative Action Lecture*	CAIL200	3
		15

Spring - Sophomore		
Courses		CR
Graphic Design II	GDES201	3
Typography II	GDES221	3
Studio Elective		3
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		15

Fall - Junior		
Courses		CR
Graphic Design III	GDES300	3
Typography III	GDES320	3
Professional Practice**	GDIL354	3
Social Science	SSCI210	3
Math	MATH136	3
		15

Spring - Junior		
Courses		CR
Graphic Design IV	GDES301	3
Typography IV	GDES321	3
Creative Action Studio**	CAIL300	2
Visiting Artists and Field Studies**	GDIL310	2
Natural Science	NSCI307	3
LAS Upper Division Elective	LIBS314	3
		16

Fall - Senior		
Courses		CR
Systems and Identity	GDES453	3
Visual Language	GDES459	3
Studio Elective		3
Studio Elective		3
Capstone	LIBS440	3
		15

Spring - Senior		
Courses		CR
Senior Project	GDES440	3
Entrepreneur 101***	GDIL410	3
Studio Elective		3
Studio Elective		3
LAS Upper Division Elective	LIBS314	3
		15

\* Sophomores with last names beginning with letters A-L will take CAIL 200 in the Fall, and LIBS 214 in the Spring.



*Sophomores with last names beginning with letters M-Z will take LIBS 214 in the Fall and CAIL 200 in the Spring.*

*\*\* Juniors with last names beginning with letters A-L will take CAIL300 plus Visiting Artists and Field Studies in the Fall, and Professional Practice in the Spring.*

*Juniors with last names beginning with letters M-Z will take Professional Practice in the Fall, and CAIL 300 plus Visiting Artists and Field Studies in the Spring.*

*\*\*\* Seniors with last names beginning with letters A-L will take Entrepreneur 101 in the fall, Seniors with last names beginning with letters M-Z will take Entrepreneur 101 in the Spring.*

## Course Descriptions

### Graphic Design Major REQUIRED COURSES:

#### GRAPHIC DESIGN I (FALL)

GDES200 — 3 credits

Graphic Design I is an introduction to the mechanics (technique), histories, culture and methodologies (practice and process) used by graphic designers in visual communication. Through exercises and projects, you will develop a process of articulating ideas, research, concept generation, experimentation, form-making, and craft skills. The coursework will oscillate between technique and culture throughout the semester, working incrementally from basic form-making to complex meaning and composition.

#### GRAPHIC DESIGN II (SPRING)

GDES201 — 3 credits

Graphic Design II is a continuation of Graphic Design I, exploring visual communication histories, theories, and methodologies commonly used by contemporary graphic design practitioners. Through exercises and projects emphasizing type + image integration and visual + cultural literacy, you will further develop a process that involves visual research, concept generating, form-making, and craft skills. The coursework will expand and extend the knowledge base of Graphic Design 1, focusing on semiotics, multi-page publications, digital media and motion-based applications.

*Prerequisite: GRDS200 Graphic Design I or approval of Chair*

#### GRAPHIC DESIGN III (FALL)

GDES300 — 3 credits

Graphic Design III is an increasingly sophisticated examination of design and its applications. Students broaden their understanding of effective design as a visual language in print and screen-based media. Assignments focus on form-making and problem-solving for specific audiences, using research, prototyping, testing, iteration, and developing proposals. The course builds on the skills learned in Graphic Design 1 and 2, preparing students to practice professionally in the 21 century. *Prerequisite: GRDS201 Graphic Design II or approval of Chair*

#### GRAPHIC DESIGN IV (SPRING)

GDES301 — 3 credits

Graphic Design IV expands and builds upon the previous course by focusing on experimentation with form and media and building increasingly complex visual systems and narratives. Students cultivate their interests via research and begin developing their working methods, emphasizing presentation skills, iteration, articulation, and refinement. Throughout the course, students develop visual narratives and apply them to print and screen-based media, including 2d, 3d, 4d, using analog and digital methods. *Prerequisite: GRDS300 Graphic Design III*

#### VISITING ARTIST AND FIELD STUDIES

GDIL310 — 2 credits

Visiting Artist and Field Studies offers a variety of opportunities for students to connect with each other, with faculty, and with the countless cultural opportunities available in greater Los Angeles. Each semester, the series includes in-person and on-line lectures and workshops, as well as opportunities to explore cultural institutions and events in Los Angeles and beyond. This course is a place where students are exposed to new practices, techniques, conversations, and ideas, as well as to a wealth of local off-campus resources. May be repeated for credit.

#### TYPOGRAPHY I

GDES220 — 3 credits

Typography I introduces the mechanics (technique) and concepts (culture) of typographic applications. Throughout the semester's coursework, the class will oscillate between learning basic typesetting techniques and reading about and discussing the cultural conversations that typography can be part of. The coursework evolves incrementally: beginning with single letterforms and sentences to paragraphs and complex typographic applications.

#### TYPOGRAPHY II

GDES221 — 3 credits

Typography II is a continuation of Typography 1, extending the typographic palette beyond form and composition to focus on the detail in typography—letter-spacing, typesetting, typographic history, type systems, typeface familiarity, complex layout, grid structures, and multi-page applications. You will work on assignments with rigorous parameters, increasing in complexity throughout the semester. You will develop and refine your typographic sensibility and design process. *Prerequisite: GDES220 Typography I or approval of Chair*

### TYPOGRAPHY III

GDES320 — 3 credits

Publication focuses on building content-driven typographic systems and structures, and understanding their relationship to content, concept, and narrative. Students will curate, design, and produce a typographic book. Heavy emphasis will be placed on typographic detailing and refinement (typographic craft), in addition to the advanced, systematic application of the modular grid. Students will also be expected to expand their visual literacy with respect to both contemporary and historical publication typography through continued visual research. *Prerequisite: GDES221 Typography II or approval by Chair*

### TYPOGRAPHY IV

GDES321 — 3 credits

Type on screen and beyond. This course is an expansion of typographic fundamentals from Type 1–3 (hierarchy, composition, system, structure, sequence/pacing) to new contexts and mediums. Although projects are more self-directed and outcomes are more open-ended, assessment of work is still based on functionality, legibility in context, visual interest, and typographic craft regardless of medium, scale, or format. The projects emphasize a dialogue between classroom work and the larger cultural and historical context. There is no programming requirement for this class. Even if students know how to program or write code, they should not plan to program any of their projects. The focus of this class is the design of project(s). They will be expected to present their screen-based work in an organized way that clearly demonstrates the hierarchies, formal palette, and functionality of their project. This can take the form of an interactive PDF, a video, a slideshow, or any other appropriate format. *Prerequisite: GRDS320 Typography III*

### SYSTEMS AND IDENTITY

GDES453 — 3 credits

Students learn how to create a visually distinct identity through structured and innovative methodology generating many ideas and designs in a short amount of time. They develop a rich visual language, the basis for a system that promotes an expansive development of the visual language beyond a logotype and its applications. *Class Level Eligibility: Must be at Senior Level Standing*

### VISUAL LANGUAGE

GDES459 — 3 credits

Visual Language requires students to engage in a focused investigation of their formal influences. The semester-long project is self-directed and is meant to provide a vehicle for rigorous design research, development of an individualized process, and refinement of crafts and formal skills across a variety of media. *Prerequisite: GRDS300 Graphic Design IV*

### PROFESSIONAL PRACTICE

GDIL354 — 3 credits

This course prepares students to enter the expansive and ever-changing graphic design field. Students leave the class having completed a professional website, resume, business card, letterhead, cover letter, invoice, promotional leave-behind, and a product available for sale in a real-world marketplace. Students develop and improve interview and networking techniques vital to engaging in the professional world. At the end of this class students will be able to locate, research, and secure internships and employment that aligns with their interests, ambitions, and professional goals. *Prerequisite: GRDS201 Graphic Design II or approval of the Chair*

### SENIOR PROJECT/SEMINAR (SPRING)

GDES440 — 3 credits

Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies. *Prerequisite: GRDS301 Graphic Design IV Course Fee: \$100*

### ENTREPRENEUR 101 (SPRING)

GDIL410 — 3 credits

An intensive introduction to all facets of running a business—marketing, promotion, developing a client base, pricing, legal, ethical, and financial aspects. Students learn best-business practices from: clients, an accountant, an attorney, a banker, and vendors. This course teaches students how to plan, establish, and sustain a meaningful studio, office, and/or agency. *Eligibility: senior level standing Class Level Eligibility: Must be at Senior Level Standing*

## GRAPHIC DESIGN ELECTIVES

### ENVIRONMENTAL GRAPHICS

GDES381 — 3 credits

Students are introduced to site-specific three-dimensional design systems, signage and applications for buildings, events, exhibits, and other spatial environments. Projects expand the students' understanding of human factors, architectural scale, way-finding, materials, and methods for creating effective dimensional design. *Prerequisite: COMD301 Communication Studio IV / GDES301 Graphic Design IV*

### EXPERIMENTAL TYPOGRAPHY

GDES312 — 3 credits

With a focus on how typography can be activated through motion, and over time, students use a variety of time-based tools(video, aftereffects, code) to explore the denotative, connotative and conceptual potential of typography, by experimenting with letters, words and language in motion. Students test the limits of typographic expression and expand the variety of creative strategies working in 2-, 3-, and 4-D. They curate and edit their own content, experiment with the unfamiliar, and embrace ambiguity. *Prerequisite: COMD318 Publication / GDES320 Typography III*

### EXPERIMENTAL TYPE IN MOTION

GDES312 – 3 credits

With a focus on how typography can be activated through motion, and over time, students use a variety of time-based tools(video, aftereffects, code) to explore the denotative, connotative and conceptual potential of typography, by experimenting with letters, words and language in motion. Students test the limits of typographic expression and expand the variety of creative strategies working in 2-, 3-, and 4-D. They curate and edit their own content, experiment with the unfamiliar, and embrace ambiguity.

### EXPERIMENTAL TYPOGRAPHY FOR THE WEB

GDES315 - 3 credits

Students investigate the denotative, connotative and conceptual potential of typography, by experimenting with letters, words and language. Students test the limits of typographic expression and expand the variety of creative strategies working specifically for the web. Using tools that may include HTML, CSS, Javascript, and others, students will learn about variable type, and how to use web-based tools to create dynamic and adaptive interactive typographic structures.

### TYPE DESIGN I

GDES313 — 2 credits

This course is an introduction to typography through a close look at the letterform and its construction. Through the presentation of historical references and the process of drawing and synthesizing signs, students develop an understanding of the relationship between calligraphy and typography, tool and structure, concept and craft.

### TYPE DESIGN II

GDES314 — 3 credits

This course offers a more detailed analysis and study of typographic design. Students are supported and encouraged as they seek to find their individual voice through personal history, everyday surroundings, or off-handed conceptualism. *Prerequisite: COMD313 / GDES313 Type Design I*

### INFORMATION DESIGN

GDES430 — 3 credits

Students are introduced to the concepts, techniques, and creative methodologies for applying a clear visual form to abstract concepts and ideas. An overview of historical and contemporary examples of information architecture informs assignments that employ visual thinking, resulting in "design for understanding." *Prerequisite: COMD229 / GDES221 Typography II*

### UX/UI: INTRODUCTION TO USER EXPERIENCE AND USER INTERFACE DESIGN

GDES472 — 3 credits

An introduction to the principles of user experience and user interface design for digital screen-based media. This course covers the steps necessary for planning interactive experiences with an emphasis on strategy, research, information architecture and designing visual mockups. Through lectures, workshops, visiting designers, and critiques, students will examine the relationship between the on- screen experience and the end-user, and will conceive, pitch, and begin to develop a minimum viable product of their idea.

## INTERACTION DESIGN: VISIBLE AND INVISIBLE INTERFACES

GDES473 — 3 credits

Visible and Invisible Interfaces is a course about the history and methodology of user interface and infographics design. From the work of W. E. B. Du Bois and Edward Tufte, to the UIs from Neon Genesis Evangelion, we will explore the history and evolution of information graphics to user interface design. We will talk about the consequences of a world in which everything is becoming an app and begin to consider alternatives.

## WEB CODING FUNDAMENTALS

GDES491 - 3 credits

This course is a practical introduction to interactive development for the web. In this class, we will cover the planning, design, and production of websites using modern web technologies such as HTML5, CSS3, and JavaScript / jquery. Through lectures and workshops, students will work with the current technologies and best practices of building websites. Students will develop the skills and vocabulary that will allow them to communicate with developers and pursue their independent projects. No prior experience with web coding required.

## INTERMEDIATE WEB CODING

GDES492 — 3 credits

This class centered on gaining a deeper understanding of the technical concepts behind web design and development through lectures, workshops, and personal web-based projects. Students will build on fundamental web coding skills and explore strategies for enhanced interactivity, as well as various back-end web technologies and content management strategies. *Prerequisite: Web Coding Fundamentals or basic familiarity with html, css, and javascript*

## ADVANCED IMAGE MAKING PROJECTS

GDES458 — 3 credits

Students explore methodologies that foreground inspiration, motivation, intention, impression, interpretation, decision, consequence, analogy, chance, coincidence, predictability, message, ambiguity, literacy, manipulation, privacy, intimacy, memory, subjectivity and media in the process of image making. Students learn to integrate and discern levels of communication in and through their own and other's processes. *Prerequisite: COMD300 Communication Studio III*

## COMBINED (GDIL) ELECTIVES

### EDITORIAL ILLUSTRATION / VISUAL TRANSLATORS

GDIL357 — 3 credits

This intermediate course develops conceptual strategies available to contemporary illustrators, focusing on work appropriate for editorial situations and collaborations with art directors in a professional context. This course enables students to create works establishing a relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future marketplaces are stressed. Portfolio-level projects are assigned, focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

### SURFACE DESIGN AND MURALS

GDIL333 — 3 credits

The world is covered in surfaces. This course explores the creation of images for various 2- and 3-dimensional surfaces at a wide range of scales: wraps, murals, packaging, patterns are all explored, in a wide range of analog and digital mediums.

### CREATIVE PLACEMAKING

GDIL337 — 3 credits

This course examines how can we use the tools of graphic design and illustration to create and transform the spaces and places we want to see and inhabit. Exploring interiors, exteriors, and the ways that structures, surfaces, colors, images, and text can be combined to shape and improve the world.

### EXHIBITION DESIGN / COMMARTS SENIOR SHOW

GDIL 442 - 3 credits

Exhibition Design / CommArts Senior Show is a course in which students work collaboratively to conceptualize, establish, and fully manage & produce the Senior Exhibition showcasing the work of Seniors in the Communication Arts Department at Otis College of Art & Design. The course will require students to function as a collaboratively-directed studio. The objective of the course is two-fold: first, students must self-organize and develop a team/studio structure—which includes responsibilities such as project management, design, curation, marketing, content-collection and production coordination; and second, to execute a publicly accessible, well-considered exhibition—which includes a title and theme, strategy for the display of works, overall exhibition design, design and production of marketing materials, curation, and promotion. *Prerequisite: GDES301 or ILUS301*

### EXPERIMENTAL BROADCASTING AND CREATIVE PUBLISHING (CO-LISTED WITH MFA)

GDIL 352 - 3 credits

Screens—smartphones, computers, tablets, public displays—are now the dominant mode of interaction in our culture and society. With access to individual channels for advertising and broadcasting—Facebook Live, YouTube, Instagram, Twitch, Vimeo, online radio—artists and designers can activate these platforms as alternative ways to disseminate/publish information and work. With the advent of desktop/home studio tools, on-demand printing, and self-promotional web tools and channels, publishing has never been more accessible and widespread—resulting in DIY book fairs, comics fairs, and independent publishers worldwide. In the first part of this course, focused on Broadcasting as Artistic Practice students will research, conceptualize, and execute a self-produced broadcast in any public medium, engaging with creative experimentation of easily accessible broadcasting tools such as OBS, DAWs, Quicktime, web-browsers, and radio. In the second part of the course, focused on Publishing as Artistic Practice, students will research, conceptualize, and execute a work to be self-published and self-promoted in any public medium, engaging with creative experimentation of tools such as Risograph, web stores, Instagram, and on-demand services. Course may be taken up to two times for credit.

### SPECIAL TOPICS, GRADUATE ELECTIVE

GDIL499 - 2-3 credits

With permission of instructor, Senior BFA students may enroll in this class in order to receive credit for approved Graduate-level Electives, when offered.

### INDEPENDENT STUDY

GDIL999 — 1-6credits

Independent studies provide an opportunity for students to work closely and collaboratively with communication arts faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

## ADVERTISING DESIGN ELECTIVES

### ADVERTISING WORKSHOP

ADVT240 — 3 credits

Introduces students to the world of advertising with real-world assignments. They analyze various historical and contemporary campaigns to learn why they were successful and how they affected American culture. Advertising guest speakers along with field trips to award-winning L.A. agencies are scheduled.

### ADVERTISING AND ART DIRECTION I

ADVT304 - 3 credits

An exploration of advertising and art direction through projects that call for brand recognition and marketing strategies with an emphasis on defining and articulating compelling concepts. Students analyze advertising styles, develop concepts with "roughs," experiment with copy, and practice their presentation skills. *Prerequisite: COMD208 Communication Studio II*

### ADVERTISING AND ART DIRECTION II

ADVT305 — 3 credits

Students will improve their concepting skills while also learning how to create and communicate smart art direction. Strong ideas and the importance of smart art direction/design will be the backbone of all that they discuss. Through breaking down iconic advertising from the past and present, as well as understanding how and to whom brands communicate, students will learn to approach art direction with purpose. *Prerequisite: ADVT304 Advertising and Art Direction I*

### COPYWRITING

ADVT351 — 3 credits

Students work on developing and analyzing writing styles with an emphasis on the interactivity of image and text as experienced by varied and specific audiences. Students learn about editing as they begin to approach writing as a powerful tool of persuasion and entertainment.

### IDEATION BOOT CAMP

ADVT353 — 3 credits

Students are taught new and unexpected ways to approach the process of creating ideas. Where do ideas come from? How do you develop abundant thinking? What exercises work best and when? How do you know if something is a good idea? These and many other questions are addressed in this course.

### TYPE & IMAGE FOR ADVERTISING

ADVT355 – 3 credits

This class focuses on creating synergy between photography and typography. Through a series of hands-on formal and conceptual exercises, using photography and other forms of image-making, students will develop art-direction skills through the creation of dynamic solutions for strategic communications that combine typography and image in powerful, dynamic, and communicative ways. In the final assignment, students will develop a multi-platform advertising campaign. *Prerequisite: Junior or Senior status*

### INTERACTIVE ADVERTISING

ADVT 470 — 3 credits

This course introduces students to the various opportunities for advertising in the online arena. They will be applying fundamental advertising concepts to emerging media such as online banners and web campaigns. This class will challenge students to be nimble and fluid with their campaigns.

### SOCIAL MEDIA

ADVT 472 — 3 credits

Students study online activity where people share opinions, experiences, and other information. It is a powerful and unpredictable way of communicating today. Students gain a greater understanding of how people use social media. Special focus is given to current online media and how companies (big and small) use social media for marketing purposes.



## ON SCREEN PRODUCTION + CONCEPTS

ADVT473 — 3 credits

This course is designed for students to have a better understanding of how to produce commercials in a real world advertising environment. Producing commercials in an advertising environment, students work in team(s) embracing a commitment of professionalism in their practice. They will view themselves as cultural producers who value the creation of work and their relation to clients and audiences. Students use fundamentals of advertising strategies—storyboarding design, sound design, art direction, and video.

## SPECIAL TOPICS: INTERACTIVE BRANDING

ADVT403 — 3 credits

Students delve deeply into all aspects of advertising process, from research, to strategy, campaign and development, to implementation. The course focuses on Ideation and Interactive Branding encouraging innovation and user-centered approaches. Students cultivate a broad understanding of their audience in order to create campaigns and experiences using both traditional methods and experimentation. A campaign may combine a range of Interventions and strategies such as user-generated content, large-scale Installations, social events, as well as print, video, web, and mobile applications.

## BOOKARTS ELECTIVES

### INTRODUCTION TO LETTERPRESS

GDIL362 — 3 credits

Students experience the traditional disciplines of typography, letterpress, and printing while learning to integrate type and image, structure and content, process and product. Students work in the Lab Press, which boasts a large collection of wood and metal type, and Vandercook printing presses. Intro to Letterpress offers students a hands-on experience with the roots and history of typography and printing. Craft skills used in letterpress printing will be introduced in a studio environment through demonstrations and hands-on experience. Through printing experiences and projects, students will gain an understanding of the nature and interaction of printing types with inks and papers, learn terminology and gain familiarity with the equipment. The final project is a collaborative book. A theme will be selected and students will pick a passage, set a significant word in wood type, set the passage in metal type and carve a small image on linoleum.

### BOOK STRUCTURES

GDIL365 — 3 credits

This course introduces the skills, craft, materials and techniques used in making book structures by hand. Course assignments have the potential to evolve into creative and personal objects that hold visual work and text. This course may be repeated for credit up to two times. Students develop the hand skills and knowledge to learn traditional and alternative methods of book binding with attention to craft and experimentation. Students learn book binding methods involving paper folding, cutting, sewing, gluing, and ways of assembling individual sheets, signatures and text blocks with or without covers. Students produce a sample collection of book structure options and explore structures that can hold content and expression of meaning.

### ADVANCED LETTERPRESS

GDIL373 — 3 credits

For students that have taken Introduction to Letterpress and want to improve their expertise, the main objective is to achieve superior print quality and learn new techniques. The class covers the subtleties of handset type and the inking process including careful attention to make-ready, packing the press and adjusting roller height. Students learn how to print on dampened paper; how to make detailed, high-quality photopolymer plates and alternative techniques such as pressureprinting where prints are created from a low-relief collage attached to the tympan of the press. Students will be using the broadside format, exploring different themes and processes with each project—from advanced techniques to experimental processes. *Prerequisite: COMD362 Introduction to Letterpress*

### BOOKMAKING PROJECTS

GDIL456 — 3 credits

A culmination of the skills and techniques used in letterpress printing, typographic design, and edition bookmaking using both lead type and digital plate-making. Through model making and testing, students combine conceptual skills and printing technique in the bookwork tradition. Course assignments involve the integration of text and image, paper selection, inks and inking, color, serial imaging, surface preparation, and press editions. *Prerequisite: COMD362 Introduction to Letterpress and COMD365 Bookstructures*

## PRINTMAKING ELECTIVES

### PRINTMAKING SURVEY

PRNT263 — 3 credits

This class covers a wider range of both traditional and new methods, individualized technical and conceptual projects, editions, and includes a broad introduction to historical and contemporary applications. *Lab Fee: \$35*

### PRINTMAKING: INTEGRATED MEDIA

PRNT273 — 3 credits

This class, while covering traditional and new methods, covers fewer methods, but ones that take more time to work with. It allows for more integration of these techniques to support different types of conceptual projects, and more research that ties them together. *Lab Fee: \$35*

### PRINT MEDIA WORKSHOP

PRNT373 — 3 credits

Students refine their vision in advanced projects based on their conceptual practice and critical dialogue. Emphasis is on development of personal imagery and exploration of the media through one or two projects that form a body of work related to their practice. In depth consultations and reviews are held. Students draw upon Los Angeles' wide range of print publishers and shops, learning professional methods. *Prerequisite: PRNT263 Printmaking Survey, PRNT273 Printmaking: Integrated Media, PRNT356 Experimental Printmaking, or instructor permission. Lab Fee: \$35*

### EXPERIMENTAL PRINTMAKING

PRNT356 — 3 credits

An opportunity for formal application and experimentation through alternative printmaking processes. Emphasis is placed on problem-solving through process, substance, and style. Students consider content, subject, and formal attributes of independently proposed projects. Readings, discussions, and lectures will address relevant topics such as multiplicity, historical predecessors, and critique. *Lab Fee: \$35*

### PROPAGANDA

PRNT355 — 3 credits

Students research a topic of choice and create a body of work on cultural, social and political issues. Students learn to understand alternatives to illustration and design as corporate service. Assignments include research and presentation on a relevant topic of choice; realization of visuals on chosen topic; and collaboration with community organizations when possible/applicable. *Print Lab / Lab Fee: \$35*

### PACKAGING LAB

PRDS462 - 2 credits

This introductory course in the fundamentals of package design includes both the three-dimensional and two-dimensional aspects of designing a package. This project-based course involves storytelling, branding, marketing positioning, sustainability, online retail, and more. Students analyze the role that packaging plays in contemporary commerce and are encouraged to rethink and question that role in aesthetics, consumerism, and resource sustainability. Students gain a solid foundation in packaging basics in the design and development of a package.

### PACKAGING DESIGN

PRDS462 - 2 credits

This introductory course in the fundamentals of package design includes both the three-dimensional and two-dimensional aspects of designing a package. This project-based course involves storytelling, branding, marketing positioning, sustainability, online retail, and more. Students analyze the role of packaging in contemporary commerce and are encouraged to rethink and question that role in aesthetics, consumerism, and resource sustainability. Students gain a solid foundation in packaging basics in designing and developing a package.

### DIGITAL DESIGN LAB - KEYSHOT RENDERING & ANIMATION

PRDS462 - 2 credits

This course advances students' 3-D digital rendering and animation techniques using the KeyShot software. This course covers the KeyShot workflow, advanced materials, textures, lighting settings, photorealism, and animation techniques. Projects will range from recreating images from existing or supplied models and assets to making photoreal images and animations from 3D models.

### UI/UX DESIGN

PRDS462—2 Credits

This course is a design-centric approach to user interface (UI) and user experience (UX) design. Students learn current best practices and conventions in UX design and apply them to create effective and compelling screen-based experiences for websites and apps. Through a series of short visual and non-visual exercises, students learn and apply all stages of the UI/UX development process, from user research to defining a project's strategy, defining goals, scope, and information architecture, to organizing and structuring screen-based content, creating compelling wireframes and visual mockups. Course content and or design theme varies depending on the instructor.

### FASHION X PRODUCT

PRDS462 - 2 credits

This course is a unique collaborative studio that integrates qualifying students. The course work introduces the fusion of 2D, 3D, and various fabrication methods using different materials, technologies, and processes to articulate and express ideas. Students engage in projects whose themes drive creativity, originality, and disruptive design. Guest lecturers from industry, technology, art, and design participate in presenting and demonstrating their work and practices.

*NOTE: Students who wish to take this elective will go through a pre-admission screening interview by the course instructors or the Fashion and Product Department Chairs.*

### Other electives offered periodically:

FASHION X PRODUCT DESIGN

DIGITAL DESIGN LAB - KEYSHOT RENDERING

DESIGNING THE FUTURE

PROP DESIGN

UI/UX DESIGN

TEXTILE DESIGN

HANDMADE WOOD WORKS

METAL WORKS

GLASS WORKS

### INDEPENDENT STUDY

PRDS999 — 1–6 credits

Independent studies provide students with the opportunity to work closely and collaboratively with faculty in an area of interest that expands their expertise. Applications for independent study with a project proposal are submitted to the Department Chair for review and approval.

## ILLUSTRATION

The Major in Illustration offers a broad, cross-disciplinary learning experience for students that focuses on effective and arresting visual communication across a wide range of digital and analog media. Illustrators develop a strong personal style in their images and use their image-making skills to support the communication needs of a variety of clients in multiple contexts -- including but not limited to: digital animations; editorial illustration; comics; children's books; murals; and advertisements.

### ILLUSTRATION LEARNING OUTCOMES

Students majoring in Illustration will:

- Engage and utilize past and present theories and histories while evidencing professional mastery of relevant methodologies, skills, and tools applied to a broad range of media.
- Cultivate, model, and continuously improve confidence in one's communication skills, including listening, writing, empathizing, negotiating, presenting, critiquing, and reflecting
- Define, iterate, and evaluate solutions for problems using a forward-thinking and reflective studio practice.
- Apply purposeful risk taking designed to produce content, concepts, and formal outcomes that feed personal passions and professional growth with the aim of positively impacting the future of humanity.
- Demonstrate best professional practices, including editing and presentation of work, networking, time management, project planning, budgeting, and collaboration.
- Actively seek out and utilize cross-disciplinary studies and extracurricular activities so as to grow as a well-rounded artist and engaged citizen of the world.

Notes for Degree Requirements on the Next Pages

*\*These courses may be taken in either fall or spring semester. Courses in gray are described in Liberal Arts and Sciences.*

#### Review Structure

All reviews are required. A student who does not participate receives an absence in each studio for that semester. The department does not hold courses in the fifteenth week of the semester to accommodate the review process.

#### Sophomore Year:

Spring: A 15-minute review with a panel of two faculty.

#### Junior Year:

Spring: A 20-minute Pass/Fail closed review with a panel of two faculty Spring: Mandatory participation in the Internship Fair

Failing the review during the fall of junior year will result in a reduction of one letter grade in the core Communication Arts courses for the semester.

#### Senior Year:

Spring: One 20-minute open review

Course Descriptions for Electives: Please note that studio elective offerings may change. See The Nest for course descriptions.

## Illustration

Fall - Foundation		
Courses		CR
Life Drawing I or Creative Practices I	FNDT 180 FNDT 172	3
Drawing & Building Form	FNDT 160	3
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS 120	3
		14

Spring - Foundation		
Courses		CR
Life Drawing I or II or Creative Practices I or II	FNDT 180/182 FNDT 172/173	3
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or Form & Space	FNDT 162 FNDT 161	2
Elective	FNDT 145	1
Birth of the Modern	AHCS 121	3
Ways of Knowing	LIBS 114	3
		15

Fall - Sophomore		
Courses		CR
Illustration I	ILUS200	3
Drawing and Painting I	ILUS212	3
Type for Illustrators	ILUS220	3
History of Graphic Design and Illustration	AHCS222	3
Creative Action Lecture*	CAIL200	3
		15

Spring - Sophomore		
Courses		CR
Illustration II	ILUS201	3
Drawing and Painting II	ILUS213	3
Studio Elective		3
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		15

Fall - Junior		
Courses		CR
Illustration III	ILUS300	3
Drawing and Painting III	ILUS312	3
Professional Practice**	GDIL354	3
Social Science	SSCI210	3
Math	MATH136	3
		15

Spring - Junior		
Courses		CR
Illustration IV	ILUS301	3
Drawing and Painting IV	ILUS313	3
Creative Action Studio**	CAIL300	2
Visiting Artists and Field Studies**	GDIL310	2
Natural Science	NSCI307	3
LAS Upper Division Elective	LIBS314	3
		16

Fall - Senior		
Courses		CR
Alternative Materials	ILUS363	3
Studio Elective		3
Studio Elective		3
Studio Elective		3
Capstone	LIBS440	3
		15

Spring - Senior		
Courses		CR
Senior Project	ILUS440	3
Entrepreneur 101***	GDIL410	3
Studio Elective		3
Studio Elective		3
LAS Upper Division Elective	LIBS314	3
		15

\* Sophomores with last names beginning with letters A-L will take CAIL 200 in the Fall, and LIBS 214 in the Spring.

*Sophomores with last names beginning with letters M-Z will take LIBS 214 in the Fall and CAIL 200 in the Spring.*

*\*\* Juniors with last names beginning with letters A-L will take CAIL300 plus Visiting Artists and Field Studies in the Fall, and Professional Practice in the Spring.*

*Juniors with last names beginning with letters M-Z will take Professional Practice in the Fall, and CAIL 300 plus Visiting Artists and Field Studies in the Spring.*

*\*\*\* Seniors with last names beginning with letters A-L will take Entrepreneur 101 in the fall, Seniors with last names beginning with letters M-Z will take Entrepreneur 101 in the Spring.*



## Course Descriptions

### Illustration Major REQUIRED COURSES:

#### ILLUSTRATION I

ILUS200 — 3 credits

Professional Illustrators capture your attention and compel you to look further. Illustration 1 is an introduction to the visual communication methodologies that illustrators use to craft that skill. You will explore exercises and projects in diverse media to begin to develop a work process that involves visual research, observational drawing, concept generation, and journalistic storytelling. Projects are designed to encourage expression of your individual voice. The coursework includes historical and contemporary perspectives that have shaped history and culture, and examines the range of markets available to illustrators.

#### ILLUSTRATION II

ILUS201 — 3 credits

Effective illustration can inform, provoke, and delight while shaping ideas and culture. Illustration II is a continued exploration of the visual communication theories and methodologies used by professional illustrators. Through exercises and projects emphasizing concept development, cultural literacy, type and metaphor, this course will further develop personal image-making, visual problem solving, editorial and narrative methods. Projects will focus on strategies and skills from print to motion through the conditions of real-world illustration projects. *Prerequisite: ILUS 200 Illustration I or approval of Chair*

#### ILLUSTRATION III/IV

ILUS300/301 3 credits/3 credits

An increasingly sophisticated examination of illustration concepts and their applications; students broaden their understanding of illustration as visual language in projects that involve research and analysis, focusing on image making, aesthetics, message, audience, and intent with refined use of media and technique. *Prerequisite: ILUS 201 Illustration II or approval of Chair*

#### VISITING ARTISTS AND FIELD STUDIES

GDIL310 — 2 credits

Visiting Artist and Field Studies offers a variety of opportunities for students to connect with each other, with faculty, and with the countless cultural opportunities available in greater Los Angeles. Each semester, the series includes in-person and on-line lectures and workshops, as well as opportunities to explore cultural institutions and events in Los Angeles and beyond. This course is a place where students are exposed to new practices, techniques, conversations, and ideas, as well as to a wealth of local off-campus resources. May be repeated for credit.

#### TYPOGRAPHY FOR ILLUSTRATORS

ILUS220 — 3 credits

This course is designed for Sophomore Illustrators to introduce and expand upon the fundamentals of typography and the study of letterforms, with the emphasis placed on exploring type as a tool integral to contemporary Illustrative practices.

#### DRAWING AND PAINTING I/II

ILUS212/213— 3 credits/3 credits

These consecutive courses for Sophomore Illustrators introduce students to the variety of materials and methods of drawing and painting, from traditional to conceptual visual thinking. Students learn how and why all visual communicators use drawing for ideation and decision-making. To develop the necessary skills, special emphasis is given to drawing as a fundamental means for thinking, looking, and making decisions, and as training in thinking through intensive drawing exercises in thumbnails, sketching, roughs, and storyboards.

#### DRAWING AND PAINTING III

ILUS312 — 3 credits

Students refine their expressive and observational drawing, painting and composition skills, as they relate to illustration as a means of visual communication. Emphasis placed on contemporary illustrative applications & techniques, including the use of digital/web techniques particular to contemporary. Illustration methodologies. Studio sessions encourage experimentation and improved technique, as well as conceptual and methodological development pertinent to a contemporary Illustrative practice. *Prerequisite: ILUS213 Drawing and Painting II or approval of Chair*

## DRAWING AND PAINTING IV

ILUS313 — 3 credits

This course further develops students' use and understanding of advanced tools and applications defining the most forward-thinking sectors of contemporary Illustration. Students improve technical skills in both traditional and experimental media with regard to line, form, lighting, and space, while focusing on critical and conceptual issues framing the future of Illustration. Students create ambitious projects designed to engage expansive and dispersed audiences. Intensive real-world assignments prepare students for professional experience in diverse established and exploratory venues. *Prerequisite: ILUS312 Drawing and Painting III*

## ALTERNATIVE MATERIALS AND PROCESSES FOR ILLUSTRATORS

ILUS363 — 3 credits

Course focuses on the use of mixed media and alternative materials for image construction. The class explores the "use values" of different mediums and how they affect communication. Some materials explored are graphite, paint, paper collage, cloth, digital collage, transfers, oil bars, duct tape, resin, inks, wax, and more. Exploring and experimenting with different combinations of materials is encouraged. *Prerequisite: ILUS301 Illustration IV*

## SENIOR PROJECT/SEMINAR

ILUS440 — 3 credits

Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies. *Prerequisite: ILUS301 Illustration IV Course Fee: \$100*

## PROFESSIONAL PRACTICE

GDIL354—3 credits

This course prepares students to enter the expansive and ever-changing world of professional Illustration. Students leave the class having completed a professional website, resume, business card, letterhead, cover letter, invoice, promotional leave-behind, and a product available for sale in a real-world marketplace. Students develop and improve interview and networking techniques vital to engaging in the professional world. At the end of this class students will be able to locate, research, and secure internships and employment that aligns with their interests, ambitions, and professional goals. *Prerequisite: ILUS201 Illustration II or approval of the Chair*

## ENTREPRENEUR 101

GDIL410 — 3 credits

An intensive introduction to all facets of running a business—marketing, promotion, developing a client base, pricing, legal, ethical, and financial aspects. Students learn best-business practices from: clients, an accountant, an attorney, a banker, and vendors. This course teaches students how to plan, establish, and sustain a meaningful studio, office, and/or agency. Eligibility: senior level standing. Must be at senior level standing.

## ILLUSTRATION ELECTIVES:

### SPECIAL TOPICS: OIL PAINTING

ILUS358 — 3 credits

Students are introduced to traditional and contemporary painting approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression. It helps prepare students for the field of illustration. Painting from observation and from imagination in conjunction with reference materials and various other painting methods along with an historical context are introduced.

### SPECIAL TOPICS: WATERCOLOR

ILUS358 — 3 credits

Students are introduced to traditional and contemporary watercolor approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression using this medium. It helps prepare students for the field of illustration. Using watercolors to paint from observation as well as from imagination in conjunction with reference materials and various other painting methods, with an expanded awareness of historical context are emphasized.

### SPECIAL TOPICS: INTRO TO NATURAL SCIENCE ILLUSTRATION

ILUS358 — 3 credits

The Illustrated image is an indispensable part of any Inquiry Into the natural world, from children's nature books, to didactic museum signage, to professional science journals. This course provides students with an introduction to techniques, imagery, and production methodologies within the expansive field of Natural Science Illustration. Students will utilize a variety of media, including graphite, pen and ink, acrylic, watercolor, and gouache to produce lifelike renderings of observable subjects, including select animal and plant life. Final projects will convey specific and understandable information to targeted audiences. Emphasis is on close, extended viewing and dedicated image creation. Students will attend field trips to local botanical gardens and The Natural History Museum.

### IMAGE DEVELOPMENT AND CREATION

ILUS359 — 3 credits

This intermediate course develops conceptual strategies available to visual artists, establishing a professional relationship among text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future market-places are stressed. Portfolio level projects are assigned focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

### VISUAL STORYTELLING

ILUS330 — 3 credits

This course instructs students on how narrative is conveyed through visual means. Students create comics, zines, graphic novels, and a variety of objects and publications designed to tell a story. Students arrange new stories using layouts from pre-existing comics panels, and draw the same short script in different ways using various storytelling approaches. The differences between narrative forms are explored. Lectures include case studies, universal structures, and contemporary methodologies.

### COMIC BOOK

ILUS340 — 3 credits

In this class students learn the exciting art of comic development and production and how a comic goes from an idea to a fully-developed, branded, universe. Students write and storyboard their own narratives, understanding the fundamentals of plot structure and screenwriting fundamentals. Students improve drawing skills while exploring how to convey points of view angles, lighting, and composition to create an effective and compelling story. The finished product is an eight-page comic with accompanying swag/promotional materials.

### THE ILLUSTRATED BOOK

COMD372 — 3 credits

An introduction to publication design, with a focus on children's books. Working from selected texts, students develop a project from concept to completion: adapting a story, constructing a "dummy," creating original images, integrating typography, and designing a book jacket, while exploring the role of the designer/illustrator as a visual storyteller. *Prerequisite: ILUS218 Typography for Illustrators I or COMD228 Typography I*

### OFF THE WALL AND OFF THE PAGE

ILUS343 — 3 credits

Illustrators are visual artists who actively engage any and all venues for creative communication, both commercial and conceptual. In this class students have the opportunity to explore the expansive areas of expression available to contemporary illustrators, including large-scale public works, gallery exhibitions, product campaigns, conceptual strategies, immersive installations, super graphics, and any object or site that can hold or display an image.

## COMBINED (GDIL) ELECTIVES

### EDITORIAL ILLUSTRATION / VISUAL TRANSLATORS

GDIL357 — 3credits

This intermediate course develops conceptual strategies available to contemporary illustrators, focusing on work appropriate for editorial situations and collaborations with art directors in a professional context. This course enables students to create works establishing a relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future marketplaces are stressed. Portfolio-level projects are assigned, focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

### SURFACE DESIGN AND MURALS

GDIL333 — 3 credits

The world is covered in surfaces. This course explores the creation of images for various 2- and 3-dimensional surfaces at a wide range of scales: wraps, murals, packaging, patterns are all explored, in a wide range of analog and digital mediums.

### CREATIVE PLACEMAKING

GDIL337 — 3 credits

This course examines how can we use the tools of graphic design and illustration to create and transform the spaces and places we want to see and inhabit. Exploring interiors, exteriors, and the ways that structures, surfaces, colors, images, and text can be combined to shape and improve the world.

### EXHIBITION DESIGN / COMMARTS SENIOR SHOW

GDIL442 - 3 credits

Exhibition Design / CommArts Senior Show is a course in which students work collaboratively to conceptualize, establish, and fully manage & produce the Senior Exhibition showcasing the work of Seniors in the Communication Arts Department at Otis College of Art & Design. The course will require students to function as a collaboratively-directed studio. The objective of the course is two-fold: first, students must self-organize and develop a team/studio structure—which includes responsibilities such as project management, design, curation, marketing, content-collection and production coordination; and second, to execute a publicly accessible, well-considered exhibition—which includes a title and theme, strategy for the display of works, overall exhibition design, design and production of marketing materials, curation, and promotion. *Prerequisite: COMD301 or ILUS301 Communication Studio IV*

### EXPERIMENTAL BROADCASTING AND CREATIVE PUBLISHING (CO-LISTED WITH MFA)

GDIL352 - 3 credits

Screens—smartphones, computers, tablets, public displays—are now the dominant mode of interaction in our culture and society. With access to individual channels for advertising and broadcasting—Facebook Live, YouTube, Instagram, Twitch, Vimeo, online radio—artists and designers can activate these platforms as alternative ways to disseminate/publish information and work. With the advent of desktop/home studio tools, on-demand printing, and self-promotional web tools and channels, publishing has never been more accessible and widespread—resulting in DIY book fairs, comics fairs, and independent publishers worldwide. In the first part of this course, focused on Broadcasting as Artistic Practice students will research, conceptualize, and execute a self-produced broadcast in any public medium, engaging with creative experimentation of easily accessible broadcasting tools such as OBS, DAWs, Quicktime, web-browsers, and radio. In the second part of the course, focused on Publishing as Artistic Practice, students will research, conceptualize, and execute a work to be self-published and self-promoted in any public medium, engaging with creative experimentation of tools such as Risograph, web stores, Instagram, and on-demand services. Course may be taken up to two times for credit.

### SPECIAL TOPICS, GRADUATE ELECTIVE

GDIL499 - 2-3 credits

With permission of instructor, Senior BFA students may enroll in this class in order to receive credit for approved Graduate-level Electives, when offered.

### INDEPENDENT STUDY

GDIL999 — 1-6 credits

Independent studies provide an opportunity for students to work closely and collaboratively with communication arts faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

## ADVERTISING DESIGN ELECTIVES

### ADVERTISING WORKSHOP

ADVT240 — 3 credits

Introduces students to the world of advertising with real-world assignments. They analyze various historical and contemporary campaigns to learn why they were successful and how they affected American culture. Advertising guest speakers along with field trips to award-winning L.A. agencies are scheduled.

### ADVERTISING AND ART DIRECTION I

ADVT304 — 3 credits

An exploration of advertising and art direction through projects that call for brand recognition and marketing strategies with an emphasis on defining and articulating compelling concepts. Students analyze advertising styles, develop concepts with "roughs," experiment with copy, and practice their presentation skills. *Prerequisite: COMD208 Communication Studio II*

### ADVERTISING AND ART DIRECTION II

ADVT305 — 3 credits

Students will improve their concepting skills while also learning how to create and communicate smart art direction. Strong ideas and the importance of smart art direction/design will be the backbone of all that they discuss. Through breaking down iconic advertising from the past and present, as well as understanding how and to whom brands communicate, students will learn to approach art direction with purpose. *Prerequisite: ADVT304 Advertising and Art Direction I*

### COPYWRITING

ADVT351 — 3 credits

Students work on developing and analyzing writing styles with an emphasis on the interactivity of image and text as experienced by varied and specific audiences. Students learn about editing as they begin to approach writing as a powerful tool of persuasion and entertainment.

### IDEATION BOOT CAMP

ADVT353 — 3 credits

Students are taught new and unexpected ways to approach the process of creating ideas. Where do ideas come from? How do you develop abundant thinking? What exercises work best and when? How do you know if something is a good idea? These and many other questions are addressed in this course.

### TYPE & IMAGE FOR ADVERTISING

ADVT355 — 3 credits

This class focuses on creating synergy between photography and typography. Through a series of hands-on formal and conceptual exercises, using photography and other forms of image-making, students will develop art-direction skills through the creation of dynamic solutions for strategic communications that combine typography and image in powerful, dynamic, and communicative ways. In the final assignment, students will develop a multi-platform advertising campaign. *Prerequisite: Junior or Senior status*

### INTERACTIVE ADVERTISING

ADVT 470 — 3 credits

This course introduces students to the various opportunities for advertising in the online arena. They will be applying fundamental advertising concepts to emerging media such as online banners and web campaigns. This class will challenge students to be nimble and fluid with their campaigns.

### SOCIAL MEDIA

ADVT 472 — 3 credits

Students study online activity where people share opinions, experiences, and other information. It is a powerful and unpredictable way of communicating today. Students gain a greater understanding of how people use social media. Special focus is given to current online media and how companies (big and small) use social media for marketing purposes.

## ON SCREEN PRODUCTION + CONCEPTS

ADVT473 — 3 credits

This course is designed for students to have a better understanding of how to produce commercials in a real world advertising environment. Producing commercials in an advertising environment, students work in team(s) embracing a commitment of professionalism in their practice. They will view themselves as cultural producers who value the creation of work and their relation to clients and audiences. Students use fundamentals of advertising strategies—storyboarding design, sound design, art direction, and video.

## SPECIAL TOPICS: INTERACTIVE BRANDING

ADVT403 — 3 credits

Students delve deeply into all aspects of advertising process, from research, to strategy, campaign and development, to implementation. The course focuses on Ideation and Interactive Branding encouraging innovation and user-centered approaches. Students cultivate a broad understanding of their audience in order to create campaigns and experiences using both traditional methods and experimentation. A campaign may combine a range of Interventions and strategies such as user-generated content, large- scale Installations, social events, as well as print, video, web, and mobile applications.

## BOOKARTS ELECTIVES

### Introduction to Letterpress

GDIL362 — 3 credits

Students experience the traditional disciplines of typography, letterpress, and printing while learning to integrate type and image, structure and content, process and product. Students work in the Lab Press, which boasts a large collection of wood and metal type, and Vandercook printing presses. Intro to Letterpress offers students a hands-on experience with the roots and history of typography and printing. Craft skills used in letterpress printing will be introduced in a studio environment through demonstrations and hands-on experience. Through printing experiences and projects, students will gain an understanding of the nature and interaction of printing types with inks and papers, learn terminology and gain familiarity with the equipment. The final project is a collaborative book. A theme will be selected and students will pick a passage, set a significant word in wood type, set the passage in metal type and carve a small image on linoleum.

### BOOK STRUCTURES

GDIL365 — 3 credits

This course introduces the skills, craft, materials and techniques used in making book structures by hand. Course assignments have the potential to evolve into creative and personal objects that hold visual work and text. This course may be repeated for credit up to two times. Students develop the hand skills and knowledge to learn traditional and alternative methods of book binding with attention to craft and experimentation. Students learn book binding methods involving paper folding, cutting, sewing, gluing, and ways of assembling individual sheets, signatures and text blocks with or without covers. Students produce a sample collection of book structure options and explore structures that can hold content and expression of meaning.

### ADVANCED LETTERPRESS

GDIL373 — 3 credits

For students that have taken Introduction to Letterpress and want to improve their expertise, the main objective is to achieve superior print quality and learn new techniques. The class covers the subtleties of handset type and the inking process including careful attention to make-ready, packing the press and adjusting roller height. Students learn how to print on dampened paper; how to make detailed, high-quality photopolymer plates and alternative techniques such as pressureprinting where prints are created from a low-relief collage attached to the tympan of the press. Students will be using the broadside format, exploring different themes and processes with each project—from advanced techniques to experimental processes. *Prerequisite: COMD362 Introduction to Letterpress*

### Bookmaking Projects

GDIL456 — 3 credits

A culmination of the skills and techniques used in letterpress printing, typographic design, and edition bookmaking using both lead type and digital plate-making. Through model making and testing, students combine conceptual skills and printing technique in the bookwork tradition. Course assignments involve the integration of text and image, paper selection, inks and inking, color, serial imaging, surface preparation, and press editions. *Prerequisite: COMD362 Introduction to Letterpress and COMD365 Bookstructures*



## PRINTMAKING ELECTIVES

### PRINTMAKING SURVEY

PRNT263 — 3 credits

This class covers a wider range of both traditional and new methods, individualized technical and conceptual projects, editions, and includes a broad introduction to historical and contemporary applications. *Lab Fee: \$35*

### PRINTMAKING: INTEGRATED MEDIA

PRNT273 — 3 credits

This class, while covering traditional and new methods, covers fewer methods, but ones that take more time to work with. It allows for more integration of these techniques to support different types of conceptual projects, and more research that ties them together. *Lab Fee: \$35*

### PRINT MEDIA WORKSHOP

PRNT373 — 3 credits

Students refine their vision in advanced projects based on their conceptual practice and critical dialogue. Emphasis is on development of personal imagery and exploration of the media through one or two projects that form a body of work related to their practice. In depth consultations and reviews are held. Students draw upon Los Angeles' wide range of print publishers and shops, learning professional methods. *Prerequisite: PRNT263 Printmaking Survey, PRNT273 Printmaking: Integrated Media, PRNT356 Experimental Printmaking, or instructor permission. Lab Fee: \$35*

### EXPERIMENTAL PRINTMAKING

PRNT356 — 3 credits

An opportunity for formal application and experimentation through alternative printmaking processes. Emphasis is placed on problem-solving through process, substance, and style. Students consider content, subject, and formal attributes of independently proposed projects. Readings, discussions, and lectures will address relevant topics such as multiplicity, historical predecessors, and critique. *Lab Fee: \$35*

### PROPAGANDA

PRNT355 — 3 credits

Students research a topic of choice and create a body of work on cultural, social and political issues. Students learn to understand alternatives to illustration and design as corporate service. Assignments include research and presentation on a relevant topic of choice; realization of visuals on chosen topic; and collaboration with community organizations when possible/applicable. *Print Lab / Lab Fee: \$35*

## **PRODUCT DESIGN**

We live in a world surrounded by objects, systems, and experiences we use and rely on to get us through our day. Product Designers create all those things using various art and design skills, creative problem solving, and design thinking to produce meaningful design solutions. Product Design is broad and encompasses design aspects related to all the other art and design majors. The program aims to prepare students for their future design practice through a broad-based, hands-on experience that blends traditional art and craft, with industry related skills, technology, and design knowledge, and practices. The curriculum provides the flexibility for students to select elective courses that align with their needs, career interests, abilities, or expand skills. Students emerge from the program empowered with design and business skills that enable them to work in any design field they choose. Alumni of the program work for companies and consulting firms such as, Apple, Raytheon, SpaceX, Crate & Barrel, Disney, Coach, Guess, Herman Miller, IBM, Mattel, Nike, Adidas, Sony Pictures, Nissan to name a few.

### **PROGRAM LEARNING OUTCOMES**

Students engage in the study and practice of design as a creative, iterative process that involves curiosity, research, insight, creativity and critical thinking, ideation, sketching, prototype making, and marketing. Students learn hands-on-making skills in hard and soft materials, craft-based processes, and 2D and 3D analog and digital skills design methods.

The Program Learning Outcomes in the Product Design Program for graduating students to achieve are:

- Design Research. Apply research and knowledge of user experience, human factors, contextual inquiry, insight, and usability assessment in the design and development process.
- Design Literacy: Demonstrate the ability to identify, understand, and communicate design principles in an artifact, image, or service and what makes the design good or bad.
- Design Communication: Demonstrate skills in representing ideas and design solutions in 2D hand drawings and 3D digital imagery, displaying acute awareness of technical fluency, visual storytelling, and craftsmanship.
- Digital Design Tools: Demonstrate a clear understanding in the application of 3D tools and techniques from initial design creation to 3D modeling for prototyping with clarity and craftsmanship.
- Design Prototyping: Demonstrate skills in fabrication methods using soft and hard materials to build prototype models that demonstrate strategically applied technical skill, knowledge, and craftsmanship.

## PRODUCT DESIGN

Fall - Foundation		
COURSE		CR
Life Drawing I* or Creative Practices I**	FNDT180	3
	FNDT172	
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		<b>14</b>

Spring - Foundation		
COURSE		CR
Life Drawing I of II* or Creative Practices I or II **	FNDT180/182	3
	FNDT172/173	
Connections Through Color & Design	CAIL101	3
Drawing Studio Expanded Practices*** or Form & Space****	FNDT162	2
	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		<b>15</b>

Fall - Sophomore		
COURSE		CR
Product Design Studio I	PRDS200	3
Integrated Design Creative Process I	PRDS220	2
Visual Communication I	PRDS252	3
Digital Design I	PRDS272	2
History of Product Design	AHCS225	3
Creative Action Lecture*	CAIL200	3
		<b>16</b>

Spring - Sophomore		
COURSE		CR
Product Design Studio II	PRDS201	3
Integrated Design Creative Process II	PRDS221	2
Visual Communication II	PRDS253	2
Digital Design II	PRDS273	3
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		<b>16</b>

Fall - Junior		
COURSE		CR
Product Design III	PRDS302	3
Integrated Design-Design Thinking III	PRDS320	2
Product Development Studio I	PRDS332	3
Digital Design III	PRDS370	2
Math Elective*	MATH136	3
LAS Upper Division Elective	LIBS314	3
		<b>16</b>

Spring - Junior		
COURSE		CR
Product Design IV	PRDS303	3
Integrated Design - Design Thinking IV or Studio Elective	PRDS321	2
Product Development Studio II	PRDS333	3
Creative Action Studio *	CAIL300	2
Social Science *	SSCI210	3
Anatomy & Ergonomics	NSCI319	3
		<b>16</b>

Fall - Senior		
COURSE		CR
Product Design Studio V	PRDS402	3
Integrated Design-Adv Des Thinking V or Studio Elective	PRDS420	2
Adv. Product Development Studio III	PRDS432	3
Digital Design IV	PRDS472	3
Capstone	LIBS440	3
		<b>14</b>

Spring - Senior		
COURSE		CR
Design Studio VI	PRDS403	3
Integrated Design-Adv Des Thinking VI	PRDS421	2
Adv. Product Development Studio IV	PRDS433	3
Digital Design V	PRDS473	2
LAS Upper Division Elective	LIBS314	3
		<b>13</b>

## PRODUCT DESIGN STUDIO I - PRINCIPLES OF 3D DESIGN (HARD MATERIALS)

PRDS200 — 3 credits

An Introductory course is the first of a two-part course that focuses on applying 3D design principles using hard materials (e.g., wood, metal) and the making of objects. Through a series of simple exercises and projects, students learn various working methods with hard materials. At the same time, students develop a basic understanding of the 3D design process and learn to apply curiosity, insight, creativity, research, ideation, iterative sketch modeling, prototyping, and presentation of their work. Work is presented in a series of critique sessions and documented on a digital website.

## PRODUCT DESIGN STUDIO II - PRINCIPALS OF 3D DESIGN (SOFT MATERIALS)

PRDS201 — 3 credits

Design Studio II is the second part of the two-part course that re-iterates the 3D design process learned in Design Studio I. Students are introduced to research as both a visual and practical tool to expand the vocabulary associated with the principles of design, composition, and practicality for functionality. Students learn various working methods with soft materials through simple exercises and projects. Work is presented in a series of critique sessions and documented on a digital website.

## INTEGRATED DESIGN I

PRDS220 - 2 credits

This course is devoted to the creative application of the essential design elements and principles of line, plane, volume, value, texture, and the role of color in 2-D and 3-D applications. Students are challenged to engage their creativity, critical thinking, curiosity, and exploration of materials and methods in solution-finding. Demonstrations and hands-on projects develop the student's understanding of applying these principles to create a sense of unity in form-giving. *Skills learned in this course are applied to the Product Design Studio I PRDS 200 projects.*

## INTEGRATED DESIGN II

PRDS221 - 2 credits

This course focuses on advanced form giving and the construction of products using various materials. The focus is on form development and fabrication while reinforcing the student's understanding of 2D and 3D design principles. Projects range from soft goods to hard goods and vary from semester to semester by the instructor. *Skills learned in this course are applied to the Product Design Studio II PRDS201 projects.*

## VISUAL COMMUNICATION I - INTRODUCTION TO DESIGN VISUALIZATION

PRDS252 - 3 credits

This project-based studio develops hand-drawing skills as a core and primary tool in ideation and communication. Students develop skills in sketching and rendering with emphasis on form, perspective, dimensionality, and surface characteristics. Students explore varied media techniques to foster personal vision, style, and storytelling. *Course projects complement the main Design Studio I PRDS 200 projects.*

## VISUAL COMMUNICATION II - ADVANCED DESIGN VISUALIZATION

PRDS253 - 2 credits

This course brings together the skills, media, and techniques from Vis Com I and advances them with a focus on insight, visual storytelling, and descriptive product drawings using line economy, composition, scale, gesture, contrast, and color. The course brings together all the skills and media from the foundation Vis Comm classes and applies them to design visualization. Course projects complement the main Design Studio II PRDS 201 projects. *Prerequisite: Visual Communication 1 PRDS 252 or waiver upon Chair or instructor approval.*

## DIGITAL GRAPHIC DESIGN I - INTRODUCTION 2D GRAPHIC DESIGN

PRDS272 - 2 credits

Introductory 2D graphic design course using the Adobe Suite as primary software. Students develop graphic design skills in visual language and communication. Students explore visual principles of layout, form, image, color, and typography to create a compelling form to communicate their ideas. Students taking the course develop the intellectual and technical toolkit necessary to apply graphic design to complement and expand their visual communication skills. Students learn to become versatile graphic communication design practitioners in various media and contexts, from paper to screen, from digital environments to physical objects and spaces.

## DIGITAL GRAPHIC DESIGN II - ADVANCED 2D GRAPHIC DESIGN

PRDS273 - 2 credits

An advanced 2D graphic design course focused on image-making and the informational design aspects of graphic design. The course is concerned with the visual language of graphic design and its many applications. Students develop the intellectual and technical toolkit necessary for the practice of graphic design as part of their overall design skillset. Through a series of simple to complex projects, students become versatile visual design practitioners in various media and contexts, from paper to screen, from digital environments to public spaces.

DESIGN STUDIO IV - (Hard Materials) PRDS303 - 3 credits

DESIGN STUDIO IV - (Soft Materials) PRDS303 - 3 credits

These courses continue the Design Studio III area of emphasis in durable products (hard materials) or non-durable products (soft materials) with additional course content added. Products of increased complexity are offered as studio topics. When offered, students will have the opportunity to participate in a collaborative studio project with industry partners or institutional partners (USC, LMU).

DESIGN STUDIO III - (HARD MATERIALS)

PRDS302 - 3 credits

Design Studio III advances the skills learned in Design Studio I & II. Students are introduced to the design and development process commonly used by industry to design durable products, which use hard materials. The course incorporates 3D digital design, technology, fabrication techniques, and manufacturing processes. Projects vary from semester to semester and could include furniture, electronics, appliances, tools, jewelry, sporting goods, housewares, and more. Students are expected to perform at a high level of critical thinking and creativity, visual aesthetics, functionality, craftsmanship, communication, and presentation.

PRODUCT DESIGN STUDIO III - (SOFT MATERIALS)

PRDS303 - 3 credits

Design Studio III advances the skills learned in Design Studio I and II. Students are exposed to the design process commonly used by industry to design non-durable products that generally use soft or flexible materials. Course content and projects involve all aspects of the design and development process, including exploratory research, critical thinking, creativity, ideation, iterative designs, product definition, prototyping, presentation, and storytelling. Students learn a wide range of skills and fabrication techniques, including sewing, stitching, texturing, applique, pattern drafting, draping, and more using fabrics, leathers, and other soft materials. Projects vary in complexity and the type of product by the instructor or industry partner each semester. Projects can include fashion accessories, handbags, footwear, home décor, and other related merchandise. Students are expected to perform at a high level of critical thinking and creativity, visual aesthetics, functionality, craftsmanship, communication, presentation, and documentation of their design process.

INTEGRATED DESIGN III

PRDS320 - 2 credits

Integrated Design III and IV introduce how the essential design elements and principles are applied in the design of products. Through a series of projects, presentations, or case studies, this course explores the aspects of good and bad product design and simple rules that students can use to improve the usability of their designs. The concepts of user experience and user interaction are introduced as additional ways to inform the design of products with an emphasis on human-centered design. Each semester, students select from two different sections with distinct topics; these topics change each semester to reflect the field's development and student interests.

INTEGRATED DESIGN IV

PRDS321 - 2 credits

Integrated Design III and IV introduce how the essential design elements and principles are applied in the design of products. Through a series of projects, presentations, or case studies, this course explores the aspects of good and bad product design and simple rules that students can use to improve the usability of their designs. The concepts of user experience and user interaction are introduced as additional ways to inform the design of products with an emphasis on human-centered design. Each semester, students select from two different sections with distinct topics; these topics change each semester to reflect the field's development and student interests.

DEVELOPMENT STUDIO I - PRODUCT DEVELOPMENT-INTRODUCTION

PRDS332 - 3 credits

This project-based course introduces bringing consumer products from concept to market. The class dives into the process of product development from market research ideation to problem-solving, concept development, 3D mockups, refinements, sustainable design production, and technical packages for manufacturing. Students are exposed to contemporary product design issues, including life cycle assessment and circular design issues. Through a series of exercises and projects, students continue to build and apply their skills and knowledge in creating and developing a consumer product as a signature project.

DEVELOPMENT STUDIO II - PRODUCT DEVELOPMENT - ADVANCED

PRDS333 - 3 credits

This course continues Development Studio I with a more in-depth study of the design and development process. Course topics from industry professionals may include patent research and entrepreneurship strategies, crowdfunding, line extensions, and others, as determined by the instructor. Studio projects involve designing and developing a new project(s) or work from an earlier Design Studio as a basis for the course work. *Prerequisite: Development Studio I PRDS 332 or waiver upon Chair or Assistant Chair approval.*

### DIGITAL DESIGN III - ADVANCED 3D CAD

PRDS370 - 2 credits

A continuation course that builds upon the principles introduced in Digital Design II. Students explore various 3-D software applications to expand CAD design skills and computer program output information for computer-aided rapid prototyping technology, fabrication methods, animation, and presentation. *Prerequisite: Digital Design II PRDS 273 or waiver upon Chair or instructor approval.*

### DESIGN STUDIO V - ADVANCED PRODUCT DESIGN

PRDS402 - 3 credits/3 credits

This advanced project-based studio course introduces students to more in-depth product design scenarios and explores and discovers possible design solutions, users, and markets. At the same time, students will begin the first phase of their two-semester Capstone Project, starting with the research, ideation, and preliminary design phase. Students are expected to perform at a high level of critical thinking and creativity, aesthetics, functionality, craftsmanship, communication, presentation, and documentation of their design process.

### DESIGN STUDIO VI - CAPSTONE PROJECT

PRDS403 - 3 credits/3 credits

A continuation of Design Studio V, students begin the second phase of their Capstone Project implementing its development, feasibility model, proof of concept, final prototype. At the same time, students begin the planning and curating of their body of work for the Senior Exhibition. Students are expected to select only those projects that push the limits of design and are of professional quality and scope. At the end of the semester, each student will present their work to a faculty review committee for assessment and input.

### INTEGRATED DESIGN V

PRDS420 - 2 credits

This course explores technologies and interaction design based on user experience research. Students apply functional analysis techniques, task, and user modeling methodologies that lead to strategic thinking and appropriate designs.

### INTEGRATED DESIGN VI

PRDS421 - 2 credits

A continuation of Integrated Design V, this course focuses on developing proficiency in communicating and presenting complex information in simple terms for client presentation and product development. In-class skills and techniques in the projects complement the main Design Studio and Capstone project. Students continue to integrate their studio work into a professional portfolio and website for self-promotion.

### DEVELOPMENT STUDIO III - PRODUCT DEVELOPMENT LAB

PRDS432 - 3 credits

An advanced studio project-based course that focuses on new product design, development, and management methodologies related to the development cycle of products from design to manufacturing, marketing, and product distribution. Students develop a product and plan for their projects or a collaborative team project with an institutional or industry partner. Students present their work to sectors related to the type of product.

### DEVELOPMENT STUDIO IV - PROJECT MANAGEMENT LAB

PRDS433 - 3 credits

An advanced studio project-based course that focuses on new product design, development, and management methodologies related to the development cycle of products from design to manufacturing, marketing, and product distribution. Students present their work to sectors associated with the type of product. Students develop a product and plan for their projects or a collaborative team project with an institutional or industry partner.

### DIGITAL DESIGN IV | V - DIGITAL LAB

PRDS472/473 — 3 credits/2 credits

These courses are primarily an elective that provides students opportunities to master their skills in 3D modeling either in Solid Works or Rhino software. Course work focuses on various strategies and skills required to organize accumulated digital work into a market-ready professional portfolio, website, or presentation. Emphasis is developing proficiency in tactical presentation strategies that deliver impact with a visual and rhetorical force that will persuade the audience. In-class projects complement the main Design Studio Capstone project and Senior Show projects. *Prerequisite: Digital Design III PRDS 273 or waiver upon Chair or instructor approval*

### SPECIAL TOPICS COURSES - ELECTIVE COURSES

PRDS462 - 2 credits

These are elective studio-based courses that explore specific topics related to a subject matter, skill, process, material, technology, or emerging

aspects in the field. Special topic courses vary each semester and are selected based on trends in the design field or future opportunities. Students should contact the Product Design Department for specific course offerings each semester. *Open to non-majors pending seat availability and permission of Department*

#### SOFT GOODS LAB

PRDS462 - 2 credits

A one semester introductory class for students who want to learn the basics of working with textiles, or for students who want to advance their skills outside or in conjunction with their Soft Goods Design studio.

The course introduces sewing techniques, patternmaking, draping, dyeing and other joinery techniques using fabrics and other soft materials in the fabrication of objects for the area of soft- good products, home décor, and fashion related items. In this immersive workshop, students will do research, find inspiration, creative problem-solve, present a "sketch presentation," and prototype a model. Instructor works one-on- one with students. Through project-based learning, students develop and gain mastery in their own unique design methodology and process.

#### FOOTWEAR DESIGN

PRDS462 - 2 credits

An introductory course designed for all students to gain a hands-on understanding of the complete process of shoemaking. In addition to using the Product Design Process, students will develop skills for working with a last, learn techniques for developing patterns; create mock-ups; and choose appropriate fabrics. Students will explore new methods of sewing & construction, tools, machinery, and hardware. Guest lecturers from industry round out this course.

#### HARD GOODS LAB

PRDS462 - 2 credits

This is an introductory class for students who want to learn the basics of designing with various hard materials such as wood, metal, plastics, glass, and more. This course gives the student a hands-on opportunity to develop design skills through interaction with industrial materials with strictly defined properties. The course introduces various tools, machines, and methods of the fabrication of objects for the area of hard goods products. Students learn the process of pattern making, materials, characteristics, manipulation for form-making, joinery, and finishing. Students will achieve a more precise, professional, and sensitive approach to design while broadening their technical skill base. This is a companion course for students who want to advance their skills outside or in conjunction with their Hard Goods Design Studio.

#### FURNITURE & LIGHTING DESIGN

PRDS462 - 2 credits

A project-based studio course that introduces and fosters students in all disciplines with skills in the design and making of furniture, lighting, and related objects. Cou projects blend technology, spatial awareness, and craft within the ever-changing manufacturing landscape that is Los Angeles. Students explore their personal design aesthetics and learn the importance of how to express their unique point of view into the products they design. Each student will design and build a finished object for the home that aligns with their personal design DNA. Students can elect to fabricate their objects or work in collaboration with fabricators/ manufactures in the Los Angeles area. Students gain a design and manufacturing perspective, and practical knowledge of production strategies necessary to the success of designers today.

#### JEWELRY DESIGN

PRDS462 - 2 credits

This is a project driven studio for all students where free expression and experimentation is encouraged. Students are introduced to the basics of jewelry making and develop the supporting technical skills through lectures and hands-on metal working, glass fusion and stone setting. The class is primarily analogue, though the integration of digital fabrication methods is welcome and supported for students who are interested.

#### CERAMICS

PRDS362 - 2 credits

This introductory is designed for students in all disciplines. The course is new to the field of ceramics, pushing traditional and historic boundaries and blending them with the state-of-the-art technology. In this project driven studio students learn a variety of hand building techniques such as Potter's wheel, plaster hump, slump, hollow and solid 2-piece plaster molds; extruder, slab coil combined with the use of 3-D printing technology.

#### INTERMEDIATE CERAMICS

PRDS363 - 2 credits

This is an intermediate-level course reserved for students who demonstrate the ability to make limited, mass production or art installation multiples, emphasizing sustainable, environmental, and financial practices. *Prerequisite: Ceramic Production Techniques I or department or instructor approval.*

## **TOY DESIGN**

Toys are an important part of our history and culture. Not only is imaginative play fun but as psychologists have shown, it's also crucial for the development of such high-level skills as decision making, socialization, and creativity. Majors focus on the essential categories of action figures, games, plush, dolls, preschool toys, and toy vehicles. Students begin by learning analog skills in conceptual drawing, sculpting, and prototyping, and progress into digital illustration and graphic representation, model making, and rapid prototyping. Faculty and guest mentors are toy and entertainment design professionals.

Summer internships allow majors industry experience at companies including Mattel, Hasbro, Bandai, Disney, DreamWorks, and many more.

## **PROGRAM LEARNING OUTCOMES**

Students in the Toy Design Department will:

- Creativity and Entrepreneurism

Demonstrate individual expression and an imaginative approach in the creation of unique, innovative concepts and designs.

- Visual and Oral Communication

Express their ideas clearly and effectively through conceptual drawings, prototypes, and written and verbal presentation.

- Skill and Technical Knowledge

Use their critical thinking skills and technical knowledge to manipulate art and design media in expressing their work.

- Resource Literacy

Recognize when information is needed and be able to locate, evaluate, and effectively utilize information from multiple sources and media.

- Professionalism

Collaborate effectively and work in teams with other designers and related areas including marketing, engineering and manufacturing.

- Social Consciousness

Make ethical decisions with consideration of social and environmental factors in the design of toys. Play is crucial for the development of skills including decision-making, socialization, and creativity, and toy designers must be aware of the impact they have on society.

Notes for Degree Requirements on the next page

*\* These courses may be taken either in the fall or spring semester. Courses in gray are described in Liberal Arts and Sciences.*



## Toy Design

Fall - Foundation		
Courses		CR
Life Drawing I or Creative Practices I	FNDT 180 FNDT 172	3
Drawing & Building Form	FNDT 160	3
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS 120	3
		14

Spring - Foundation		
Courses		CR
Life Drawing I or II or Creative Practices I or II	FNDT 180/182 FNDT 172/173	3
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or Form & Space	FNDT 162 FNDT 161	2
Elective	FNDT 145	1
Birth of the Modern	AHCS 121	3
Ways of Knowing	LIBS 114	3
		15

Fall - Sophomore		
Courses		CR
Toy Design I	TOYD200	3
Visual Communication I	TOYD232	3
Design Prototyping I	TOYD242	3
Methods & Materials	TOYD250	2
Child Psychology	SSCI211	3
Contemporary Issues*	AHCS220	3
		17

Spring - Sophomore		
Courses		CR
Toy Design II	TOYD201	3
Visual Communication II	TOYD233	3
Design Prototyping II	TOYD243	3
Business Methods	TOYD251	2
History of Toys	AHCS236	3
Creative Action Lecture*	CAIL200	3
		17

Fall - Junior		
Courses		CR
Toy Design III	TOYD302	3
Drawing for Toy Designers	TOYD322	2
Visual Communication III	TOYD332	2
Design Prototyping III	TOYD340	3
Creative Action Studio*	CAIL300	2
LAS Upper Division elective	LIBS314	3
		15

Spring - Junior		
Courses		CR
Toy Design IV	TOYD303	3
Drawing for Portfolio Development	TOYD323	3
Visual Communication IV	TOYD333	3
LAS Upper Division Elective	LIBS314	3
Math elective*	MATH136	3
		15

Fall - Senior		
Courses		CR
Toy Design V	TOYD400	4
Digital Drawing & Illustration I	TOYD420	2
Career Development	TOYD415	3
Juvenile Anatomy & Ergonomics	NSCI308	3
Capstone	LIBS440	3
		15

Spring - Senior		
Courses		CR
Toy Design VI	TOYD402	3
Games & Game Theory	TOYD426	2
Digital Drawing & Illustration. II or Studio elective	TOYD421	2
Package Design	TOYD430	2
LAS Upper Division Elective	LIBS314	3
		12

## TOY DESIGN I/II

TOYD200/201 — 3 credits/3 credits

Students develop an understanding of the creative process of toy design. Emphasis is placed on developing toys that engage children across a variety of “play patterns.” Students apply skills in drawing, model making, and fabrication to create original toys that engage children in imaginative play and shape developmental skills, decision making, socialization and creativity.

Students learn to conduct market research and analysis to ensure their designs are appropriate for specific categories of toys. Using various fabrication techniques, students will translate their idea into 3-D models, and present the final products to faculty and visiting toy industry professionals. *Prerequisite: TOYD200 is a prerequisite for TOYD201 Lab Fee: \$50*

## VISUAL COMMUNICATION I

TOYD232 — 3 credit

To communicate effectively, a designer needs to have at their disposal a broad range of drawing skills. Students will develop and expand their ability to communicate ideas through drawing from quick ideation sketches to final illustrations. In this course, students learn how to take a concept from a rough sketch to a refined set of technical illustrations. Students will acquire skills that enable them to produce illustrations that accurately convey their design intent and serve as a blueprint when creating a prototype model.

Students are introduced to the basic drawing tools in Adobe Illustrator. The skills learned during this course will be utilized throughout the remainder of the Toy Design studio courses.

## VISUAL COMMUNICATION II

TOYD233 — 3 credits

In this class students will continue to develop analog drawing and sketching skills to communicate ideas and concepts, storytelling, and character development, which is key to brand creation. They will also use the computer as a means to present an idea in 3-D. This will allow designers to envision their designs in a rich virtual way that impacts every aspect of how a toy is developed from initial conception to final production. Digital CAD (Computer Aided Design) classes will include Rhino and V-Ray, and KeyShot. *Prerequisite: TOYD232 Visual Communication I*

## DESIGN PROTOTYPING I

TOYD242 — 3 credits

This course will equip the student with practical toy industry prototyping skills and vocabulary that will enable them to accurately develop and communicate their designs. The student will integrate prototyping skills and techniques into their designs, developing a full understanding of the entire design and development process. Practical challenges will be presented for students to problem solve under pressured time constraints to force the creative use of skills in real time situations. These challenges will encourage practical thinking and association skills that will enhance their abilities to design, ideate, and develop new creative products. It will also allow each student to work in a design team environment. *Lab Fee: \$245*

## DESIGN PROTOTYPING II

TOYD243 — 3 credits

This course will provide the students with working knowledge in the processes and techniques used in model making for the toy industry. Fabrication, sculpting, and molding and casting will be taught through lectures and hands-on experience. With the building blocks learned in this course the student will be able to confidently move on to more advanced skills in subsequent courses and design methodology. *Prerequisite: TOYD242 Design Prototyping I Lab Fee: \$150*

## METHODS AND MATERIALS

TOYD250 — 2 credits

Materials used for manufacturing within the industry are important because they determine the durability and safety of toys, toy use by consumers, and the methods and costs of production. Each of these issues must be considered in order to successfully design and market a toy. This course focuses on different manufacturing processes as well as the understanding and use of materials used in toy design. Of special interest are issues regarding sustainability.

## BUSINESS METHODS

TOYD251 — 2 credits

This second-semester course explores more advanced manufacturing processes and materials. Discussion focuses on the fundamentals of plastic components and on design, exploring the possibilities and limitations associated with plastic toy components. Of special interest are issues regarding sustainability. Various business topics will be covered - including professional preparation for presenting yourself to prospective employers in the toy industry. *Prerequisite: TOYD250 Methods and Materials*

### TOY DESIGN III/IV

TOYD302/303 — 3 credits/3 credits

Students will apply principles they have learned in Toy Design I and II to create original toys which can be expanded to become a toy brand with line extensions. Students will utilize analog and digital drawing skills, technology including digital design software for rapid prototyping, and explore methods of fabrication using a variety of materials. Students will learn the most effective methods of presenting their toy concepts visually, demonstrating new features digitally when it is the most effective way of communicating play patterns and function. Corporate sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. *Prerequisite: TOYD200/201 Toy Design I/II*

### DRAWING FOR TOY DESIGNERS

TOYD322 — 2 credits

Introduction to the theory and practice of sketching, drawing, and rendering techniques as applied to toy product. Focus is on sketching of original characters and storyboarding as a way of communicating original concepts and features of toys and related accessories. Included will be a variety of toy categories including action figures, dolls, vehicles, plush, and playsets. *Prerequisite: TOYD233 Visual Communication II*

### DRAWING FOR PORTFOLIO DEVELOPMENT

TOYD323 — 3 credits

This course concentrates on the creation, organization, and presentation of the student's portfolio. Students will develop the knowledge of how to compile a cohesive body of work to assemble in a portfolio. Students will design a logo and create a promotional sheet that reflects their graphic skill, and creative styling and examples of their design work. Students will write a résumé that expresses their creativity, design experience, and links to a digital portfolio. Additional attention is given to interviewing skills and techniques. *Prerequisite: TOYD322 Drawing for Toy Designers*

### VISUAL COMMUNICATION III

TOYD332 — 2 credits

This course continues exploring the advanced techniques in Rhino, the 3-D modeling program used in the construction of prototyping models. By using Computer Aided Design (CAD) programs (the same as in the toy industry) students learn advanced modeling and prototyping techniques. This course combines instruction on the computer with guidance in the standard requirements for the production of 3-D models through output to the rapid prototyping machine. *Prerequisite: TOYD233 Visual Communication II*

### VISUAL COMMUNICATION IV

TOYD333 — 3 credits

This is an advanced computer lab course that allows students to continue to develop their 3-D modeling skills with Rhino and learn more advanced modeling techniques. Students will continue to develop their rendering and animation skills. The course will introduce Adobe After Effects as a means to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Content focuses on the advanced use of computer programs to output models for ongoing projects. Students apply acquired learning to improve toy design projects. *Prerequisite: TOYD332 Visual Communication III*

### DESIGN PROTOTYPING LLL

TOYD340 — 3 credits

Using the skills from previous classes, the students will conceptualize and design their own intellectual property to bring to life an action figure-based product line. Graphics, presentation, functionality, and more advanced building techniques will be used. The prototype will be articulated with movement and/or lights and sound. Storyboarding will be utilized to show how the character(s) live in their "world" and how this toy could become a transmedia brand with a future as a movie, video game, or comic series. The class final will include a presentation to industry professionals. *Prerequisite: TOYD243 Design Prototyping II Lab Fee: \$150*

### TOY DESIGN V/VI

TOYD400/TOYD402 — 4 credits/3 credits

These are advanced level courses in which students continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology, and integrating them into the toy design process. Students will have been exposed to the unique and different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Corporate-sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. Students may have had the opportunity to participate in summer internships where they gained "real world" experience, and will be able to apply that learning as well as their class-room experience to design and prepare their senior show. This special showcase of their talents is held at the end of the semester. *Prerequisite: TOYD302/303 Toy Design III/IV.*

## CAREER DEVELOPMENT

TOYD415 — 2 credits

This course will cover interviewing skills, researching and targeting potential job prospects, and preparation of oral and written communications..

## DIGITAL DRAWING AND ILLUSTRATION I

TOYD420 — 2 credits

Understanding of form and material indication from the previous semester is now executed in full color. The course starts with the application of color to backgrounds and other simple elements used in concept sketching. By the end of the course, students are rendering at photo-realistic levels using the computer as a digital tool. Students learn how to render a toy of their own design in full color at a professional level.

*Prerequisite: TOYD323 Drawing for Portfolio Development*

## DIGITAL DRAWING AND ILLUSTRATION II

TOYD421 — 2 credits

An advanced computer lab course that allows students to apply their knowledge from prior drawing classes to ongoing projects in an effort to build their portfolios. *Prerequisite: TOYD420 Digital Drawing and Illustration I*

## GAMES AND GAME THEORY

TOYD426 — 3 credits

Focuses on game theory from a behavioral science perspective, and applies that perspective to an understanding of a variety of games. The course includes a historical and cross-cultural emphasis. Students create an original game and fully functioning prototype. *Prerequisite: TOYD303 Toy Design IV*

## PACKAGE DESIGN

TOYD430 — 2 credits

Focuses on creating three-dimensional solutions to solve a variety of packaging and retail problems In addition to marketing issues, package design addresses a variety of storage and safety concerns.

Students address these issues as well as the graphic treatment of the package. Of special interest are issues regarding sustainability. *Prerequisite: TOYD400 Toy Design V*

## INDEPENDENT STUDY

TOYD999 — 1-6 credits

Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.





# GRADUATE MFA PROGRAMS

## **MFA - FINE ARTS**

The MFA Program in Fine Arts encourages young artists to think critically and challenge existing modes of expression.

### **PROGRAM LEARNING OUTCOMES**

Students in MFA Fine Arts will:

- Conceive, develop, and execute a successful body of work that reflects critical engagement with their interests, experiences, and values.
- Conduct a robust and sustained research inquiry into a range of intellectual and critical disciplines in art and other related disciplines in order to develop a rich set of informational resources and an authentic, independent point of view.
- Locate their own studio practice within the field of art history, criticism, and theory, based in deep examination of current issues and discourses.
- Develop advanced capabilities with technologies that will aid in the creation, dissemination, and documentation of their work.
- Develop and practice the written and spoken communication skills needed to effectively articulate conceptual and aesthetic agendas to public and art world audiences.
- Cultivate the self-confidence, self-reliance, and camaraderie necessary to sustain a professional career.

**MFA – FINE ARTS**

Fall - First Year		
COURSE		CR
Special Topics in Art History I	AHCS575	2
Graduate Critique	GRAD610	3
Graduate Studio I	GRAD620	4
Critical Theory & Practice I	AHCS650	3
Electives *		3
		<b>15</b>

Spring - First Year		
COURSE		CR
Special Topics in Art History II	AHCS575	2
Graduate Critique	GRAD611	3
Graduate Studio II	GRAD621	4
Critical Theory & Practice II	AHCS651	3
Electives *		3
		<b>15</b>

Fall - Second Year		
COURSE		CR
Graduate Critique	GRAD710	3
Graduate Studio III	GRAD720	4
Professional Practice	GRAD774	1
Thesis I	LIBS774	3
Electives *		4
		<b>15</b>

Spring - Second Year		
COURSE		CR
Graduate Critique	GRAD711	3
Graduate Studio IV	GRAD721	4
Exhibition Preparation	GRAD775	1
Thesis II	LIBS775	3
Electives *		4
		<b>15</b>

## SPECIAL TOPICS IN ART HISTORY I: MODERNISM TO CONCEPTUALISM

AHCS575 — 2 credits

This course examines the development of Modernism as a discourse in the visual arts, from its development in the 1840s to challenges of its key assumptions in the 1960s.

## SPECIAL TOPICS IN ART HISTORY II: 1960S TO THE PRESENT

AHCS575 — 2 credits

The historical development of the discourse of Modernism established a narrative that proved very influential. However, the terms of that narrative came under question from a diverse range of artists and voices. This course looks at Contemporary Art as a varied field arising out of challenges to historical “modern art” in the late 1960s and developing a range of practices that continue to challenge our understanding of art and its relation to society today.

## STUDIO PRACTICE

AHCS575B — 2 credits

What does it mean to work in painting and photography at this moment in time? Is it possible to incorporate our political concerns into our work? What is successful political artwork and how might it take form in painting and photography? What is our relationship to the histories attached to these two modes of production, as well as their contemporary manifestations? How might these two mediums intersect?

These are some of the questions we will engage in this class. Through weekly readings and group discussions we will investigate the concerns of painting and photography in an age of ever-present technologies and growing political upheaval.

## OUT ON THE TOWN

AHCS575D — 2 credits

This is a course designed to acquaint students with exhibitions of artwork currently being produced and shown, as well as the discussions happening around them. We will visit artists and art organizations websites and read texts related to them. Through these materials we will examine the political and art dialogues of the moment, considering the ways colonialism and inequities in the art establishment are being addressed and what some alternatives might be. We will also investigate the methods that artists and arts organizations are using to make artwork available physically and virtually.

## GRADUATE CRITIQUE

GRAD610/611/710/711 — 3 credits/ 3 credits/3 credits/3 credits

In this two-year course sequence, all graduate students, regardless of media, individually present work to their peers and faculty for a collective in-depth discussion about the work’s material, theoretical, and cultural positioning. The course provides an in-depth discussion and investigation of how an artist’s work is perceived as a public statement and how one’s work exists in the world.

## GRADUATE STUDIO

GRAD620/621/720/721 — 4 credits/ 4 credits/4 credits/4 credits

The Graduate Studio Seminar is a 6-hour seminar structured around dedicated studio time and one-on-one studio visits between students and faculty members. This two-year course sequence focuses on each individual student’s practice, specifically directed toward an interrogation of the aesthetic, conceptual, and technical issues arising out of their work. It will culminate in the end-of-semester review during which the student and a review committee will discuss and evaluate the development of the student’s practice as observed over the course of the semester within the framework of the seminar.

## COLLABORATIVE PROJECTS

GRAD631 — 3 credits

Seminar/studio hybrid. Students build knowledge and professional capacity through collaborative project-based learning in the areas of collaboration, collective art production, collective arts programming and curation, and collective action. Students form collectives, operate an artist run space (called Sidebar) and develop research-driven and discourse-driven projects for public exhibition and public engagement.

## PROFESSIONAL PRACTICES

GRAD774 — 1 credit

A seminar in which the intricacies, idiosyncrasies, and responsibilities of the professional artist are discussed and deconstructed.



## EXHIBITION PREPARATION

GRAD775 – 1 credit

Each student in the final year works on the organization, planning, and installation of MFA exhibitions. The course focuses on exhibition psychology, design, and documentation.

## VISITING ARTIST LECTURE SERIES

GRAD789 – 1 credit

This is a weekly lecture series where artists, theorists, and curators present their own work and discuss some aspect of contemporary visual art that is of interest to the current graduate student community.

## CRITICAL THEORY AND PRACTICE I AND II: AESTHETICS AND POLITICS

AHCS650/651 – 3 credits/ 3 credits

This two-semester course is a cross-disciplinary investigation of the various intersections of the realms of the aesthetic and the political, and engages in questions of humanity, power, and representation. We will discuss how orderings of social relations become manifest in the world and how the political becomes 'sensible'. Through the discussion of assigned readings, we will develop an understanding of the ways in which visual cultural production provides the very frameworks for what becomes perceptible and legible. We will consider how works of art can produce encounters that slow our perceptual operations and reading capabilities in a world of easily disseminated, readymade perspectives in service of dominant values and worldviews. Assigned texts will bridge and interrogate the discourses of class, race, gender, ability, art, and the social realm. We will discuss how artists and theorists have responded to the representational politics of the present moment in order to locate individual practices within the larger cultural and socio-political environment. Our goal will be the development of individual, subjective voices within a collective, collaborative, and relational process.

## THESIS I AND II

LIBS774/775 – 3 credits/3 credits

This course encourages and trains students to write a thesis about their own work through the development of the requisite critical writing skills that will serve them in the future when applying for grants as well as preparing them for the literary demands of an artist.

## ART AS CEREMONY

GRAD 654B – 2 credits

A deep dive into the realm of immersive installation environments, symbolic representation and symbolic exchange. Students engage fundamentals of metaphor and narrative as agents of the ontological and epistemological negotiation of meaning making and knowledge transfer. Students then learn how to strategically position multi-model, multi-sensory content as metaphor and narrative within defined spaces, environments and landscapes to produce transformational audience experiences.

## SOVEREIGNTY OF CONTEXT

GRAD 654A – 2 credits

Locating context, meaning and power in your art practice. Using tools of Critical Indigenous Research Methods, social linguistics discourse analysis, community development asset mapping, and Theory of Change planning and project management methods to think deeply about building a relevant, generative and sustainable art practice. Students produce three formal project proposals that align audience, strategy, form, discourse, and context.

## SONIFYING COMMUNITY

AHCS581 – 3 credits

In this hybrid seminar/studio class, students learn the histories, contexts, theories, methods, and strategies by which artists have employed sound within the social contexts of public, private, contested and intersubjectively determined spaces and environments. Students learn a fundamental set of skills and critical literacies pertaining to analog and digital modes of sonifying human experience, intentions, environments, and systems. Students learn how to use analog and digital modes of sound as tools for listening, facilitation, consensus building and community self-determination, as well as interrogation, manipulation, coercion, and discipline. Sonifying Community provides a safe, supportive, mentoring framework for students to learn how to research, design, produce and publicly exhibit a significant sound work within a diversity of socially engaged contexts.

## **MFA - GRAPHIC DESIGN**

Otis Graphic Design MFA is a Los Angeles based yet global facing research collective of students, faculty, and in-residency designers investigating the issues of our day. We blend design exploration, critical inquiry, and applied projects to interrogate and better our world. We partner with organizations to foster deep impact beyond the classroom.

During the course of studies, students learn to work across media and platforms through a series of studio projects, visiting workshops, courses in design theory and history and round table discussions. The coursework engages research, discourse, critical thinking, and iterative process with the goal of discovering many possible design outcomes. In so doing, the program supports students in taking on the challenges and opportunities in contemporary graphic design practice.

### **PROGRAM LEARNING OUTCOMES**

Students in Graduate Graphic Design will:

- Conceive, design, and execute a successful body of work that reflects candidate's interests, agendas, and values.
- Develop work that engages communities and contexts which address technological, social and economic conditions.
- Conduct a robust and sustained inquiry into graphic design practice and its artifacts, with deep examination of current issues and ideas.
- Develop a critical iterative process and criteria for assessing research, information and design outcomes.
- Cultivate working methodologies and formal agility across media and platforms.
- Articulate a set of ideological and aesthetic agendas for future practice.

## MFA – GRAPHIC DESIGN

Summer - First Year		
COURSE		CR
Seminar Studio I	GRDS601	3
Seminar Round Table	GRDS655	3
Graduate Studio	GRDS670	3
Visiting Artist Projects	GRDS711	3
Contemporary Designing Issues	AHCS577	3
		<b>15</b>

Fall - First Year		
COURSE		CR
Seminar Studio II	GRDS602	3
Theory and Criticism	AHCS579	3
Graduate Typography	GRDS623	3
Studio Electives		3
Studio Electives		3
		<b>15</b>

Spring - Second Year		
COURSE		CR
Seminar Studio III	GRDS603	3
Seminar Round Table	GRDS655	3
Models of Practice	AHCS587	3
Studio Elective		3
Studio Elective		3
		<b>15</b>

Summer - Second Year		
COURSE		CR
Seminar Studio IV	GRDS702	3
Seminar Round Table	GRDS655	3
Entrepreneurship	GRDS665	3
Final Studio	GRDS770	6
		<b>15</b>

#### SEMINAR STUDIO I/II/III/IV

GRDS601/602/701/702 – 3 credits

Students work in a collaborative learning environment on a theme-based project, focusing on inquiry, research, discourse. This four-term course encourages a wide range of opinions, with course outcomes exploring media literacy and critical form-making. Faculty will provide the opportunity for in-depth discussion and critique as well as to connect research to conceptual and formal investigation. Together students and faculty work collectively and individually to produce publishable outcomes that will contribute to design scholarship.

#### SEMINAR ROUND TABLE

GRDS655 – 3 credits

Students discuss issues pertaining to being an active designer in the world. Led by guests invited from various disciplines, students look at design from philosophic, historical, and theoretical positions. The course provides an opportunity to speak at length about the value of inquiry, research, and engagement in issues and disciplines outside graphic design. On occasion students will have the opportunity to engage with Visiting Artists in special events or meetings.

#### GRADUATE TYPOGRAPHY

GRDS623 - 3 credits

This course is a graduate level exploration to the fundamentals of typography and typographic systems and letterforms. Students will explore the theoretical and applied use of type as visual form and visible language by learning the nuances of type families, texture, hierarchy, grid, composition, and sequence.

#### DESIGN WEEK

GRDS711 – 3 credits

Design Week is a week of workshops where visiting artists from around the United States and abroad lead a group of students through a short-term, socially relevant themed project. Outcomes fall somewhere between speculation and real-world design solutions with an aim to inspire all parties to apply design thinking in an innovative way.

#### GRADUATE STUDIO

GRDS670 – 3 credits

Graduate Studio focuses on critical iterative process. Throughout the course students cultivate working methodologies to discover varied outcomes through working fluidly across media. With guidance and mentorship from the faculty, students begin to develop a body of work reflecting their interests, agendas, and values.

#### FINAL STUDIO

GRDS770 – 6 credits

Unlike a traditional thesis project our department recognizes the value of finishing the degree with a series of wide-ranging artifacts. Based on the work and research generated in the previous 3 semesters, students frame a position and a future practice that moves seamlessly through time and space.

#### ENTREPRENEURSHIP

GRDS665 — 3 credits

This course is designed for graduate students that are interested in starting their own business and or freelance business. Students will be introduced to all facets of running a business, such as writing a business plan, promotion, developing a client base, pricing, legal and financial aspects as well as ethical standards. Students will be exposed to guest lectures from a variety of business areas such as small business owners, a life coach, accountant/bookkeeper and an attorney, on the proper way to set-up and run a business.

#### VISUAL LANGUAGE

GRDS690 — 3 credits

Students participate in a focused investigation, both historical and personal, of the links between visual motif and meaning. Coursework explores visual literacy and the use of traditional and experimental visual methodologies to illustrate and communicate while developing an effective personal style.

#### SEQUENTIAL DESIGN AS CRITICAL PRACTICE

GRDS663 — 2 credits

Expanding on the fundamental principles and theories of typography, students will further explore the formal and conceptual articulation of systems and structures as they relate specifically to content driven sequential and narrative design. Students will design publications, websites, videos

and environmental graphics using thorough visual research, rigorous formal explorations, and a critical point of view.

#### INDUSTRY INTERNSHIP

GRDS684 — 3 credits

This course assists students in researching the perfect internship. Using a mentorship principle, faculty are available throughout the internship to answer questions, troubleshoot, and ensure a quality experience in the professional world.

#### Teaching Design : Pedagogy and / as Practice

GRDS688 – 3 credits

This course gives students an opportunity to explore the practice of teaching design. Examining aspects of teaching that range from structuring a course, crafting projects and assignments, to facilitating discussion, critique, and conversation in the classroom. We will analyze and discuss existing and past assignments, curricula, and pedagogical approaches, and practice writing our own. At the end of the class, students will have created at least one syllabus for a course that they would like to teach.

#### THEORY AND CRITICISM

AHCS576 — 3 credits

A diversity of critical approaches to twentieth and twenty-first century design are situated historically while introducing current themes and debates in contemporary design practice and related disciplines.

#### CONTEMPORARY GRAPHIC DESIGN ISSUES

AHCS577 — 3 credits

This course is total immersion into the field of graphic design. Current and critically important figures be covered; students will be given tools to use in their practice to ensure that they are informed on the discipline on a global scale. In addition, students will begin to engage visiting artists in dialogue during lectures.

#### Models of Practice

AHCS587 — 3 credits

In this course students will work to contextualize their future practice through close examination of their own body of work, research, and on and off-site visits with contemporary design practitioners. The course will provide opportunities to experience the many roles that designers can play today focusing on the way practice models continue to evolve in response to socio economic technological, cultural, economic and political conditions.

## FALL 2022

### Important Dates

Registration	Monday, April 11 –June 15
Registration Payment Deadline	Wednesday, June 15
Registration with late fee (\$275 late fee)	Thursday, June 16 - Friday, August 26
Classes Begin	Monday, August 29
Course Add Deadline	Tuesday, September 6
Independent Study Proposal Deadline	Tuesday, September 6
Course Drop Deadline	Tuesday, September 13
Midterm Exams	Tuesday, October 11 - Monday, October 17
Course Withdrawal Deadline	Friday, November 4
Spring Registration Begins	Monday, November 14
Final Exams	Monday, December 12 - Saturday, December 17
Spring Payment Deadline	Thursday, December 15
Spring Registration Deadline	Thursday, December 15 (\$275 late fee after this date)
Classes End	Saturday, December 17

### Holidays

Labor Day	Monday, September 5
Election Day	Tuesday, November 8
Thanksgiving Break	Wednesday, November 23 - Sunday, November 27

### Class Meeting Dates

*The table below may be used to determine this semester's class meeting dates by day of the week.*

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays	Saturdays
1	<b>Aug. 29</b>	Aug. 30	Aug. 31	Sept. 1	Sept. 2	Sept. 3
2	Sept. 12	Sept. 6	Sept. 7	Sept. 8	Sept. 9	Sept. 10
3	Sept. 19	Sept. 13	Sept. 14	Sept. 15	Sept. 16	Sept. 17
4	Sept. 26	Sept. 20	Sept. 21	Sept. 22	Sept. 23	Sept. 24
5	Oct. 3	Sept. 27	Sept. 28	Sept. 29	Sept. 30	Oct. 1
6	Oct. 10	Oct. 4	Oct. 5	Oct. 6	Oct. 7	Oct. 8
7	Oct. 17	Oct. 11	Oct. 12	Oct. 13	Oct. 14	Oct. 15
8	Oct. 24	Oct. 18	Oct. 19	Oct. 20	Oct. 21	Oct. 22
9	Oct. 31	Oct. 25	Oct. 26	Oct. 27	Oct. 28	Oct. 29
10	Nov. 7	Nov. 1	Nov. 2	Nov. 3	Nov. 4	Nov. 5
11	Nov. 14	Nov. 15	Nov. 9	Nov. 10	Nov. 11	Nov. 12
12	Nov. 21	Nov. 22	Nov. 16	Nov. 17	Nov. 18	Nov. 19
13	Nov. 28	Nov. 29	Nov. 30	Dec. 1	Dec. 2	Dec. 3
14	Dec. 5	Dec. 6	Dec. 7	Dec. 8	Dec. 9	Dec. 10
15	Dec. 12	Dec. 13	Dec. 14	Dec. 15	Dec. 16	<b>Dec. 17</b>

## SPRING 2023

### Important Dates

Spring Payment Deadline	Thursday, December 15
Registration Deadline	Thursday, December 15
Late Registration (\$275 late fee)	Friday, December 16 - Friday, January 13
Classes Begin	Tuesday, January 17
Course Add Deadline	Tuesday, January 24
Independent Study Proposal Deadline	Tuesday, January 24
Course Drop Deadline	Tuesday, January 31
Midterm Exams	Saturday, March 4 - Friday, March 10
Course Withdrawal Deadline	Friday, March 31
Summer Registration Begins	Monday, April 3
Fall Registration Begins	Monday, April 10
Final Exams	Tuesday, May 2 - Tuesday, May 9
Classes End	Tuesday, May 9
Fall Registration Deadline	Thursday, June 15(\$275 late fee after this date)
Fall Payment Deadline	Thursday, June 15
Commencement	Sunday, May 14

### Holidays

Martin Luther King, Jr. Day	Monday, January 16
Presidents' Day	Monday, February 20
Spring Break	Monday, March 20 - Sunday, March 26

### Class Meeting Dates

*The table below may be used to determine this semester's class meeting dates by day of the week.*

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays	Saturdays
1	Jan. 23	<b>Jan. 17</b>	Jan. 18	Jan. 19	Jan. 20	Jan. 21
2	Jan. 30	Jan. 24	Jan. 25	Jan. 26	Jan. 27	Jan. 28
3	Feb. 6	Jan. 31	Feb. 1	Feb. 2	Feb. 3	Feb. 4
4	Feb. 13	Feb. 7	Feb. 8	Feb. 9	Feb. 10	Feb. 11
5	Feb. 27	Feb. 14	Feb. 15	Feb. 16	Feb. 17	Feb. 18
6	Mar. 6	Feb. 21	Feb. 22	Feb. 23	Feb. 24	Feb. 25
7	Mar. 13	Feb. 28	Mar. 1	Mar. 2	Mar. 3	Mar. 4
8	Mar. 27	Mar. 7	Mar. 8	Mar. 9	Mar. 10	Mar. 11
9	Apr. 3	Mar. 14	Mar. 15	Mar. 16	Mar. 17	Mar. 18
10	Apr. 10	Mar. 28	Mar. 29	Mar. 30	Mar. 31	Apr. 1
11	Apr. 17	Apr. 4	Apr. 5	Apr. 6	Apr. 7	Apr. 8
12	Apr. 24	Apr. 11	Apr. 12	Apr. 13	Apr. 14	Apr. 15
13	May 1	Apr. 18	Apr. 19	Apr. 20	Apr. 21	Apr. 22
14	May 8	Apr. 25	Apr. 26	Apr. 27	Apr. 28	Apr. 29
15	<b>May 9</b> (Tu)	May 2	May 3	May 4	May 5	May 6

## SUMMER 2023 Bachelor of Fine Arts Program

### Important Dates

Summer Payment Deadline	Monday, May 15
Classes Begin	Monday, May 22
Course Add Deadline	Tuesday, May 30
Independent Study Proposal Deadline	Tuesday, May 30
Course Drop Deadline	Tuesday, June 6
Midterm Exams	Tuesday, June 20 - Monday, June 26
Course Withdrawal Deadline	Friday, July 7
Final Exams	Tuesday, July 25 - Tuesday, August 1
Classes End	Wednesday, August 2

### Holidays

Memorial Day	Monday, May 29
Juneteenth Day	Monday, June 19
Independence Day	Tuesday, July 4

### Class Meeting Dates

*The table below may be used to determine this semester's class meeting dates by day of the week.*

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays
1	<b>May 22</b>	May 23	May 24	May 25	May 26
2	June 5	May 30	May 31	June 1	June 2
3	June 12	June 6	June 7	June 8	June 9
4	June 26	June 13	June 14	June 15	June 16
5	July 3	June 20	June 21	June 22	June 23
6	July 10	June 27	June 28	June 29	June 30
7	July 17	July 11	July 5	July 6	July 7
8	July 24	July 18	July 12	July 13	July 14
9	July 31	July 25	July 19	July 20	July 21
10	<b>Aug 2(Wed)</b>	Aug 1	July 26	July 27	July 28



## SUMMER 2023 Graduate Graphic Design Program

### Important Dates

Summer Payment Deadline	Monday, May 15
Semester Begins	Monday, June 12
Course Add Deadline	Tuesday, June 20
Independent Study Proposal Deadline	Tuesday, June 20
Course Drop Deadline	Tuesday, June 27
Course Withdrawal Deadline	Friday, August 4
Semester Ends	Tuesday, August 22

### Holidays

Juneteenth Day	Monday, June 19
Independence Day	Tuesday, July 4

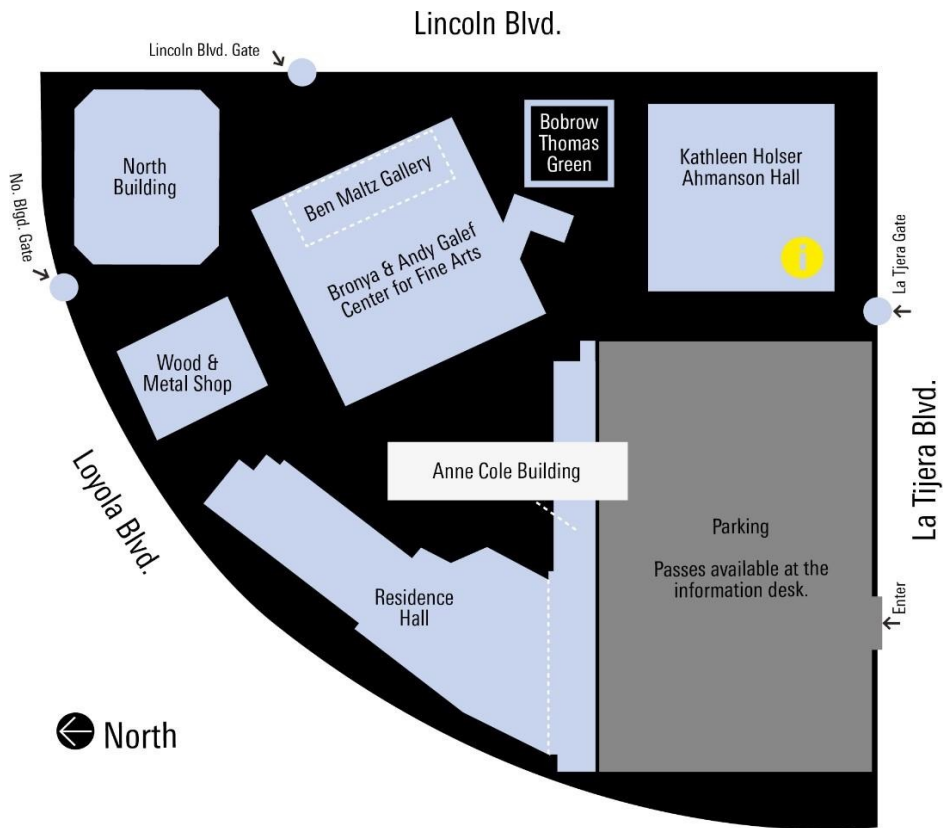
### Class Meeting Dates

*The table below may be used to determine this semester's class meeting dates by day of the week.*

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays
1	<b>June 12</b>	June 13	June 14	June 15	June 16
2	June 26	June 20	June 21	June 22	June 23
3	July 3	June 27	June 28	June 29	June 30
4	July 10	July 11	July 5	July 6	July 7
5	July 17	July 18	July 12	July 13	July 14
6	July 24	July 25	July 19	July 20	July 21
7	July 31	Aug. 1	July 26	July 27	July 28
8	Aug.7	Aug. 8	Aug. 2	Aug. 3	Aug. 4
9	Aug.14	Aug. 15	Aug. 9	Aug. 10	Aug. 11
10	Aug.21	<b>Aug. 22</b>	Aug. 16	Aug. 17	Aug. 18

Otis College of Art and Design 9045 Lincoln Blvd  
Los Angeles, California 90045

Culver City MFA Fine Arts (310) 665-6892  
10455 Jefferson Blvd Culver City, CA 90232



Main Campus Location



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# IN AN EMERGENCY

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**CALL 911**

**CALL SECURITY DESK (310) 665-6965**

**FOLLOW DIRECTIONS** from emergency response personnel

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## **EARTHQUAKE**

| EVACUATE |

.....  
Duck, Cover, Hold under a table/desk or against an inside wall—not a doorway

Check yourself and others for injuries

Evacuate the building. Do not use elevators!

Assemble at the designated meeting place

Be prepared for aftershocks

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## **FIRE / EXPLOSION**

| EVACUATE |

.....  
Activate the nearest fire alarm

Call 911

Call Campus Security (310) 665-6965

Evacuate the building. Do not use elevators!

Assemble at the designated meeting place

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## **HAZARDOUS MATERIALS RELEASE**

| EVACUATE |

.....  
Call 911

Call Campus Security (310) 665-6965

Evacuate and secure the area

Limit access to authorized personnel

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## **POWER/ UTILITY OUTAGE**

| SHELTER IN PLACE |

.....  
Remain calm and assist others

Move cautiously and retrieve a flashlight

Turn off computers and other voltage-sensitive equipment

Proceed to a lighted area

---

## **SUSPICIOUS PERSON/ OBJECT**

| SHELTER IN PLACE |

.....  
Do not confront the person or touch the object

Call 911

Call Campus Security (310) 665-6965

Be prepared to evacuate the area

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## **ELEVATOR MALFUNCTION**

| SHELTER IN PLACE |

.....  
Remain calm and assist others

Activate the elevator alarm

Use the elevator phone to contact the elevator company

Call Campus Security (310) 665-6965

Call Facilities Management (310) 665-6872

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# PROCEDURES

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## **EVACUATION**

.....  
Use the nearest available exit

Do not use elevators!

Take personal belongings

Assist others

Follow directions from emergency response personnel

Assemble at the designated meeting place

## **SHELTER IN PLACE**

.....  
Stay in the building

Close and lock windows and doors

Move away from windows

Do not use elevators!

Call Campus Security (310) 665-6965

Follow directions from emergency response personnel