

# THE HOOT



**COURSE CATALOG  
AND STUDENT HANDBOOK  
2012-13**

**OTIS**



**OTIS COLLEGE OF ART AND DESIGN**

9045 Lincoln Blvd, Los Angeles, CA 90045

310 665 6800

*[www.otis.edu](http://www.otis.edu)*

Elaine and Bram Goldsmith Campus (main campus)

9045 Lincoln Blvd in Westchester

President's Office

1700 E Walnut Ave, Suite 650, in El Segundo

Fashion Design

California Market Center, 2nd Floor

110 E 9th St in Downtown Los Angeles

Graduate Fine Arts

10455 Jefferson Blvd in Culver City

Graduate Public Practice

18th Street Arts Center

1657 18th St in Santa Monica





## **PRESIDENT'S WELCOME**



Welcome to Otis, a community of practicing artists, designers, writers, and scholars who are dedicated to preparing leading creative professionals for the 21st century.

Located in Los Angeles, a global capital of art and design, Otis is best known for its rigorous academic programs, cutting-edge learning technologies, commitment to community action, and abundant professional opportunities. The College is recognized nationally and internationally as a center of exploration, invention, and making.

Since 1918, Otis has been graduating artists and designers who have a highly developed creative intelligence and a global outlook, and are well on their way to professional success. We welcome you to our community and look forward to helping you shape the future—your own and the world's.

Samuel Hoi  
President  
Otis College of Art and Design



## **CONTENTS**

<b>THE OTIS EXPERIENCE .....</b>	<b>7</b>
<b>FACES &amp; PLACES .....</b>	<b>17</b>
<b>CAMPUS POLICIES .....</b>	<b>31</b>
<b>STUDENT CONDUCT .....</b>	<b>43</b>
<b>CAMPUS SAFETY &amp; SECURITY .....</b>	<b>53</b>
<b>FINANCIAL AID &amp; STUDENT ACCOUNTS .....</b>	<b>65</b>
<b>ACADEMIC POLICIES .....</b>	<b>73</b>
<b>COURSES .....</b>	<b>89</b>
<b>2012–13 ACADEMIC CALENDAR .....</b>	<b>215</b>





# THE OTIS EXPERIENCE





## **THE OTIS EXPERIENCE**

***Otis prepares diverse students of art and design to enrich our world through their creativity, their skill, and their vision.***

### **About Otis**

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. Satellite locations were established in downtown Los Angeles and the nearby beach community of El Segundo.

Today, Otis 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 US. 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 Advertising, Architecture/Landscape/Interiors, Digital Media, Fashion Design, Graphic Design, Illustration, Product Design, Painting, Photography, Sculpture/ New Genres, and Toy Design; and Master of Fine Arts (MFA) degrees in Fine Arts, Graphic Design, Public Practice, and Writing. Continuing Education offers certificate programs as well as personal and professional development courses.

Otis 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 throughout the world: Change to read as follows: 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 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 the College’s 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 is a member of the Association of Independent Colleges of Art and Design (AICAD).

**Main Campus and Satellite Locations**

Otis 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 most of Otis' undergraduate programs and a few graduate programs, along with the Ben Maltz Gallery, 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 punchcard window design—and the neo-modernist Galef Center for Fine Arts.

The College has four satellite locations. Fashion Design is located downtown in the California Market Center, in the heart of the fashion district. Graduate Public Practice has a studio in the 18th Street Arts Center in Santa Monica. Graduate Fine Arts occupies a loft building in Culver City, a few miles east of the Goldsmith Campus. The President's Office and additional administrative offices are located in El Segundo.

**Enrollment Retention Rates**

First Year to Second Year Retention Rate (2011): 78% (based on first-time full-time students who entered in Fall 2010 and were still enrolled as of Fall 2011)

Six-Year Graduation Rate (2011): 52% (based on first-time full-time students who entered in Fall 2005 and completed their degree within six years)

**Ben Maltz Gallery**

The Ben Maltz Gallery presents a diverse program of group and solo exhibitions in a variety of media. It serves Los Angeles's vigorous art community and the city's diverse public at large, while acting as an important resource for Otis students and faculty. The program engages a wide range of contemporary art and ideas through exhibitions, catalogs, and public events. Highlighting work that pushes the frontiers of traditional form and subject matter, the Gallery typically exhibits emerging and established Los Angeles artists and designers, placing them in the context of national and international programming. The Gallery both originates and participates in national touring exhibitions.



**Millard Sheets Library**

The Millard Sheets Library provides support for all academic disciplines at Otis. The Library contains over 40,000 volumes and 60,000 electronic books focused on fine arts, fashion, architecture, design, photography, film, art history, and critical studies. Subscriptions to more than 150 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 James Irvine Foundation Visual Resources Center (VRC), housed within the Library, has more than 40,000 images in a Digital Image Database (Otis DID), 3,500 videos, and 50,000 slides. The Richard Martin Library at the Fashion Design campus holds fashion design slides.

**Statement of Nondiscrimination**

Otis does not discriminate on the basis of race, religion, color, national origin, gender, sexual orientation, handicap, or age. Otis seeks compliance with Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973, as amended, which respectively prohibit such forms of discrimination.

**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 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 education is both rigorous and rewarding. Students are welcomed into a warm, collegial community that supports and promotes their development as artists and designers. The Otis experience is grounded in the belief that every time a student engages with other members of the Otis community—whether students, faculty, or staff—he or she is challenged to learn and grow as a whole person. Through curricular and co-curricular development, students are empowered to live a fulfilled life at Otis. 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' 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.

## 12

At the end of the first year, having developed both a creative vocabulary and a grounding in the liberal arts, students select one of eleven studio majors. 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.

MAJORS	
Advertising Design*	Painting**
Architecture/Landscape/Interiors	Photography**
Digital Media	Product Design
Fashion Design	Sculpture/New
Graphic Design*	Genres**
Illustration*	Toy Design

\*Offered through the Communication Arts Department.

\*\*Offered through the Fine Arts Department.

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, topic, or discipline) or an interdisciplinary concentration (a series of self-directed elective courses in a second studio area).

MINORS	INTERDISCIPLINARY CONCENTRATIONS	
Art History	Advertising Design	Photography
Book Arts	Architecture/Landscape/Interiors	Product Design
Community Arts Engagement	Digital Media	Sculpture/ New Genres
Creative Writing	Graphic Design	Toy Design
Cultural Studies	Illustration	
Sustainability	Painting	
Teacher Credential Preparation		

Throughout the four years, students' programs of study are enriched by Liberal Arts and Sciences courses, including art history, English, and social science courses, and Integrated Learning courses, through which students from different majors work together in teams to solve design problems posed by a community or corporate partner. In addition, each student meets approximately once a semester with an Academic Mentor, whose role is to foster student reflection about individual educational and career path issues. Students also have opportunities to study at other institutions domestically 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, and the Annual Scholarship Benefit and Fashion Show (for Fashion Design majors) and the Annual Exhibition (for all other majors).

**Academic Life: Graduate Study**

Otis' graduate programs provide rigorous, practice-based studies with distinguished faculty. The College offers Masters of Fine Arts (MFA) degrees in Fine Arts, Graphic Design, Public Practice, and Writing. 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 to give guest lectures, studio visits, and readings enrich students' practice.

**Campus Life**

Campus life at Otis is about providing meaningful experiences that allow students to create the life that's right for them. A student's first year at Otis begins with O Week, which transitions students into the Otis family by providing multiple opportunities to engage with peers, continuing students, faculty, and staff, including an overnight experience at O Camp. To ensure a successful first year, all students are paired with a Peer Mentor, in addition to an Academic Mentor. These mentors provide students with support, referrals, and guidance throughout their Otis journey. In addition, many first-year students are enrolled into the First Year Experience course, a companion to the English curriculum offered by the Liberal Arts and Sciences Department.

The Otis Student Housing Program, situated in Playa Del Oro Apartments, invites 120 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 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 Coordinator of Residence Life and Housing, the Student Housing Program 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 the Center for Creative Professions, plays an integral part in a student's journey. From self-assessment and resumé and portfolio review, to networking and job search strategies.

A successful Otis student is one who overcomes obstacles and challenges, which is why Campus Life at Otis includes comprehensive psychological counseling services and wellness support. Over 350 students each year seek support from the counseling staff and use the tools and resources provided to strengthen and nourish themselves. In support of wellness, all students are required to have health insurance, and each student is provided the care and assistance needed during times of illness or injury. Students seeking additional academic support

can find a home in the Student Resources Center. Available six days a week, the peer tutoring staff works with each student to identify and develop the skills needed to be successful in English, art history, and math/logic.

The Otis student community is one of the most diverse art and design student communities in the US. With diversity as the College's hallmark, the Center for International Education is dedicated to the belief that engaging with other people, cultures, and experiences broadens the mind and enables a deeper sense of self. The College also seeks to empower students through leadership. A multitude of events, programs, and lectures are supported by the Student Government Association (SGA) and the Campus Activities Board (CAB).

Through academics, student services, and abundant campus activities and events, Otis encourages students' growth and development not only as artists and designers but also as engaged citizens who are committed to making a positive difference in the world.







# FACES & PLACES







**KEY COLLEGE LEADERS**



**Samuel Hoi, President**

*El Segundo*

*shoi@otis.edu, (310) 665-6936*

As Otis' Chief Executive Officer, the President is responsible for its mission, vision, success, and wellbeing. Working with the Board of Trustees, Provost, Vice Provost, and Vice Presidents, the President oversees the College's strategic long-range planning, enrollment and curriculum, fundraising and fiscal management, external relations, and community engagement.



**Kerry Walk, Ph.D., Provost**

*Ahmanson Hall, 2nd floor*

*kwalk@otis.edu, (310) 665-6988*

The Provost is the Chief Academic Officer of the College and acts on behalf of the President in the President's absence. The Provost is responsible for the quality of the College's undergraduate, graduate, and continuing education programs, as well as academic support services and public programming.



**Randall Lavender, Vice Provost**

*Ahmanson Hall, 2nd floor*

*rlavender@otis.edu, (310) 665-6988*

The Vice Provost is the second-ranking academic officer at the College. With the Provost, the Vice Provost provides leadership and support for the College's academic programs and support services, including the library, educational advising, academic computing, the galleries, and the many shops and labs that compose Technical Support Services.



**Marc Meredith, Vice President of Enrollment Management**

*Ahmanson Hall, 2nd floor*

*marcm@otis.edu, (310) 665-6988*

The Vice President of Enrollment Management serves as the campus senior officer responsible for all of the College's enrollment and student services functions. Students and parents are encouraged to contact the Vice President as necessary.



**Laura S. Kiralla, Ed.D., Assistant Vice President of Enrollment Management, Dean of Student Affairs**

*Ahmanson Hall, 1st floor*

*lkiralla@otis.edu, (310) 665-6960*

The Dean of Student Affairs Office promotes student advocacy, support, and wellness; and handles student-related campus policies and standards.



**Michael Richards, Assistant Dean of Student Affairs**

*Ahmanson Hall, 1st floor*

*mrichards@otis.edu, (310) 665-6967*

The Assistant Dean of Student Affairs oversees student conduct and discipline, and the administration of the Otis Code of Conduct. In addition, the Assistant Dean is responsible for the Student Housing Program and the residential life of students.



**Ed Schoenberg, Special Assistant to the President for Student Success**

*North Building*

*eschoenb@otis.edu, (310) 665-6865*

The Special Assistant to the President for Student Success serves as a direct arm of the President's Office with a focus on enhancing the overall student experience and enhancing the College's retention and graduation rates.



**Yvette Sobky Shaffer, Dean of Admissions**

*Ahmanson Hall, 2nd floor*

*ysobky@otis.edu, (310) 665-6820*

The Dean of Admissions coordinates the recruitment, selection, and enrollment of new entering students to the College. Admissions communicates the College's mission to prospective students and works to make College accessible to the most appropriate candidates.



**Amy Gantman, Dean of Continuing Education and Pre-College Programs**

*Ahmanson Hall, 2nd floor*

*agantman@otis.edu, (310) 665-6850*

The Dean of Continuing Education and Pre-College Programs oversees the academic planning, development, and administration of this public division of the College. Otis Continuing Education offers quality art and design educational opportunities for the general public.

## ACADEMIC DEPARTMENTS & PROGRAMS

### ARCHITECTURE/LANDSCAPE/ INTERIORS

Ahmanson Hall, 5th floor  
Archscapes@otis.edu  
(310) 665-6867



**Linda Pollari,  
Chair**  
pollari@otis.edu  
(310) 665-6868



**Wolf Herrera,  
Department Assistant**  
mherrera@otis.edu  
(310) 665-6867

### ARTISTS, COMMUNITY AND TEACHING (ACT)

act@otis.edu



**Michele Jaquis,  
Director**  
mjaquis@otis.edu  
(310) 846-2632



**Ricardo Estrada,  
Program Assistant**  
restrada@otis.edu  
(310) 846-2634

### COMMUNICATION ARTS

Ahmanson Hall, 6th floor  
Advertising Design,  
Graphic Design, Illustration  
comarts@otis.edu  
(310) 665-6840



**Kali Nikitas,  
Chair**  
knikitas@otis.edu  
(310) 665-6841



**Barbara Maloutas,  
Associate Chair**  
maloutas@otis.edu  
(310) 665-6842



**Paige Tighe,  
Department Assistant**  
ptighe@otis.edu  
(310) 665-6840

### DIGITAL MEDIA

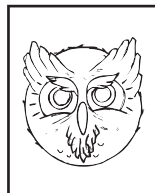
Ahmanson Hall, 4th floor  
digital@otis.edu  
(310) 665-6987



**Harry Mott,  
Chair**  
hmott@otis.edu  
(310) 665-6984



**Kathleen Milnes,  
Assistant Chair**  
kmilnes@otis.edu  
(310) 665-6982



**Zeal Harris,  
Office Manager**  
zharris@otis.edu  
(310) 665-6987

**FASHION DESIGN**

California Market Center,  
110 E 9th St, C201, L.A. 900709  
fashion@otis.edu, (310) 665-6875



**Rosemary Brantley,  
Chair**  
rbrantley@otis.edu  
(310) 665-6876



**Jill Higashi-Zeleznik,  
Assistant Chair, Design**  
jzeleznik@otis.edu  
(310) 665-6941



**Maribeth Baloga,  
Academic Assistant Chair**  
mbaloga@otis.edu  
(310) 665-6934



**Karen Burdett,  
Office Manager**  
kburdett@otis.edu  
(310) 846-2624



**Bea Calderon,  
Administrative Director**  
bcalderon@otis.edu  
(310) 665-6877



**Shelley Sachs,  
Department Assistant**  
fashion@otis.edu  
(310) 665-6875



**Byron LiCausi,  
Technical Services Manager**  
byron@otis.edu

**FINE ARTS**

Galef 2nd floor  
Painting, Photography,  
Sculpture/New Genres  
finearts@otis.edu  
(310) 665-6827



**Meg Cranston,  
Chair**  
mcranston@otis.edu  
(310) 665-6938



**Alexander Slade,  
Assistant Chair**  
aslade@otis.edu  
(310) 846-2560



**Kate Harding,  
Fine Arts Coordinator**  
kharding@otis.edu  
(310) 665-6885



**Michelle Chong,  
Office Manager**  
mchong@otis.edu  
(310) 665-6827

**FOUNDATION**

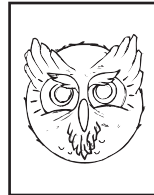
Ahmanson Hall, 2nd floor  
otisfoundation@otis.edu  
(310) 665-6900



**Katie Phillips, Chair**  
kphillips@otis.edu  
(310) 665-6901



**Joanne Mitchell,  
Interim Assistant Chair**  
jmitchell@otis.edu  
(310) 665-6902



**Matthew Pinkala**  
mpinkala@otis.edu  
(310) 665-6976



**Arloa Goldstone,  
Department Assistant**  
agold@otis.edu  
(310) 665-6900

**GRADUATE FINE ARTS**

10455 Jefferson Blvd, Culver City  
grads@otis.edu  
(310) 665-6892



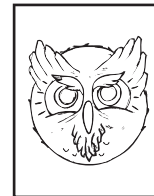
**Roy Dowell, Chair**  
rdowell@otis.edu  
(310) 665-6893



**Annetta Kapon,  
Assistant Chair**  
akapon@otis.edu  
(310) 665-6848



**Jackie Young,  
Office Manager**  
jyoung@otis.edu  
(310) 665-6892



**Matt Carter  
Administrative Assistant**  
mcarter@otis.edu  
(310) 846-2614



**GRADUATE GRAPHIC DESIGN**

*Ahmanson Hall, 6th floor  
(310) 665-6843*



**Kali Nikitas,  
Chair**  
*knikitas@otis.edu  
(310) 665-6841*



**Hazel Mandujano,  
Coordinator**  
*hmandujano@otis.edu  
(310) 846-2591*

**GRADUATE PUBLIC PRACTICE**

*1657 18th St, Santa Monica  
and 10455 Jefferson Blvd, Culver city*



**Suzanne Lacy,  
Chair**  
*slacy@otis.edu  
(310) 846-2611*



**Consuelo Montoya,  
Program Coordinator**  
*cvelasco@otis.edu  
(310) 846-2610*

**GRADUATE WRITING**

*Galef, 2nd floor  
grads@otis.edu  
(310) 665-6892*



**Paul Vangelisti, Chair**  
*pvangel@otis.edu  
(310) 665-6891*



**Sarah Shun-Lien Bynum,  
Assistant Chair**  
*sbynum@otis.edu  
(310) 665-6982*



**Jackie Young,  
Office Manager**  
*jyoung@otis.edu  
(310) 665-6982*

**INTEGRATED LEARNING**

Ahmanson Hall, 6th floor  
il@otis.edu  
(310) 846-2586



**Richard Shelton,  
Director**  
rmshelton@otis.edu  
(310) 846-2566



**Allison Knight,  
Coordinator**  
il@otis.edu  
(310) 846-2586



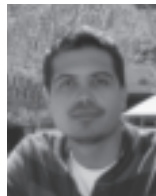
**Matt Teclé,  
Program Assistant**  
mtecle@otis.edu  
(310) 846-2617

**INTERDISCIPLINARY STUDIES**

Ahmanson Hall, 6th floor  
interdisciplinarystudies@otis.edu  
(310) 846-2632



**Michele Jaquis,  
Director**  
mjaquis@otis.edu  
(310) 846-2632



**Ricardo Estrada,  
Program Assistant**  
restrada@otis.edu  
(310) 846-2634

**LIBERAL ARTS AND SCIENCES**

Ahmanson Hall, 2nd floor  
las@otis.edu  
(310) 665-6920



**Debra Ballard,  
Chair**  
dballard@otis.edu  
(310) 665-6921



**Marsha Hopkins,  
Academic Advisor**  
mhopkins@otis.edu  
(310) 665-6944



**Parme Giuntini, Ph.D.  
Director, Art History**  
pgiuntini@otis.edu  
(310) 665-6923



**Jean-Marie Venturini,  
Office Manager**  
jventurini@otis.edu  
(310) 665-6920

**PRODUCT DESIGN**

Ahmanson Hall, 5th floor  
 pd@otis.edu  
 (310) 846-2573



**Steve McAdam,  
 Chair**  
 North Bldg  
 smcadam@otis.edu  
 (310) 665-6977



**Michael Kollins,  
 Assistant Chair**  
 mkollins@otis.edu  
 (310) 846-2625



**Beverly Walker,  
 Department Assistant**  
 bwalker@otis.edu  
 (310) 846-2573

**TOY DESIGN**

Ahmanson Hall, 7th floor  
 toydesign@otis.edu  
 (310) 665-6985



**Deborah Ryan,  
 Chair**  
 dryan@otis.edu  
 (310) 665-6983



**Rebecca S. Taylor,  
 Assistant Chair**  
 rstaylor@otis.edu  
 (310) 665-6980



**Linda Robinson,  
 Office Manager**  
 lrobinson@otis.edu  
 (310) 665-6985

## **SERVICES & RESOURCES**

### **ACADEMIC COMPUTING SERVICES**

*Ahmanson Hall, 4th floor*



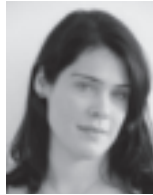
**Felipe Gutierrez,  
Director**

*otislabs@otis.edu  
(310) 665-6810*

Academic Computing Services oversees all academic labs and computing functions as they pertain to academic programs. This includes managing the computer center, which encompasses the open-access labs, computer classrooms, instructional lab in the Student Resources Center (SRC), media lab, as well as color output services software support and documentation.

### **ACADEMIC MENTORING**

*Ahmanson Hall, 5th floor*



**Siri Kaur,  
Coordinator**

*skaur@otis.edu  
(310) 665-6996*

Academic Mentoring is a developmental academic support program that provides sequential, guided discussion and fosters student reflection about individual educational goals. Students meet with their Academic Mentor once each semester.

### **ALUMNI RELATIONS**

*1700 E Walnut St, Suite 650, El Segundo*



**Laura Daroca,  
Director**

*ldaroca@otis.edu  
(310) 665-6895*

The Alumni Relations Office is your main contact for "Life After Otis." Feel free to contact the Alumni Office if you are interested in connecting with alumni in your creative field.

### **AUDIO/VISUAL LAB**

*Lower Level*



**Mark Farina & Nick Feller,  
Managers**

*videolab@otis.edu  
(310) 665-6972*

This fully equipped facility includes high-end video and film cameras with accessories, professional professional lighting kits, a green screen studio/ stage, an audio booth and control room, a Final Cut Pro a screening room for critique of final projects.

### **BUSINESS OFFICE**

*Ahmanson Hall, 2nd floor*



**Carlene Feichter,  
Controller**

*businessoffice@otis.edu  
(310) 665-6830*

The Business Office handles all the accounting functions of the College. All payments for tuition and fees are to be made at the cashier's window in the business office. The business office also processes paychecks and refund checks.

### **CENTER FOR CREATIVE PROFESSIONS**

*Ahmanson Hall, 1st floor*

*careerservices@otis.edu  
(310) 665-6966*



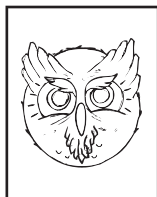
**Denise Gianoussopoulos,  
Assistant Director**

*dgianoussopoulos@otis.edu  
(310) 665-6962*

Center for Creative Professions provides students and alumni with programs and services to help them in their professional growth and to become successful in their careers, including career programs, comprehensive website, online job board, career counseling, internship and job search assistance, career assessments, interview training and skill development, portfolio and reel reviews, and résumé and cover letter guidance. To access the Otis job board, go to [www.otis.edu/career](http://www.otis.edu/career).

**CENTER FOR INTERNATIONAL EDUCATION**

Ahmanson Hall, 2nd floor  
international@otis.edu



The Center for International Education facilitates study abroad and exchange programs, and coordinates international education activities at the College.

**FINANCIAL AID OFFICE**

Ahmanson Hall, 2nd floor



**Jessika Vasquez-Huerta, Associate Director**

otisaid@otis.edu  
(310) 665-6881

The Financial Aid Office administers the College's Financial Aid Program. Direct questions about different types of financial assistance to this office.

**GALLERIES AND EXHIBITIONS**

Ben Maltz Gallery, Galef Center, 1st floor



**Meg Linton, Director**

mlinton@otis.edu  
(310) 665-6907

The Ben Maltz Gallery highlights work by important Los Angeles artists and also opens a dialogue with challenging art produced outside Southern California.

**INTERNATIONAL STUDENT SERVICES**

Ahmanson Hall, 1st floor



**Carol Branch, Ph.D. Director, Student Resources Center**

ananse@otis.edu  
(310) 846-2554

Support for International Students is available through the Student Resources Center.

**LIBRARY AND INSTRUCTIONAL TECHNOLOGY**

Ahmanson Hall, 3rd floor



**Sue Maberry, Director**

smaberry@otis.edu  
(310) 665-6930

Librarians are readily available for individualized instruction to assist students in research and information-retrieval, as well as using various technologies, including O-Space (the College's Learning Management System) and the Otis Digital Image Database (a bank of over 40,000 images).

**OPERATIONS AND FACILITIES**

Ahmanson Hall, basement



**Claude Nica, Director**

cnica@otis.edu  
(310) 665-6870

Facilities handles the management of daily operations and maintenance of the College's space, design, and construction activities related to renovation and new facilities, campus security, parking, energy management, and recycling.

**PROVOST'S OFFICE**

Ahmanson Hall, 2nd floor  
provost@otis.edu



**April Kullis,**  
**Executive Assistant to the Provost**  
akullis@otis.edu  
(310) 665-6988

The Executive Assistant to the Provost serves as the initial contact for the Provost, Vice Provost, and Vice President of Enrollment Management. Students may make appointments through the Executive Assistant to discuss any academic or enrollment matters.

**REGISTRATION OFFICE**

Ahmanson Hall, 2nd floor  
otisreg@otis.edu



**Anna Manzano,**  
**Registrar**  
amanzano@otis.edu  
(310) 665-6950

The Office of Registration and Records is the official recorder and keeper of student records including transcripts and registration processes. The office handles regulations affecting international students and veterans.

**RESIDENCE LIFE AND HOUSING**

Ahmanson Hall, Lower Level B02,



**Matt Schultz,**  
**Coordinator**  
mschultz@otis.edu, (310) 846-2648

The Office of Residence Life and Housing oversees residential life, with the aim of creating a positive living and learning environment that supports diversity and encourages student development. Resident Assistants (RAs) are full-time students who assist in this effort.

**TECHNICAL SUPPORT SERVICES**

Ahmanson Hall, 7th floor



**Andrew Armstrong,**  
**Director**  
aarmstrong@otis.edu  
(310) 665-6970

Technical Support Services (TSS) manages and supervises the Tool Crib, Metal Shop, Foundry, Model Shop, Wood Shop, Photo Crib, Photography Lab, Lighting Studio, Audio/Video Lab, Screening Room, and Frederick Monhoff Printmaking Lab, and coordinates student safety and instruction.

**STUDENT ACCOUNTS**

Ahmanson Hall, 2nd floor  
studentaccounts@otis.edu



**Monique Ramsey,**  
**Director**  
(310) 665-6838

Student Accounts provides direction on payment options and account balances.

**STUDENT AFFAIRS**

Ahmanson Hall, 1st floor  
student@otis.edu



**Julie Bryan,**  
**Assistant to the Dean  
of Student Affairs**  
jbryan@otis.edu  
(310) 665-6960

The Assistant to the Dean is the initial contact for the Dean and Assistant Dean of Student Affairs, and supports all student issues, concerns, and questions. In addition, the Assistant to the Dean manages health and wellness, student health insurance, and immunizations.

**STUDENT COUNSELING SERVICES**

*Ahmanson Hall, 1st floor*



**Fred L. Barnes, Ph.D.,  
Director**

*flbarnes@otis.edu  
(310) 665-6968*

*Appointments: (310) 846-2639  
Emergencies: (877) 452-8301 or 911*  
Free confidential psychological counseling services and an array of preventative, supportive, psycho-educational groups, classes, and workshops are offered for currently enrolled students.

**STUDENT GOVERNMENT ASSOCIATION**

*Ahmanson Hall, 1st floor  
sga@otis.edu, (310) 665-6960*



The Student Government Association (SGA) is a group of elected students who represent student needs, concerns, and issues. All enrolled students are considered members of the SGA, and all students enrolled in degree-seeking programs are eligible to hold positions in the SGA upon meeting minimum requirements.

**STUDENTS WITH DISABILITY SERVICES**

*Ahmanson Hall, 1st floor*



**Carol Branch, Ph.D.  
Director, Student Resources Center**

*ananse@otis.edu  
(310) 846-2554*

Students with Disabilities Services is dedicated to maintaining an environment that guarantees all Otis students with disabilities the best access possible to educational programs, activities, and facilities. The goal is to enable students to participate fully in all academic, cultural, and social aspects of the educational experience at Otis.

**STUDENT LIFE AND CAMPUS ACTIVITIES**

*Ahmanson Hall, lower level B02*



**Mike Luna,  
Director**

*mluna@otis.edu  
(310) 846-2595*

Student Life and Campus Activities includes all student club and organizations, the Student Government Association, Campus Activities Board, management of the Student Lounge, and campus-wide student events. In addition, the Student Activities Office leads the peer mentor program, Orientation Week "O Week," and Commencement.

**STUDENT RESOURCES CENTER (SRC)**

*Ahmanson Hall, 1st floor  
src@otis.edu*



**Carol Branch, Ph.D.,  
Director**

*ananse@otis.edu  
(310) 846-2554*

Learning resources provide training and workshops to aid in writing skills, online services for learning and research, and internet resources for English literacy. Half-hour and hour sessions in math, art history, and reading and writing are offered by peer tutors. Sessions are walk-in or by appointment. Students may also use the online tutoring service at *tutors@otis.edu*.





# CAMPUS POLICIES







---

## **CAMPUS POLICIES**

### **Alcohol Use**

Except as otherwise provided in this policy, students are not allowed to possess or consume alcohol while in any Otis facility or on the College grounds, including the off-site student housing program, nor are students allowed to possess or consume alcohol at official Otis-sponsored events off campus. Violators are subject to the provisions set forth in the Code of Conduct.

Alcohol is permitted on campus and at Otis-sponsored events off campus only in connection with special events sponsored by the Ben Maltz Gallery, Institutional Advancement, the Provost's Office, 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. 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.

### **Bringing Guests or Children/Dependents to Class**

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. 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 Code of Conduct for any disruptive or destructive behavior by their children/dependents.

### **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 Otis College campus, including the Goldsmith Campus and all off-site locations, is permitted only with Otis College's consent, which may be withdrawn at any time for any reason. Please refer to the Otis College website for more details on the general Campus Access and Trespass 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 1:00 a.m. to 7:00 a.m.

Any student intending to access campus after 1:00 a.m. must complete the sign-in procedure at the security desk on the first floor lobby of Ahmanson Hall prior to 1:00 a.m. Students arriving on campus after 1:00 a.m. will be turned away. To sign in, students must present the security guard with the following: (a) a valid Otis ID card, (b) first and last names, (c) anticipated work location(s), and (d) signature in the sign-in book. Once the sign-in procedure has been completed, students are permitted to move around the campus. For security purposes, however, students are required to present a valid Otis ID card upon re-entering the Ahmanson and Galef buildings. A student's sign-in is valid only on the date on which it occurs.

Students are encouraged to park on the lower levels of the parking garage after hours. The entrance gate to the parking garage is closed at 1:00 a.m., regardless of a student's sign-in status. Although students may exit the parking garage at any time, students are not permitted to enter or re-enter the parking garage between 1:00 a.m. and 7:00 a.m.

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. 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 911.

#### *Student Access to Facilities—Other Locations*

Fashion Design, located in the California Market Center, is open Monday–Friday 7:00 a.m.–12:00 a.m., Saturday 9:00 a.m.–6:00 p.m., and Sunday 10:00 a.m.–4:00 p.m. The Graduate Fine Arts (Culver City) and Graduate Public Practice (Santa Monica) studios are open 24 hours a day, 7 days a week, including holidays and the summer months.

#### **Computer Network and Internet Access Policy**

E-mail and Internet use at Otis is governed by the Computer Network and Internet Access Policy, which is stated in full on the Otis website. Students who violate any part of the policy or otherwise misuse the computing system are subject to disciplinary action, up to and including summary dismissal. Parts of the policy are reproduced below for emphasis.

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.

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 intellectual property created in the course of study or employment by the College or a College-sponsored project belongs to Otis College. All computer equipment, software, and facilities used by students and employees are also proprietary to Otis College, including all documents, materials, and e-mail created. 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.

#### **Disabilities / Americans with Disabilities Act**

Otis 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.

Students with a documented disability should contact Students with Disabilities Services (SDS) before accommodations are needed (via telephone [310] 846-2554 or e-mail [src@otis](mailto:src@otis)). SDS will verify documentation (or advise students as to the proper documentation needed) and send a "notification letter" to the relevant faculty. No faculty member can give accommodations without an official written request from SDS. Retroactive accommodations are not provided. All discussions will remain confidential.

#### **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 the Otis website, the student may inform the Dean of Student Affairs of the issue or concern. Otis' 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. The maximum loan amount is \$300. In special circumstances, the Dean of Student Affairs 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. Upon approval, the loan processing time is approximately five to seven business days. 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 the Office of Student Affairs for details and an application.

**Field Trips**

Field trips and off-campus tours of galleries and working studios, and other College-related off-campus activities, are part of the educational experience at Otis. Each student must sign a waiver for each off-campus trip (available through the sponsoring faculty and/or academic department). The College expects that students will conduct themselves in a professional manner at all times during on- and off-campus activities. The Student Code of Conduct applies to all College events both on- and off-campus.

**Equipment Use and Check-Out**

Students must complete a safety seminar to use facility equipment and be registered with Technical Support Services (TSS). Safety programs will be given at the beginning of each term and periodically throughout the year. Appointments for individual instruction can be made at the TSS facility. To check out tools or equipment, a student must present a valid student ID and driver's license or state-issued identification card. Technicians are available to assist in the use of the facilities and to answer questions about techniques and procedures.

**Student Health and Accident Insurance Programs**

Effective fall 2012, all students are required to enroll in the Otis Student Health Insurance program. During designated waiver periods each semester, students are allowed to waive out of the Otis insurance plan. For more information about the Student Health Insurance Program, contact the Office of Student Affairs.

As part of enrollment fees, all Otis 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 Office of Student Affairs. If students need to seek medical treatment, a claim form must be obtained from the Office of Student Affairs. The student should present the claim form to the medical provider at the time of the initial treatment.

**Identification Cards**

All students are required to obtain an Otis identification card, available through the Student Activities Office (located in Ahmanson Hall, lower level, room B02) on scheduled days as posted. Otis ID cards remain valid with current enrollment. ID cards and class schedules are used to 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, 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 of Student Affairs immediately. Replacement cost is \$15.00.

### **Immunizations**

The immunizations listed below are required for all newly enrolled students. All forms (immunization record form and/or exemption affidavit form) must be submitted to the Admissions Office prior to the first day of class.

- MMR (Measles, Mumps, Rubella)—two doses at least one month apart for students born after 1956.
- TB screening/test (Mantoux only; Tine not accepted).

### **Intellectual Property Policy**

Otis 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.

### **Library Policies**

Although the Otis Library is available for use by the general public, circulation privileges are offered only to faculty, staff, and students enrolled in degree programs. Students are required to present an Otis Library Card when requesting library transactions. To obtain an Otis Library Card, students should bring their Otis ID card to the Library and complete a Library Usage Agreement. Specific policies regarding circulation and returns, lost materials, overdue fines, Library usage, Library sanctions for conduct violations, and others are available on the Library website.

The Otis library encourages student self-empowerment. For convenience, many transactions can take place online. From the Library home page, students are able to view account status, place holds on materials checked out to other users, and renew library materials.

### **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 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 Security Desk in the Ahmanson Hall lobby serves as the College's lost and found site. If you find an item that may have been lost, take it to the Security Desk. 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. Items brought to lost and found will be held for one month, after which unclaimed items will be disposed of.

**Mail**

Students may not use the Otis College address as a mailing address unless permission has been given by the Dean of Student Affairs and the Director of Purchasing.

**Non-Motorized Vehicles**

The use of skateboards, bicycles, in-line skates, and any other non-motorized 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 non-motorized vehicles are not permitted for use inside any Otis 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.

**Nondiscrimination Policy**

Otis is committed to providing and promoting an environment free of racially discriminatory conduct, and each member of the College community shares in the responsibility of this commitment and the promotion of these values. Otis policy prohibits students, faculty, staff, and Otis agents from discrimination against, and abuse or harassment of, any person because of his or her race, color, or national origin. This prohibition against discrimination 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;
- Discriminate against another person or persons; or
- Inflict physical, emotional, or mental injury to, or provoke a violent response from, a reasonable person.

This policy applies to all members of the College, including students, faculty, and staff, as well as guests, visitors, and those functioning in relation to or as agents of Otis.

**Official Notices**

Methods for official notice at Otis are e-mail, postal mail, departmental mailboxes, and bulletin boards (including locations in Ahmanson Hall, CalMart, and the graduate studios).



**Parking**

Parking permits are available through the Registration Office. Vehicles parked on College grounds must display a permit at all times. Vehicles without a valid Otis parking permit will be cited and/or towed by the LAPD. 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 at the Security Desk. All parking violations carry a minimum fine of \$35. 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, obtaining transcripts, and/or completing other College business.

**Personal Appliances**

Students are prohibited from bringing personal appliances and personal electronics, including but not limited to coffeemakers 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.

**Pets**

Pets or other animals are normally not allowed on campus (including being walked or occupying a vehicle) unless they are authorized service animals (dogs assisting visually impaired individuals, therapy animals, and so on). Violators will be requested to immediately remove any other type of animal from campus. Students with service animals must register the animal with Students with Disabilities Services.

**Smoking**

Smoking is not allowed inside any Otis facility or building. Students, faculty, and staff must use the designated smoking area at the rear of Ahmanson Hall (Lincoln Boulevard side). Individuals who violate College, city, and state regulations may be subject to heavy fines as well as disciplinary action. The No-Smoking Policy must be observed by all students, residents, guests, and visitors.

**Student Behavioral Expectations Policy**

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. 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 Student Code of Conduct and/or have their grade lowered in the course.

**Student Education Records**

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 his/her 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, 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 US 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, US Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-4605.

### **Student Work**

#### *Ownership of Work*

All artwork, projects, and other 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 nonstorage 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.

### **Veterans**

As a recognized institution of higher learning, Otis 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.

A Certificate of Eligibility from the Veteran's Administration must be presented with the application for admission. Otis is a participant in the Yellow Ribbon Program. Veterans must be accepted into a degree program to be eligible for Veterans Administration benefits.



# STUDENT CONDUCT







---

## **STUDENT CONDUCT**

### **STUDENT CODE OF CONDUCT**

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. This honor system is the basis for the College's operations and activities.

The following Code of Conduct has been established to explain what constitutes unacceptable behavior, the procedures regarding discipline, and the student's responsibilities as a member of the Otis College community. All violations should be reported promptly to a member of the Student Conduct Committee, which is comprised of the Assistant Dean of Student Affairs, the Vice Provost, and designated faculty and administrators.

An interim suspension may be imposed by the Dean of Student Affairs, the Assistant Dean of Student Affairs, or a designee pending disciplinary proceedings or medical evaluation, with such interim suspension to become immediately effective without prior notice whenever there is evidence that the continued presence of the student on the College campus poses a substantial threat to himself or herself or to others, or to the stability and continuance of normal College functions.

#### **I. Definitions**

**Student:** For purposes of the Code of Conduct, a student is an individual currently enrolled, or eligible and intending to enroll, in any College program or class during the fall or spring semesters, recess period between semesters, or summer period, whether on- or off-campus and including all individuals taking courses at the College, both full-time and part-time, pursuing undergraduate or graduate studies. During the recess period between fall and spring semesters or the summer period, student includes one who has been enrolled in the immediately preceding fall or spring term and/or is eligible for continuing enrollment or graduation. Student does not include Continuing Education registrants or prospective registrants.

#### **II. Inherent Authority**

The College reserves the right to take any and all appropriate action that it deems necessary to protect and ensure the safety and well-being of the campus community.

#### **III. Student Conduct Policies**

Students are members of the College community and society at large. Students are expected to comply with all federal, state, and local laws as well as with the policies of the College. Students will be accountable to both civil authorities and to the College for acts that constitute violations of law and of this code. The Code of Conduct applies to all campus activities and to official College events off-campus.



**Grounds for Discipline**

Discipline may be imposed for a violation of, or for an attempt to violate, the code. The lack of intent will not be considered in the determination of whether a violation or an attempted violation has occurred. Violations, or attempted violations, include but are not limited to the following:

1. All forms of academic misconduct, including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty.
2. Other forms of dishonesty, including but not limited to fabricating information or knowingly furnishing false information to the College or officials acting in the performance of their duties on behalf of the College.
3. Alteration, forgery, or misuse of College documents, records, keys, devices or identifications.
4. Theft of, conversion of, damage to, or destruction of any College property or property of others.
5. Unauthorized entry to, possession of, receipt of, or use of College property, equipment, or resources.
6. Interference with, or willful negligence of, the security of any College facility.
7. Physical abuse including but not limited to: rape, sexual assault, threats of violence, or causing a reasonable apprehension of such harm, or conduct that threatens the safety of any person.
8. Sexual harassment, harassment, or intimidation or bullying of a person or group of persons on campus or at a campus activity.
9. Disruption of, interference with, or obstruction of teaching, administration, or any other campus activity.
10. Lewd, disorderly, disruptive, or abusive conduct.
11. Failure to identify oneself to, or comply with, a College security guard, a College official, or other law enforcement official.
12. Unlawful manufacture, distribution, possession, use, consumption, or sale of alcohol.
13. Unlawful manufacture, distribution, possession, use, consumption, or sale of any controlled substance as identified by federal or state law.
14. Possession, use, or manufacture of explosives or other incendiary devices or materials.
15. Use, possession, or manufacture of any firearm or weapon.
16. Exhibitions, installations, art projects, or performances within, on, or about any Otis premises without a valid exhibition contract with all required signatures.
17. Violation of any condition of a disciplinary action imposed under this code.
18. Theft or abuse of computing facilities, equipment, software, or time.
19. Failure to abide by state, federal, or local laws while on campus.
20. Any violation of resident contract(s) with the Student Housing Program.
21. Violation of any College policy or directive.

The following procedures shall be used to investigate and resolve a case of an alleged violation of the code:

1. Any member of the Otis College community who knows of an alleged violation, violation, or potential violation (collectively, "violation") of the code shall report it promptly to a member of the Student Conduct Committee ("committee").
2. The referral must state sufficient facts including specific name(s), date(s), location(s), and description(s) of the alleged violation. The referral must be signed by the complainant. Complainants may be required to appear before the Assistant Dean Of Student Affairs and/or the Student Conduct Committee.
3. The Assistant Dean Of Student Affairs shall make an initial determination as to whether there is sufficient basis to believe that a violation of the Code of Conduct may have occurred.
4. In the event that the Assistant Dean of Student Affairs determines there is sufficient basis for such belief, the Assistant Dean of Student Affairs will notify the student in writing and/or in e-mail of his or her violation.
5. A student who is charged with a violation of the Code of Conduct shall schedule and meet with the Assistant Dean of Student Affairs within seven (7) days of the notice. The meeting will attempt to reach an appropriate resolution. At the meeting, the student shall be given the following:
  - a. An explanation of the charges;
  - b. A summary of the fact-finding investigation that has taken place;
  - c. An opportunity to reflect upon and respond to the charges on his or her behalf; and
  - d. Information about the applicable disciplinary procedures.
6. If a resolution is reached at the meeting, the Assistant Dean of Student Affairs shall inform the Student Conduct Committee of the outcome and provide the recommendation for sanctions or dismissal of the charges. If the recommendations are accepted by the committee, the student(s) will be notified by the Assistant Dean of Student Affairs, in writing or in e-mail, that the matter has been resolved and what, if any, sanctions have been imposed.
7. If no resolution occurs during the meeting with the Assistant Dean or if the Student Conduct Committee determines that a hearing is necessary, the student(s) will be notified in writing or in e-mail not less than seven (7) days in advance of the date, time, and place of the hearing. The notification shall also include a written statement of the charges, notice of the student's right to a representative, and a copy of the Code of Conduct. In the event that the student(s) fails to appear for the scheduled hearing, the student shall be deemed to have committed the violation and will be subject to the sanctions imposed by the committee. The Student Conduct Committee can also elect not to hold a hearing, but reach a resolution amongst the members of the Committee, which will be given to the student.
8. Prior to any hearing, the committee may elect, at its sole and exclusive discretion, to temporarily suspend the student pending its decision.

9. The hearing is a private matter between the College and the student and, therefore, is not open to the public. The student may elect to have one representative present during the hearing; however, such representative may not participate in the hearing in any manner. In the event that the representative attempts to participate in the hearing, the representative shall be removed and excluded from the remainder of the hearing.
10. At any time and for any reason, the committee may elect to continue the hearing to another date, time, and/or place.
11. The committee shall elect a chairperson who shall preside over the hearing.
12. The committee and the student(s) may present witnesses and evidence to support their position(s) with regard to the violation. Witnesses shall affirm that their testimony is truthful and that they may be subject to perjury under the code. Witnesses may be excluded by the committee during the hearing when they are not testifying.
13. The standard of proof for the hearing and any determination by the committee is a preponderance of the evidence.
14. The formal rules of evidence and discovery are not applicable to the hearing and the committee shall admit all matters into evidence that reasonable persons would accept as having probative value to the violation, subject to privacy concerns. The committee may take notice of matters that would be within the general experience of students or when otherwise reasonable to do so.
15. Within fourteen (14) days of the conclusion of the hearing, the committee shall notify the student in writing or in e-mail of its decision. The writing shall set forth the violation, the decision of the committee, and the sanctions imposed by the committee.
16. The student may appeal the decision of the committee to the Provost and Dean of Student Affairs. Such appeal must be in writing and received by the Provost and Dean of Student Affairs no more than seven (7) days after delivery of the decision of the committee to the student. The Provost and Dean of Student Affairs shall notify the student and the committee of his or her decision within thirty (30) days of receipt of the appeal. The Provost and Dean of Student Affairs may affirm, reverse, reduce, or increase the decision or sanctions of the committee. The student is not entitled to an appellate hearing unless the Provost and Dean of Student Affairs determines that such a hearing shall be held.

The following sanctions may be imposed by the committee:

1. Restitution
2. Warning
3. Fine
4. Community Service
5. Probation
6. Loss of privileges or exclusion from areas or activities
7. Educational
8. Mandated treatment and/or ongoing therapy
9. Suspension
10. Dismissal

## **ACADEMIC INTEGRITY**

The Academic Integrity Committee is the first point of contact for the College in processing alleged cases of student plagiarism and/or academic dishonesty. According to the Otis Code of Conduct, “all forms of academic misconduct, including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty” is a direct violation of the code.

The Academic Integrity Committee consists of representatives from liberal arts and sciences, the various studio departments, and the Office of Student Affairs. The Chair of the Committee is appointed by the Chair of Liberal Arts and Sciences. No fewer than three committee members will meet to review a student's case.

All accounts of academic misconduct should be reported to the Chair of the Academic Integrity Committee. A formal Academic Misconduct Complaint form available on *otis.edu* should be filled out. Any member of the Otis 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.

The student will be contacted to appear before the committee to share his or her case and answer questions regarding the case.

Once the Committee has heard the case, a recommendation will be made by the Committee, and the student will receive an official letter within seven business days from his or her meeting with the Committee. In addition, the Assistant 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, may be imposed by the College Code of Conduct Committee. All students may appeal the decision of the Academic Integrity Committee in writing to the Chair of Liberal Arts and Sciences within seven business days of the delivery of the letter.

The following recommendation(s) may be imposed by the Academic Integrity Committee:

- No action
- Intellectual dishonesty project
- Failing grade on the plagiarized assignment
- Failing the class
- 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 Dean of Student Affairs or the Assistant Dean of Student Affairs.

**RESIDENCE LIFE AND HOUSING :**  
**STUDENT CONDUCT PROCEDURES**

In a group living situation, it is necessary to establish various policies, guidelines, and behavioral expectations to protect both the rights of the individual and those of the community. Otis' policies foster a safe environment, reflect the values to which the College subscribes, and develop the students' capabilities as they progress through their college years. All residential and nonresidential students are responsible for abiding by College policies as published in the student handbook and the housing Code of Conduct agreements.

Violations of any residence life and housing policy shall be considered a violation of the code of student conduct and may result in, but is not limited to, disciplinary action, which may include termination of the housing agreement and/or College suspension. Students who are present during policy violations and/or have knowledge of policy violations will be documented and may be found responsible for the violation(s) being documented.

All student housing conduct matters will be handled through the Assistant Dean of Student Affairs or his or her designee. Student conduct conferences will be held in a manner that ensures fundamental fairness. Students will be sanctioned according to the conduct violation. Sanctions are imposed as an educative means of holding students and groups accountable for their actions. Sanctions include, but are not limited to, a warning, fine, probation, restitution, relocation, educational sanctions, guest restriction, and removal from housing.

Students have the right to appeal any student conduct decision within seven days of receiving the written notice of the decision. If students are appealing a removal from housing decision, the appeal must be received within 24 hours of receiving the written decision.

Appeals will be considered based upon additional information that could not be produced at the time of the initial conference. To formally appeal a decision the student must submit a letter detailing the incident and addressing why an appeal is being submitted.

A student who fails to appear for her/his scheduled appointment for a conduct conference is not excused from pending action and forfeits the right to appeal. The conduct meeting will take place as scheduled, information will be reviewed, and a decision made. The student will be informed of that decision in writing. A student who voluntarily withdraws from the College or leaves the housing program prior to completion of the conference and/or prior to completing a given sanction is not excused from completing the sanction.

For a complete list of residence life policies and procedures, please see the Office of Student Affairs. A complete list is distributed to residents of the Otis Student Housing Program, who are responsible for all information contained within.

**Code of Conduct Violations**

Any member of the Otis 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. Forms are available in the Office of Student Affairs and online at [www.otis.edu](http://www.otis.edu).







# CAMPUS SAFETY & SECURITY







## **CAMPUS SAFETY & 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 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 911.

### **General Safety Tips**

Although the areas surrounding the Otis Goldsmith Campus, MFA studios, and the Fashion Design location are relatively safe, please be cautious and aware of your surroundings.

1. There is safety in numbers. Walk in groups or use the buddy system, especially after dark.
2. Walk briskly and know your destination. If you see a person or persons who look suspicious, change your path and cross the street.
3. 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.
4. Do not walk talking on a cell phone or using other electronic devices. You will become a target when others see what you have.
5. 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.
6. 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:

- Credit card numbers and toll-free numbers to report lost or stolen cards
- The telephone number of your insurance agent
- Your license plate and vehicle identification numbers
- Your driver's license number
- An extra set of keys
- Your bank account numbers and the customer service number for your bank, in case checks are lost or stolen

### **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.

### **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 guard is available 24 hours a day and is stationed by the front entrance of the Goldsmith Campus. The guards make regularly scheduled rounds of the building and its perimeter. Please contact the guards immediately at x6965 if you need assistance. If you need the Los Angeles Police Department or paramedic assistance, dial 911.

Specific crime reports are available online at [www.otis.edu/safety](http://www.otis.edu/safety) and the reports detail crime statistics, as reported to the Dean of Student Affairs for the Goldsmith Campus, Fashion Design Location, Public Practice Studios, and the MFA Studios and Administration locations, and are provided in accordance with the Jeanne Clery Disclosure of Campus Security Policy and Crime Statistics Act. The crime report 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 Assistant Dean of Student Affairs, who oversees housing and student conduct, and the Chief Facilities and Operations Officer, who oversees campus security.

To request an individual hard copy of the campus crime statistics, please contact Julie Bryan, Assistant to the Dean of Student Affairs at (310) 665-6960 or [jbryan@otis.edu](mailto:jbryan@otis.edu).

The following crime reports can be found online at [www.otis.edu/safety](http://www.otis.edu/safety):

2009–11 Crime Report for Goldsmith Campus  
2009–11 Crime Report for Fashion Design Location  
2009–11 Crime Report for Public Practice Studios  
2009–11 Crime Report for MFA Studios and Administration. Locations

For additional information regarding timely warnings, policy regarding enforcement authority, and all other campus safety resources, go to [www.otis.edu/safety](http://www.otis.edu/safety).

### **Drug-Free Workplace**

Otis 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 facility or at any Otis function. Any student found to have violated this policy will be subject to arrest and disciplinary action in accordance with the Code of Conduct Policy.

**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:

- Maintain a three-day supply of nonperishable food, such as peanut butter, canned tuna, granola bars, and dried fruit.
- Keep three gallons of bottled water per person in your home.
- 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.
- Have a flashlight and a pair of sturdy shoes under your bed.
- 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 as an exit, for exhibitions of any kind or nature whatsoever.

- The fire exit corridor is the area marked by the light gray tile. This area includes 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 creates an unsafe condition or hazard.
- Remember: People are generally injured in fires or earthquakes by tripping on their way to a fire exit; subsequently, they may get trampled to death by others.

**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.

**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 security personnel at (310) 665-6965.



**Hazing**

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

- (a) It shall be unlawful to engage in hazing, as defined in this section.
- (b) "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.
- (c) 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.
- (d) 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.
- (e) 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.
- (f) Prosecution under this section shall not prohibit prosecution under any other provision of law.

**Natural Disaster and Campus Information Telephone Line**

Emergency Information Number (Crisis/Disaster): (888) 751-7523

In the event of an earthquake or other significant crisis, Otis College will announce basic information and instructions through a special emergency telephone number (888) 751-7523. Since this telephone service is located out of state, it will be operative even when Los Angeles telephone service has been disabled. This number will be activated only in the event of a significant crisis affecting the College. Please share this telephone number with parents, family, friends, and significant others.

**Otis Alert System**

All students are required, during the time of registration, to input current contact information through Self-Service online. The Otis Alert System will call and/or text message students in the event of an emergency on campus (or in the surrounding area).

**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 Assistant 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.

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, the Fashion Design location, and graduate studios. 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.

**Sexual Assault**

Otis College of Art and Design prohibits rape, acquaintance rape, and sexual assault.

Sexual assault is a violation of the College's Code of Conduct, as well as a violation of the law. In an effort to reduce the risk of sexual assault occurring among its students, the College provides awareness and prevention programming. These outreach efforts are coordinated by Student Counseling Services. For information, call (310) 665-6968.

In the event that a sexual assault does occur, the College takes the matter very seriously. A student who is found to have committed sexual assault on or off campus is subject to immediate suspension or dismissal from Otis. If a student is accused of sexual assault s/he is subject to disciplinary action in accordance with the stated code of conduct in the Otis student handbook. A student wishing to officially report such an incident may do so by contacting the Dean of Student Affairs (310) 665-6960 or security at (310) 665-6965. Anyone with knowledge about a sexual assault 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.
2. Consider securing immediate professional support to assist you in the crisis.
3. If you are on campus go, to Student Counseling Services located in Ahmanson Hall, first floor. Contact information for counseling services is (310) 665-6968, or call Dr. Fred Barnes, Director of Counseling Services, at (877) 452-8301.

4. For your safety and well-being, immediate medical attention is encouraged. Further, being examined as soon as possible, ideally within 72 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 or the Santa Monica Rape Treatment Center or the Valley Trauma Center.
6. Contact the Dean of Student Affairs at (310) 665-6961 if you need assistance with College-related concerns.

Santa Monica–UCLA Medical Center  
1250 Sixteenth Street  
Santa Monica, CA 90404  
(310) 319-4000

Valley Trauma Center  
7116 Sophia Ave.  
Van Nuys, CA 91406  
(818) 756-5330  
[www.valleytraumacenter.org](http://www.valleytraumacenter.org)

### **Legal Definitions**

Rape is generally defined as forced sexual intercourse. It may also include situations where the victim is incapable of giving consent due to a disability or intoxication. Many rapes are committed by someone the victim knows, such as a date or friend.

Under California law, rape is sexual intercourse against the will of the victim that can occur under a variety of circumstances, including the following:

- Where the victim is prevented from resisting due to alcohol or drugs;
- Where the assailant uses physical force or the threat of force to overpower and control the victim;
- Where the victim fears that she or he or another will be injured if the victim does not submit;
- Where the victim is at the time unconscious of the nature of the act, and this is known to the assailant;
- Where the victim is incapable of giving legal consent due to a mental disorder or developmental or physical disability, and this is known or reasonably should be known to the assailant;
- Where the act is accomplished by threatening to use the authority of a public official to incarcerate, arrest, or deport the victim or another person;
- Where the assailant uses duress, such as a direct or implied threat of hardship or retribution, to coerce the victim; and

- Where the assailant uses force, fear, or threats to accomplish sexual intercourse against the will of the spouse. This provision of the law is known as the “spousal rape law.”

The complete California Rape Law is contained in Section 261 of the Penal Code. The spousal rape law is set forth in Section 262.

### **Other Sexual Assaults**

Besides rape, other sexual assault crimes include the following: sodomy (forced anal intercourse); oral copulation (forced oral-genital contact); rape by a foreign object (forced penetration by a foreign object, including a finger); and sexual battery (the unwanted touching of an intimate part of another person for the purpose of sexual arousal).

### **Sexual Harassment**

Sexual harassment is a form of misconduct that undermines the integrity of the academic environment. It is the policy of the College that sexual harassment is prohibited. All members of the College community, especially officers, faculty, and other individuals who exercise supervisory authority, have an obligation to promote an environment that is free of sexual harassment. This policy applies only to sexual harassment in which a student is the complainant and an officer, faculty member, staff member, or other student is the alleged harasser. Sexual harassment may occur in numerous forms, many of which are violations of federal and state laws. For the purposes of this policy, the following are considered forms of sexual harassment: unwelcome sexual advances, requests for sexual favors, and other verbal, visual, or physical conduct of a sexual nature, made by someone from or in the work or educational setting, under any of the following conditions:

- Submissions to the conduct is explicitly or implicitly made a term or condition of an individual’s employment, academic status, or progress.
- Submission to, or rejection of, the conduct by the individual is used as the basis of employment or academic decisions affecting the individual.
- 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, as judged by a reasonable person.
- Submission to, or rejection of, the conduct by the individual is used as a basis for any decision affecting the individual regarding benefits and services, honors, programs, or activities available at or through the educational institution.

Any complaints or inquiries regarding sexual harassment of a student by an officer, faculty member, or staff member should be brought to the immediate attention of the Director of Human Resources. Any complaints or inquiries regarding sexual harassment of a student by another student should be brought to the immediate attention of the Dean of Student Affairs. The College will investigate such claims promptly and thoroughly. If, for any reason, a student wishes to complain or inquire regarding sexual

harassment but feels it would not be appropriate to raise such issues with the Director of Human Resources or the Dean of Student Affairs, the student may inquire or complain to any Department Chair or any officer of the College at the level of vice president or above, and such inquiries or complaints will receive a prompt and thorough investigation. If harassment is established, the College will discipline the offender. Disciplinary action for violations of this policy can range from verbal or written warnings up to and including immediate termination from employment or dismissal from the College.

**Sex Offenders**

In accordance to 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 <http://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 three (3) 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 community, and may be considered by the College for enrollment and discipline purposes.

**Taxi Scrip**

Taxi scrip, the equivalent of cash, can be obtained from the Office of Student Affairs and the Campus Security Desk in Ahmanson Hall, Fashion Design, and both graduate campuses. The taxi scrip is to be used when a student is ill or in crisis.

**CAMPUS COMMUNITY:  
GENERAL EMERGENCY INFORMATION****Emergency Info Hotline**

(888) 751-7523

**Emergency Info Website**

<http://otisemergency.com>

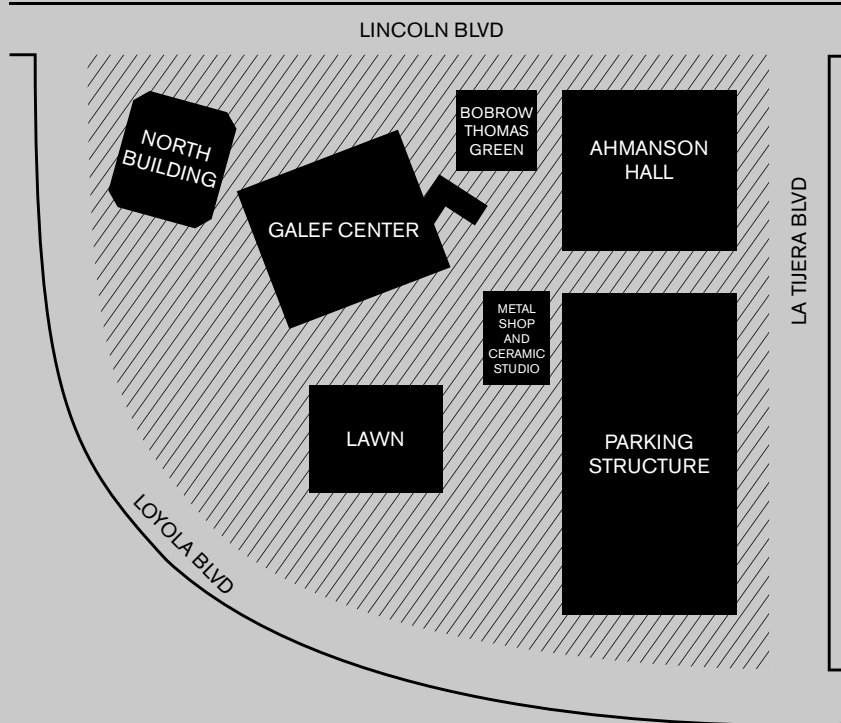
In the event of a significant crisis or emergency, Otis will provide information through this toll-free emergency information line. This phone number should only be used in the event that our general phone system is incapacitated during a general emergency. This line will provide information regarding the status of classes, access to the facilities, and other safety issues.

**Hotlines**

- (800) 273-TALK SUICIDE HOTLINE**
- (800) 564-6600 SUBSTANCE ABUSE HOTLINE**
- (800) 799-SAFE DOMESTIC VIOLENCE HOTLINE**
- (800) 656-4673 SEXUAL ASSAULT HOTLINE**

**Campus Map**

Elain & Bram Goldsmith Campus

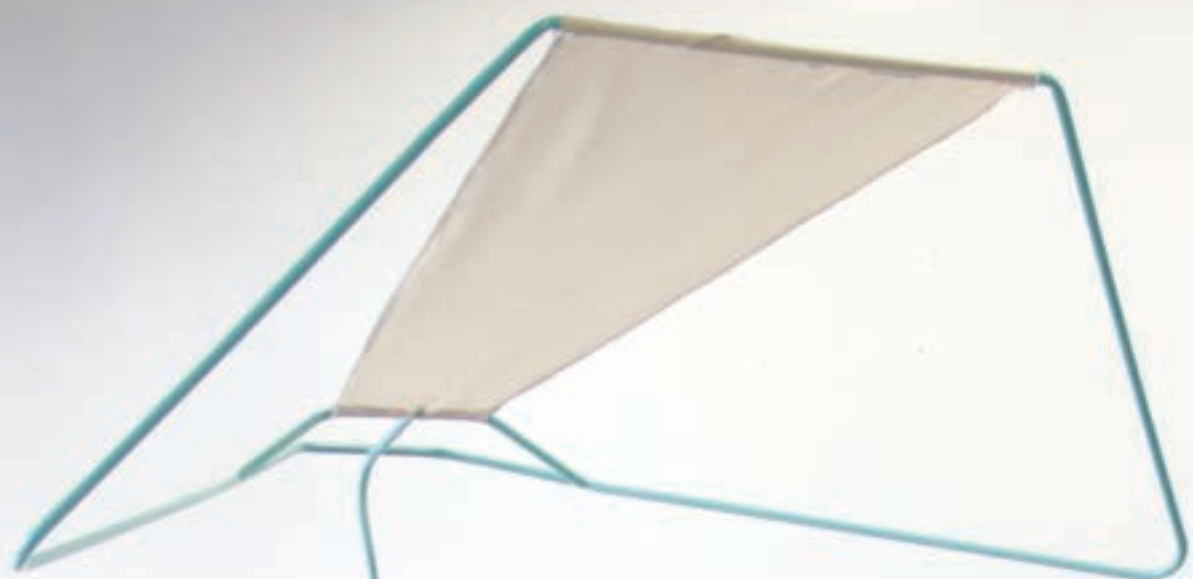






# FINANCIAL AID & STUDENT ACCOUNTS





2011

100%



## **FINANCIAL AID & STUDENT ACCOUNTS**

### **Financial Aid Resources**

Financial aid is an important resource for most students. Financial assistance in the form of grants, loans, scholarships, and/or work-study awards will help to bridge the gap between a student's own resources and the cost of tuition and fees.

Every student who is interested in receiving some form of federal, state, or institutional financial assistance should apply for financial aid. The Free Application for Federal Student Aid (FAFSA) or the Otis Financial Aid Application must be completed to determine all aid. Students selected for verification must supply additional requested documentation. Scholarships are awarded on the basis of merit and financial need. Students must apply yearly in order to determine the financial aid for which they are eligible. When students apply for financial aid, they will be considered for all forms of assistance including grants, loans, and work-study. Complete information regarding applying for financial aid, including cost of attendance and all policies and procedures, can be found online by visiting [www.otis.edu/finaid](http://www.otis.edu/finaid).

**Tuition 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 for disciplinary reasons forfeit the right to claim refunds of tuition, deposits, and fees. Students who withdraw will have their tuition and fees reduced according to the following schedule.

If you withdraw in fall, spring, or summer by 5:00 p.m.	Tuition 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%

**Tuition and Fees for 2012–13**

Undergraduate Tuition per semester	\$18,175
Per Credit Tuition (under 12 or over 18 credits)	\$1,212
Graduate Tuition per semester	\$18,675
Per Credit Tuition (under 9 or over 18 credits)	\$1,437
Registration Fee per semester	\$200
Technology Fee per semester	\$125
Student Activity Fee per semester	\$125
<b>Student Health Insurance Fees</b>	
Fall (estimated costs—subject to change)	\$450
Spring/Summer (estimated costs—subject to change)	\$550

**Course-Based Fees**

General College Material Fee per semester	\$25
ESL English Class Fee per semester	\$1,000
Studio Course Materials Fees per semester	Varies—see schedule

**Miscellaneous Fees**

Unofficial Academic Transcript	no charge
Official Academic Transcript (five-day service)	\$5
Rush Official Academic Transcript (24-hour service)	\$25
Returned Check Charge	\$50
Parking Fee (Goldsmith Campus)	no charge
Parking Sticker Replacement Fee	\$20
Parking Violation	\$35
Late Registration Fee	\$275

**Student Accounts Office**

Financial arrangements must be finalized during registration for each term. Outstanding balances must be paid in full before a student is cleared to register for the next term. To determine the upcoming term's balance, refer to the tuition and fees schedule in the catalogue, your financial aid award letter, if applicable, as well as the registration fee assessment. The balance due will be the difference between total tuition and fees and the total net amount of any financial aid awarded.

Tuition balances may be paid using any of the following methods:

- Online: eCheck transfer, credit card (Mastercard, American Express, Discover, Diner's Club);
- Cash, personal check, cashier's check, money order, wire transfer, or credit card;
- Received or anticipated award of financial aid;
- Tuition pay Payment Plan (please note that this option is not available to international students); or
- Any combination of the above

**Important**

- All account balances must be paid prior to registration for the next term.
- Grade reports and/or academic transcripts will not be released if there is an outstanding balance on the student's account.
- Seniors will not be cleared for commencement 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 should be directed to the Student Accounts Office. Questions concerning financial aid should be directed to the Financial Aid Office.

**Returned Items**

The fee for a returned check/eCheck is \$50.00. All returned checks/eChecks must be replaced with cash, cashier's check, money order, wire transfer, or Mastercard within five business days. If a check or eCheck is returned, the student's check/eCheck writing privileges will be terminated for one year. All further transactions must be in the form of cash, cashier's check, money order, wire transfer, or credit cards.

**Returned Credit Card Transactions**

The fee for a returned credit card transaction is \$50.00. All returned credit card transactions must be replaced with cash, cashier's check, money order, wire transfer, personal check, or eCheck within five business days. If a credit card transaction is returned, the student's credit card privileges will be terminated for one year. All further transactions must be in the form of cash, cashier's check, money order, wire transfer, check, or eCheck.



**Student Account Refund Policy**

In some instances, student accounts will show a credit balance (representing funds due back to the student or, in some cases, the parents) upon posting of all payments for the current term. In such cases, the following procedure applies:

- The processing of the refund by the Student Accounts office will begin when the student's account shows a credit balance.
- The Student Accounts office will process the refund after all of the following events:
  - The Student Accounts office will process the refund after the account has a credit balance and the College has received verification that the funds received have been deposited to the College's bank account. Please allow seven to ten business days to receive your refund in the mail.

**Business Office/Cashier (Disbursement)**

A refund check will be processed within five (5) days of receipt of the refund disbursement form in the business office. All checks, with the exception of plus loan refunds for the student's parents, will be mailed directly to the student at the official address on file with the Registration Office or made available for pick-up on campus.

The College's refund policy complies with the higher education amendments act. The preceding information reflects regulations in effect at the time of this printing.





# ACADEMIC POLICIES









---

## **ACADEMIC POLICIES**

### **DEGREE REQUIREMENTS**

#### **Graduation Requirements**

A final degree audit is done to determine 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 130 degree applicable credits, have a minimum overall cumulative grade point average of 2.0, and have a minimum grade point average of 2.0 in the major. 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 in the Registration Office. All graduating students must have their accounts current with the Student Accounts Office. In addition, graduating students who have received grants, loans, or other aid must schedule an exit interview with the Financial Aid Office.

Official diplomas are mailed within six months to graduated students, after verification of successful completion of degree requirements and after all accounts have been cleared. Students must keep the Registration Office informed of their current contact information to ensure that diplomas are mailed to the correct address.

BFA program students must complete all degree requirements within a period of 10 years from their first date of registration. MFA students must complete all degree requirements within five 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 in place, which may entail additional coursework.

#### **Credit Requirements**

The BFA degree requires completion of 130 total credits for all departments. This number includes a total minimum of 45 Liberal Arts and Sciences units. Please check department listings for actual credit distribution requirements.

The MFA degree in Fine Arts, Graphic Design, and Public Practice requires completion of 60 credits. The MFA degree in Writing requires completion of 52 credits. Please check department listings for actual credit distribution requirements.

#### **Definition of Studio and Lecture Credit**

One studio credit represents an average of three hours of work each week; the semester is 15 weeks. In lecture and seminar courses, one credit represents one hour each week in class and two hours of work outside class during a semester.

#### **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 or, with the Foundation Chair's approval, 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. Independent Study courses are intended to provide instruction in special topics not covered in the regular curriculum. Students may enroll in no more than six credits of Independent Study per semester. To apply for an Independent Study course, students must complete the following steps:

1. Register for an independent study course.
2. Complete an Independent Study Course Proposal form and have it signed by the appropriate Chair (Chair of the students major department or the Chair of Liberal Arts and Sciences).
3. Submit the completed Independent Study Course Proposal form to the Registration and Records Office prior to the deadline as indicated in the Academic Calendar.

**Credit for Continuing Education Courses**

Degree students who plan to enroll in a Continuing Education (CE) 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.
- Obtain the Department Chair's signature of approval on the Add/Drop Form.
- Complete and submit an Independent Study Form approved by the Department Chair and the Dean of Continuing Education and Pre-College Programs. The Independent Study Form will specify which degree requirement is being replaced by the Continuing Education course and any additional work to be performed or other conditions of approval.

Students who enroll in CE courses pay the regular day program rate of tuition and must take the CE course for credit. Most CE courses carry one credit. CE courses may be included in the 12–18 credit full-time tuition rate as long as the combined number of credits taken in both the day and CE programs does not exceed 18.

**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, as well as a minimum GPA of 2.0 in the major, and must complete all degree requirements by the end of spring term. BFA students missing up to a maximum of six credits toward their degree who wish to participate in Commencement must submit an Application for Inclusion in Commencement to the Registration Office for approval. If the Application is approved, the student may participate in Commencement. An undergraduate student whose cumulative grade point average is 3.5 or above at the end of the previous fall semester is eligible for graduation with honors. This distinction is noted in the Commencement program, on the official transcript, and on the diploma.

To participate in the Commencement ceremony, graduate students in Fine Arts, Graphic Design, and Public Practice must successfully complete all degree requirements by the end of the spring term. Graduate students in Writing may participate in the Commencement ceremony if they have successfully completed all coursework except the four-credit thesis course.

All undergraduate and graduate students who wish to participate in Commencement must have all accounts current and in good standing with the College. Any account holds from any department will prevent a student from participating in Commencement.

### **TRANSFER CREDITS**

#### **Transfer Credits Granted for Courses Taken Prior to Admission**

In reviewing an application for admission to Otis, 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 Student Code of 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 18 transfer credits applied to Foundation Studio requirements. Students accepted at the junior level may receive up to a combined total of 68 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 courses. The student must have received a grade of "C" or better for the transfer credit to be accepted at Otis. Transfer credit will be accepted from appropriately accredited institutions in the US 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 Request for Course Approval form for each course and have the form(s) approved by the Department Chair and the 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.

#### **Transfer Credits Granted for Courses Taken After Matriculation to Otis**

A current Otis student who wishes to take a class at another college must submit a Request for Course Approval form to the Registration Office, signed by the appropriate Department Chair. The Registrar will review the request and verify that the course is transferable. Courses taken at other institutions must be similar in contact hours, content, purpose,

and standards to Otis courses. The student must receive a grade of “C” or better for the transfer credit to be accepted. Transfer credit will be accepted only from regionally accredited institutions in the US or from international colleges of comparable status.

Students must have the Request for Course Approval form completed prior to enrolling in a course at another institution. Students who neglect to have courses approved prior to enrollment risk having the course denied for transfer credit.

### **Transfer Credit Assessment Upon Change of Major**

Students who wish to change majors must obtain a Change of Major form from the Registration Office. Students must also request an inter-office transcript. When the new department receives the inter-office transcripts, they will be assessed, and appropriate course credits will be applied to the degree requirements for the new major. The Chair of the new department will sign the Change of Major form and will forward it to the Liberal Arts and Sciences departmental office for review. Once approved by the Provost, the completed form will be returned to the Registration Office. Change of Major forms must be completed and approved by the last day to add a class, as shown on the academic calendar.

Please note: Major changes 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. Students are responsible for completion of all degree requirements for the new major. 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 has a minimum undergraduate residency requirement for graduation of 62 credits; therefore, undergraduate students may transfer in a maximum of 68 credits from other institutions. Graduate programs in Fine Arts, Graphic Design, and Public Practice have a minimum residency requirement for graduation of 45 credits; therefore, students in these graduate majors may transfer in a maximum of 15 credits. The Graduate Writing program has a residency requirement for graduation of 40 credits; therefore, students in this major have a maximum of 12 transfer 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 must maintain full-time enrollment. An exception can be made 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, and so on). Students who believe their situation is a special circumstance must complete the Approval to Attend Part-Time form. This form is available in the Registration Office.

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 attendance 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.

### **Taking More Than 18 Credits**

Students who wish to register for more than 18 credits must submit a Request to Register for More than 18 Credits form to their Department Chair for approval prior to registering for the additional credits. The request form must also be approved by the Director of Student Accounts. The form is available from the Registration Office. Students who take more than 18 credits will be charged the per credit tuition rate for each credit taken above 18.

### **Limited Non-Degree-Seeking Status**

Through special approval of the Department Chair and the Provost, students 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, 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 nine 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**

Official undergraduate class level is determined by the number of credits completed, as follows:

Senior	<b>96–130 Credits</b>
Junior	<b>63–95 Credits</b>
Sophomore	<b>30–62 Credits</b>
Foundation	<b>0–29 Credits</b>

**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. Complete an Add/Drop or Withdrawal Form.
3. Have the Department Chair sign the form for studio courses. If the course is a studio elective in a department outside the major, the form must be signed 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 Liberal Arts and Sciences Department.
4. Return the form with all required signatures to the Registration Office.

**Withdrawal from the College**

To withdraw from the College, a student must adhere to the following procedure:

- Obtain a Request to Withdraw from the College form from the Registration Office.
- Obtain all required signatures on the form.
- Return his or her Otis student identification to the Registration Office.
- Satisfactorily meet all financial obligations. Complete information can be found at [http://www.otis.edu/life\\_otis/student\\_life/financial\\_aid/policies.html](http://www.otis.edu/life_otis/student_life/financial_aid/policies.html).
- Return all materials to the Tool/AV Crib, Photo Lab, and Library.
- Complete an exit interview with the Dean of Student Affairs.
- Return the Request to Withdraw from the College form to the Registration Office.

**Administrative Withdrawal**

At the discretion of the Dean of Student Affairs, a student may be eligible for an Administrative Withdrawal during the semester due to unexpected life changes. In an Administrative Withdrawal, the student is removed from all courses in which he or she is enrolled and assigned a "W" grade in those courses. A student may not use an Administrative Withdrawal to withdraw from selected courses in which he or she is enrolled. In general, a student will need to provide documentation as verification of the stated reason for withdrawal.

If a student "walks away" from the College without completing the Request to Withdraw from the College form, the Registrar will process an Administrative Withdrawal. In this case, the grades assigned and any refund of tuition and fees will be based on the last date of attendance as verified by attendance records. For more information regarding the Administrative Withdrawal process, please contact the Office of Student Affairs.

**Probation and Academic Dismissal**

A BFA student is in good standing if he or she maintains a term and/or cumulative GPA of 2.0. If a student's term and/or cumulative GPA falls

below 2.0, he or she will be placed on academic probation. A student will be dismissed from the College if his/her cumulative GPA falls below 2.0 for two consecutive semesters. First-semester Foundation students may be offered Grade Replacement (please refer to the Grade Replacement Policy).

Any Foundation student whose GPA earned in his/her first semester of attendance at Otis is below 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 he or she receives a grade of "P" (Pass) or "LP" (Low Pass) in all of his or her courses each term. If a graduate student receives a grade of "F" during a term, he or she 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 he or she has two consecutive semesters on academic probation.

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:

- 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.
- 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. Students may successfully appeal a dismissal only once, and 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, he or she will be dismissed from the College with no recourse.



**Readmission to the College**

Students who have left the College and wish to reenroll after a period of absence must apply for readmission. The readmission application should be submitted at least three months prior to the start of the semester in which the student wishes to enroll. Students must 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 conducts 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 in the major of choice. 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.

**GRADING POLICIES****Grading System**

The grading system used for the BFA degree is:

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, Unofficial Withdrawal
I	Incomplete
W	Withdrawal without Penalty

The grading system for the MFA degree is:

P	Pass (Satisfactory)
LP	Low Pass (Marginally Satisfactory)
F	Fail (Unsatisfactory)
UW	Unofficial Withdrawal
I	Incomplete
IP	In Progress
W	Withdrawal without Penalty

Otis is 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.

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: attendance, participation, concept, technical facility, execution, papers, examinations, and individual progress. Faculty members customarily discuss their grading practices with students during the first class session. The Registration Office mails grade reports to students at the end of each semester. These grades are also made available by accessing Otis Self-Service. If there is an outstanding balance on a student's account, official transcripts will be held until the account is paid in full.

### **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.

### **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. Any Incomplete posted without the proper paperwork will automatically revert to an F. Incompletes require the prior approval of the appropriate Department Chair.

Students can obtain an Incomplete form from the Registration Office. The form must state the reason for the Incomplete grade and the work that must be completed. Any required documentation must be attached. Once the student has obtained the necessary signatures, the form is to be returned to the faculty member for submission. In cases in which it is impossible for the student to obtain the necessary signatures, the Incomplete form may be submitted by the faculty member in consultation with the student and the Department Chair.

If granted, the student will have four weeks from the end of the semester in which to complete the coursework, at which time the student must complete an Appeal for Grade Change form and submit the form to the department for instructor and Department Chair approval. The department then submits the form to the Registration Office to indicate the change of grade. All coursework and Appeal for Grade Change forms must be completed prior to the beginning of the next semester.

### **Grade Appeals**

It is the faculty member's prerogative to evaluate student work based on his or her stated criteria and professional judgment. It is the student's prerogative to know how his or her 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 Appeal for Grade Change form available in the Registration Office and submit it to the academic department for forwarding to the faculty member. 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 returns it to the department, which submits it to the Registration Office.

If the student believes his or her concerns haven't 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, and (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; students are therefore expected to attend all class meetings. During fall and spring semesters, students who incur more than two absences in a course that meets once per week, or more than four absences in a course that meets twice per week, will fail the course, barring exceptional circumstances as determined by the Chair. (During the 10-week summer semester, the threshold for failure is more than one absence in a course that meets once per week, or more than two absences in a course that meets twice per week.) Exceptional circumstances include, but are not limited to, death in the family, serious medical conditions, hospitalization, observance of religious holidays, and some approved disability accommodations. Students wishing to claim exceptional circumstances must provide the Chair with appropriate documentation. At the Chair's discretion, numerous absences due to exceptional circumstances may warrant course withdrawal or failure. Three tardies (including arriving late or leaving early) equal one absence.

**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 include the following:

- 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.
- Failing to cite sources. Proper citations in MLA style and a Works Cited page must accompany all papers. Guidelines to proper citation are available in *The College Writer's Reference* and through the Otis 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.
- Allowing an editor to change so much of a paper that it is no longer the student writer's work.

Instances of alleged plagiarism are reported to the Academic Integrity Committee for review. For a complete description of the Academic Integrity Committee process, please link to [http://www.otis.edu/life\\_otis/student\\_life/student\\_affairs/conduct.html](http://www.otis.edu/life_otis/student_life/student_affairs/conduct.html).







# COURSES







---

## **FOUNDATION**

The Foundation Program provides core studies for lifelong learning and professional practices in the visual arts by teaching fundamental skills that enable students to become adept, well-informed makers. Integrating core visual studies with Liberal Arts curricula enhances students' ability to construct meaning using the formal elements of art and design.

---

### **DEPARTMENT GOALS**

Students in the Foundation Department will

- *Acquire Fundamental Skills, which include mindful making and improving of work by the manipulation of art and design media.*
- *Develop 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 promote aesthetic resolution and clarity of intention.*
- *Develop Professionalism through strategies for success such as attentiveness, time management skills, and the ability to commit to a personal vision in the endeavor of art making.*
- *Value Inventiveness by using problem-defining processes to complement problem-solving skills.*
- *Apply a Spirit of Investigation, utilizing visual and idea-oriented research, the spirit of play, and delay of closure.*
- *Engage the Community as a Resource, by access to the larger metropolitan community as a creative and learning resource.*
- *Enter their Major Program with an integrated understanding of technical and conceptual aspects transferable across a wide array of art and design practices.*

Foundation Year		Fall	Spring
FNDT110/111	Form and Space I/II	2.0	2.0
FNDT115 *	Principles of Design	2.0	--
ILMS 100	Connections through Color and Design	--	2.0
FNDT145	Studio Elective	--	1.0
FNDT180	Life Drawing I	3.0	--
FNDT181 -or- **	Life Drawing II	--	2.0
FNDT170 ***	Creative Practices and Responses		
FNDT190/191	Drawing and Composition I/II	2.0	2.0
AHCS120	Introduction to Visual Culture	3.0	--
AHCS121	Modern Art History	--	3.0
ENGL104	Critical Analysis and Semiotics	2.0	--
ENGL106	Composition and Critical Thought	--	3.0
SSCI130	Cultural Studies	2.0	--
Credits per Semester		16.0	15.0

\* Students may elect to take the photography/technology option Principles of Design section.

\*\* Both Life Drawing I and Life Drawing II are recommended for Toy Design, Fashion Design, and Digital Media majors.

\*\*\* Creative Practices and Responses is recommended for Product Design.

Courses in gray are described in Liberal Arts and Sciences.

**Form and Space I**

FNNT110 — 2 credits

Focused compositional study of organizing principles in form provides a basis for understanding the three-dimensional world. Line, plane, and volume are studied both in the context of primary forms and more complex compositions in the round. Sequenced instruction fosters mastery of compositional fundamentals involving the invention and construction of forms in space using simple hand tools and readily available form-making materials.

**Form and Space II**

FNNT111 — 2 credits

Students transfer acquired skills to the further study of three-dimensional composition through sequenced instruction and problem finding. The basis for design expands to encompass areas of study such as the construction of meaning, the human body, and architectural scale/space. Aspects of media, process, and source information expand as students, individually and collaboratively, engage more complex issues of form and space.

*Prerequisite: FNNT110 Form and Space I*

**Principles of Design**

FNNT115 — 2 credits

This course is a sequenced investigation of various organizing principles using traditional and contemporary media (i.e., photography, photocopying, and computer graphics). 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.

**Creative Practices and Responses**

FNNT170 — 2 credits

A second-semester Foundation course focused on studying, researching, and exploring practices of creativity that bridge art/design disciplines. Students are exposed to a diverse range of concepts, materials, and methods for thinking and 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. Recommended for students planning to select Product Design as their major.

**Life Drawing I**

FNNT180 — 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.

**Life Drawing II**

FNNT181 — 2 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: FNNT180 Life Drawing*

**Drawing and Composition I**

FNNT190 — 2 credits

Drawing skills are acquired through sequenced instruction and problem solving with traditional and contemporary media. Study of pictorial representation includes observational skill building, spatial analysis, and pictorial organization, providing a basis for draftsmanship and composition. The course proceeds analytically through line, plane, and volume with emphasis on dynamics of light and the perception of tone.

**Drawing and Composition II**

FNNT191 — 2 credits

Observation, analysis, and compositional organization are furthered by the addition of color, problem finding, complexity of idea, and the introduction of Adobe Illustrator as a compositional tool. Historical referencing, modern and contemporary notions of time/space, and exploration of more varied drawing media foster students' realization of aspects of personal vision.

*Prerequisite: FNNT190 Drawing and Composition*



**Connections through  
Color and Design**

ILMS100 — 2 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 using Adobe Photoshop. Students apply these skills in solving problems that engage the larger community, transdisciplinary practice, research, and collaboration.

*Lab fee: \$35. Photo lab fee (section E only): \$30.*

**Electives Course Descriptions****Communication Arts: Design Solutions**

FNNDT145 — 1 credit

Graphic designers and advertising designers have fun with creative ideas in visual communications that use image and type, form and color, function and emotion to create clear, engaging, and enticing visual messages. In a dynamic process students learn to be open, responsive, and flexible in a lively studio setting. A design process that is original, creative, and satisfying for a young designer leads to successful solutions that could answer real problems. Taught by Communication Arts faculty.

**Communication Arts: Illustration**

FNNDT145 — 1 credit

Figure 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. Skills acquired in Foundation year are applied to finding, processing, and executing solutions that may result in such visual products as comic sequences, characters and short animations, and editorial illustrations. Taught by Communication Arts faculty.

**Communication Arts: Printmaking**

FNNDT145 — 1 credit

This studio course is an introduction to the fundamentals of printmaking, incorporating drawing, painting, and collage with methods of monotype, collograph, and drypoint engraving. Through technique and experimental processes students will produce multiples and work for an exchange portfolio. Taught by Communication Arts faculty.

**Digital Media: Motion Graphics Essentials**

FNNDT145 — 1 credit

Life is movement. Art is life. This course takes art and design to a different level by adding movement. An artist/designer is both a storyteller and a problem solver. In this course, students refine skills through the use of today's most sophisticated, yet easy to learn tools in a course truly supportive of experimentation and risktaking. Explore compositing through the use of software such as After Effects, Flash, Photoshop, Illustrator, and Final Cut Pro. Use digital video, photography, and handmade artwork for telling stories and creating moving designs. Taught by Digital Media faculty.

**Architecture/Landscape/Interiors:  
Designing Space**

FNNDT145 — 1 credit

Design the spaces where we live, work, and play. This course will introduce the full scope of spatial design fields: architecture (buildings), landscape (spaces between buildings), and interiors (spaces within buildings). Students will visit significant architecture, landscapes, and interiors in and around Los Angeles while designing their own building and landscape proposal for an actual site. Taught by Architecture/Landscape/Interiors faculty.

**Fashion Design: Introduction to Fashion  
Design and Illustration**

FNNDT145 — 1 credit

This course will introduce 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, and draw technical flats and simple sportswear on a figure. Additionally, an "up-cycled" T-shirt of their own design will be created by the end of this course.

**Fine Arts: Painting Explorations**

FNNDT145 — 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. Emphasis will be placed on use of opacity and transparency in painting, as well as on a variety of modes with special consideration given to figurative and nonobjective work. 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 Fine Arts faculty.

**Fine Arts: Photography/Sculpture**

FNNDT145 — 1 credit

There has been a longstanding relationship between sculpture and photography. This practice-based class examines photography's connections to sculpture by establishing sculptural elements in relation to the photographic process. Through example studies and projects, students will examine how sculptural activities can apply before, during, and after the photographic process, and how such combinations affect perceptions of forms and ideas. Instruction will blend technical procedures with a process of self-directed investigation within a studio environment supportive of creative thinking and the entertainment of possibilities. Taught by Fine Arts faculty.

*Photo Lab fee: \$30.*

**Product Design: Product Design Workshop**

FNNDT145 — 1 credit

An introductory course focused on the process of designing consumer products for a variety of consumer markets. Students engage in market research and creative sessions to generate product ideas that fit a consumer or market, and develop what constitutes good product design by exploring the integration of aesthetics, functionality, and technology into their product design through concept sketches. Students will develop appreciation of exemplary mainstream product design through product styling, projects, and critiques. Taught by Product Design faculty.

**Toy Design: Introduction to Toy Design**

FNNDT145 — 1 credit

An idea-driven workshop that introduces students to Adobe Photoshop as a primary tool for the manipulation of drawn and photographic images. Instruction will focus on Photoshop as a means of enhancing drawing skills in support of design activity and concept presentation. Students will learn specific Photoshop skills in preparation for further study within the Toy Design major. Taught by Toy Design Faculty.

**Paris Trip**

FNNDT145 — 1 credit

Students travel to Paris for a period of 10 days in March for a once-in-a-lifetime opportunity to visit museums, historic sites, and the great European city with Foundation faculty for on-site lectures and focused field study. Please note: Otis College of Art and Design reserves the right to cancel scheduled foreign travel based on international travel conditions and/or safety concerns.

***Course Descriptions Electives: Please note that second semester studio elective offerings may change. See department for course descriptions.***

## **ARCHITECTURE/LANDSCAPE/INTERIORS**

The Architecture/Landscape/Interiors (A/L/I) Department prepares students for imaginative practices whose interventions and discourse reflect the complexity and challenges of contemporary culture and technology.

---

### **DEPARTMENT GOALS**

Students in the Architecture/Landscape/Interiors Department will acquire

- *Awareness of design history, design theory, and its historical applications; and environmental, cultural, and social issues in relation to contemporary design.*
- *Competency in utilizing design theory and design methods/processes in design solutions.*
- *Competency in spatial organization/planning and three-dimensional spatial development.*
- *Competency in fundamental structural considerations, construction systems and materials in relation to schematic design, and the selection and application of nonstructural materials.*
- *Understanding of the designer's responsibility in the areas of health, safety, and welfare of the public through governing laws and regulations.*
- *Competency in egress requirements and utilizing anthropometrical considerations in design solutions.*
- *Competency in visual presentation and analysis through diagrams, orthographic drawings (plans, sections, elevations, paraline drawings), renderings, presentation boards, and models—both physical and digital.*
- *Competency in the graphic conventions of construction documents, i.e., "working drawings."*
- *Competency in the critical evaluation of design projects and their representation*
- *Competency in verbal and written communication.*
- *Awareness of human effects upon and use of earth's geology and climate; competency in design strategies for sustainable environments.*

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>
ARLI250/252	Studio I/II	4.0	4.0
ARL260/261	Technologies + Ecologies I/II	3.0	3.0
ARLI270	Digital Media I	2.0	--
ARLI271/273	Digital Media II-A, II-B	2.0	3.0
CRIT205/206	History + Theory I/II	3.0	3.0
ILML200 *	Integrated Learning Lecture	--	3.0
ENGL 202 *	Sophomore English	3.0	--
Credits per Semester		17.0	16.0
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>
ARLI350/353	Studio III/IV	5.0	5.0
ARLI360	Technologies + Ecologies III	3.0	--
ARLI363	Planning to Plan	2.0	--
ARLI 475	Fabrications S	2.0	--
	Studio Electives	--	2.0
ILMS300 *	Integrated Learning Studio	--	2.0
CRIT304/306	History + Theory III/IV	2.0	2.0
MATH246	Applied Trigonometry	3.0	--
NSCI 307	Natural Science	--	3.0
LIBS410/ENGL400	Advanced Topics in English or Liberal Studies Elective	--	3.0
Credits per Semester		17.0	17.0
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>
ARLI454/455	Studio V/VI	5.0	5.0
ARLI362	Lighting Fundamentals	2.0	--
ARLI460	Detail Development	2.0	--
ARLI462	Constructions	--	4.0
ARLI465	Presentation Techniques	--	2.0
	Studio Electives	2.0	--
CRIT405/406	History + Theory V/VI	2.0	2.0
LIBS440 *	Senior Liberal Studies Capstone	3.0	--
SSCI210 *	Social Science	--	3.0
Credits per Semester		16.0	16.0


\* This course may be taken in either fall or spring semester.

Courses in gray are described in Liberal Arts and Sciences.

**Studio I: Scale/Structure/Circulation**


ARLI250 — 4 credits

Formal design strategies, three-dimensional modeling in varied physical media, and the graphic tools and language of architecture are introduced and practiced. Field conditions, movement, and events are emphasized through projects progressing from abstract compositions to a minimal program of inhabitation.

**Studio II: Landscape/Furniture**ARLI252 — 4 credits 

Design theory, process, and landscape technologies are applied to the problem of urban parks. Prerequisites: ARLI250 Studio I, ARLI260 Technologies + Ecologies I, ARLI271 Digital Media II-A.

*Corequisite: ARLI272 Digital Media II-B.*

**Technology and Ecology**ARLI260 — 3 credits 

The materiality, shaping, and construction of landscape are studied through natural processes, grading, site engineering, planting, and building.

**Technologies + Ecologies II: Interior Technology**

ARLI261 — 3 credits

Materials, methods, detailing, fabrication, and documentation of casework and other nonstructural custom components of the interior environment as well as contract furniture and finishes are studied.

*Prerequisite: ARLI250 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.

*Corequisite: concurrent enrollment in 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: ARLI250 Studio I.*

**Studio III: Interior/Display/Exchange**

ARLI350 — 5 credits

Design theory, process, and interior technologies are applied to two different projects that address nonresidential interiors, such as restaurants, stores, spas, exhibits, entertainment, meeting venues, and so on.

*Prerequisites: ARLI252 Studio II, ARLI270 Digital Media I, ARLI261 Technologies + Ecologies II.*

**Studio IV: Private/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: ARLI350 Studio III, ARLI360 Technologies + Ecologies III.*

**Technologies + Ecologies III: Building 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*

**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*

**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.*



**Human Factors/Light and Health**ARLI366 — 2 credits 

The effects of constructed lighting conditions upon human activities, visual perception, and health are introduced, researched, analyzed, and documented.

**Analysis and Diagramming**

ARLI370 — 2 credits

Formal, spatial, and programmatic organizations are presented in digitally generated diagrams through an analysis of canonic building precedents. A dual emphasis on typology and transformation allows the recognition of repetition and production of variation among existing morphologies.

*Prerequisite: ARLI273 Digital Media II-B.*

**Vertical Studio**

ARLI453 — 4 or 5 credits

Design theory, process, and appropriate technologies are introduced and applied to a spatial design project, or projects, equivalent to Studio II, III, IV, V or VI, as determined on the basis of student interest.

*Prerequisite: Permission of Department Chair. This course may be repeated for credit.*

**Studio V: Public/Urban 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: Building/Landscape**

ARLI455 — 5 credits

Design theory, process, building, 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. This course may be repeated for credit.

*Prerequisites vary as noted per offering. This course may be repeated for credit.*

**Topics Studio**

ARLI459 — 1-2 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.*

**Detail Development**

ARLI460 — 2 credits

An interior space including all finishes, lighting, furniture and integrated custom components is designed, detailed, and documented.

*Prerequisite: ARLI 350 Studio III*

**Constructions**

ARLI462 — 4 credits

An interior or exterior environment is designed, documented, and constructed.

*Prerequisite: ARLI454 Studio V.*

**Construction/Installation**

ARLI463 — 1 or 2 credits

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.*

**Presentation Techniques**

ARLI465 — 2 credits

Comprehensive presentations of selected studio projects are designed and produced for display and/or public presentation.

*Corequisite: Concurrent enrollment in ARLI462 Constructions.*

**Unpaid Internship**

ARLI467 — 1 to 3 credits

Students work under close supervision of existing staff of a professional design office (Employer). Work includes the introduction to and observation and/or practice of professional tasks, excluding clerical, as supervised and documented by the Employer. The duration of work must equal and may not exceed enrolled credit hours per semester. Each credit is equal to 45 hours of work. This course may be repeated for credit.

## 100

**Diagramming Techniques**

ARLI468 — 2 credits

Historical and contemporary techniques to diagram, map, and graph statistical, programmatic, temporal, and external information are introduced and/or practiced, with a consideration of how these techniques can be translated to the design process.

*Prerequisite: ARLI270 Digital Media I.*

**Lighting Internship**

ARLI469 — 2 credits

Students work under close supervision of the existing staff of a professional lighting design firm (Employer). Work includes the introduction and after to, observation and/or practice of professional activities, excluding clerical, as supervised and documented by the Employer, and that comply with US WHD Fact Sheet #71: Internship Programs Under The Fair Labor Standards Act, Test for Unpaid Interns. The duration of work must equal and may not exceed 90 hours. This course may be repeated for credit.

*Prerequisite: ARLI471 Advanced Lighting Design*

**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, including solid-state systems, dimming controls, and other building management systems, are introduced, analyzed, and applied to the design and construction of a working luminaire.

*Prerequisite: ARLI 250 Studio 1, or equivalent*

**Daylighting and Sustainability**

ARLI473 — 2 credits

The effects and use of daylighting in the built environment as well as sustainable lighting design practice are introduced, researched, analyzed, and documented through project-based examples and solutions.

*Prerequisite: ARLI250 Studio I, or equivalent.*

**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*

**Fabrications S**

ARLI475 — 2 credits

Orthographic representation, the basic and safe operations of wood shop tools, and methods of wood joinery and detailing are introduced and practiced through projects addressing the housing and display of small objects.

*Prerequisite: ARLI 250 Studio I, or equivalent.*

**Fabrications M**

ARLI476 — 2 credits

The basic and safe operations of metal shop tools and methods of metal fabrication and detailing are introduced and practiced. Surfaces for work, play, and/or the display of objects are designed, documented, and constructed in wood, metal, or other materials.

*Prerequisite: ARLI 250 Studio I, or equivalent.*

**Fabrications L**

ARLI477 — 2 credits

Surfaces for the support and/or display of the body are designed, documented, and constructed in wood, metal, or other materials.

*Prerequisites: ARLI475 Fabrications S or ARLI476 Fabrications M.*

**Fabrications XL**

ARLI478 — 2 credits

Site-specific and programmed body-scale systems are designed and documented.

*Prerequisites: ARLI475 Fabrications S or ARLI476 Fabrications M.*

**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.*



## **COMMUNICATION ARTS**

The Communication Arts Department offers a broad and cross-disciplinary learning experience for BFA candidates majoring in Advertising, Graphic Design, and Illustration. Our rigorous curricula and surrounding initiatives focus on research, formal application, and experimentation, technological proficiencies, and innovative outcomes.

### **DEPARTMENT GOALS**

Students in the Communication Arts Department will

- *Understand fundamental theories, methodologies and tools of visual communication.*
- *Embrace and value problem-defining and problem-solving skills and processes.*
- *View themselves as cultural producers who value both the creation of images, products, and environments, and their relation to clients and audiences.*
- *Demonstrate creativity and the power of effective communication through their work.*
- *Develop conceptual, technical, and presentation skills linked to commercial applications and professional practices.*
- *Adopt a lifelong sense of community responsibility.*
- *Build competence in a broad range of media and methods for delivering images and texts.*
- *Successfully manage lifelong careers in a changing and competitive workplace.*
- *Develop collaboration skills and multidisciplinary methods of research, strategies, organization and analysis.*
- *Embrace a commitment to professionalism*

### **Notes for Degree Requirements on Next Page**

- \* These courses may be taken in either fall or spring semester
- \*\* These courses may be substituted with a studio elective with departmental approval.
- \*\*\* Senior Advertising Majors must choose electives from the Advertising List. Any other elective choices require departmental approval.

Courses in gray are described in Liberal Arts and Sciences.

**ADVERTISING**

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>
COMD207/208	Communication Studio I/II	3.0	3.0
COMD214/215	Drawing + Painting I/II	2.0	2.0
COMD218/219	Typography I/II	2.0	2.0
COMD232/233	Practicum I/II	2.0	2.0
	Sophomore Studio Electives	2.0	2.0
AHCS220	Contemporary Issues	3.0	--
AHCS222	History of Graphic Des/Advertising/Illustration	--	3.0
ENGL202 *	Sophomore English	3.0	--
ILML200*	Integrated Learning Lecture	--	3.0
Credits per Semester		17.0	17.0
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>
ADVT302/303	Advertising and Art Direction I/II	2.0	2.0
COMD332/333 **	Practicum I/II	2.0	2.0
ADVT353	Ideation Boot Camp	2.0	--
ADVT 351	Copywriting	--	2.0
COMD311	Typography III	2.0	--
ADVT355	Type & Image for Advertising	--	2.0
	Studio Electives	--	4.0
ILMS300 *	Integrated Learning Studio	2.0	--
AHCS310 *	Art History Elective	3.0	--
MATH336 *	Introduction to Symbolic Logic	3.0	--
NSCI307 *	Natural Science	--	3.0
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	--	3.0
Credits per Semester		16.0	18.0
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>
ADVT400/401	Advertising and Art Direction III/IV	2.0	2.0
ADVT440	Senior Project	--	3.0
COMD432/433	Practicum I/II	2.0	2.0
ADVT456	Interactive Advertising	2.0	--
	*** Studio Electives	4.0	6.0
LIBS440 *	Senior Liberal Studies Capstone	--	3.0
SSCI210 *	Social Science	3.0	--
LIBS404	Senior Project/Research Paper	2.0	--
Credits per Semester		15.0	16.0

## 104

**GRAPHIC DESIGN**

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>
COMD207/208	Communication Studio I/II	3.0	3.0
COMD214/215	Drawing + Painting I/II	2.0	2.0
COMD218/219	Typograph I/II	2.0	2.0
COMD232/233	Practicum I/II	2.0	2.0
	Sophomore Studio Electives	2.0	2.0
AHCS220	Contemporary Issues	3.0	--
AHCS222	History of Graphic Des/Advertising/Illustration	--	3.0
ENGL202 *	Sophomore English	3.0	--
ILML200 *	Integrated Learning Lecture	--	3.0
Credits per Semester		17.0	17.0
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>
COMD 300/301	Communication Studio III/IV	3.0	3.0
COMD310/311	Typography III/IV	2.0	2.0
COMD332/333 **	Practicum I/II	2.0	2.0
COMD354	Professional Practice	2.0	--
	Studio Electives	--	4.0
ILMS300 *	Integrated Learning Studio	2.0	--
AHCS310 *	Art History Elective	3.0	--
MATH336 *	Introduction to Symbolic Logic	3.0	--
NSCI307 *	Natural Science	--	3.0
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	--	3.0
Credits per Semester		17.0	17.0
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>
COMD440	Senior Project	--	3.0
COMD432/433	Practicum I/II	2.0	2.0
COMD 472-477	Senior Digital Electives	2.0	2.0
	Studio Electives	6.0	6.0
LIBS440 *	Senior Liberal Studies Capstone	--	3.0
SSCI210 *	Social Science	3.0	--
LIBS404	Senior Project/Research Paper	2.0	--
Credits per Semester		15.0	16.0

\* These courses may be taken in either fall or spring semester

\*\* These courses may be substituted with a studio elective with departmental approval.

Courses in gray are described in Liberal Arts and Sciences.



**ILLUSTRATION**

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>
COMD207/208	Communication Studio I/II	3.0	3.0
COMD214/215	Drawing + Painting I/II	2.0	2.0
COMD218/219	Typograph I/II	2.0	2.0
COMD232/233	Practicum I/II	2.0	2.0
	Sophomore Studio Electives	2.0	2.0
AHCS220	Contemporary Issues	3.0	--
AHCS222	History of Graphic Des/Advertising/Illustration	--	3.0
*ENGL202	Sophomore English	3.0	--
*ILML200	Integrated Learning Lecture	--	3.0
Credits per Semester		17.0	17.0
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>
ILUS300/301	Communication Studio III/IV	3.0	3.0
ILUS 310/311	Drawing & Painting for Illustrators	2.0	2.0
**COMD332/333	Practicum I/II	2.0	2.0
ILUS354	Professional Practice	2.0	--
	Studio Electives	--	4.0
*ILMS300	Integrated Learning Studio	2.0	--
*AHCS310	Art History Elective	3.0	--
*MATH336	Introduction to Symbolic Logic	3.0	--
*NSCI307	Natural Science	--	3.0
*LIBS410/ENGL400	Advanced Topics in English or Liberal Studies Elective	--	3.0
Credits per Semester		17.0	17.0
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>
ILUS402	Adv Illustrative Applications	2.0	--
ILUS440	Senior Project	--	3.0
COMD432/433	Practicum I/II	2.0	2.0
COMD472-477	Senior Digital Electives	2.0	2.0
	** Studio Electives	4.0	6.0
*LIBS440	Senior Liberal Studies Capstone	--	3.0
*SSCI210	Social Science	3.0	--
LIBS404	Senior Project/Research Paper	2.0	--
Credits per Semester		15.0	16.0

\* These courses may be taken in either fall or spring semester.

\*\* These courses may be substituted with a studio elective with departmental approval.

Courses in gray are described in Liberal Arts and Sciences.

**REVIEW STRUCTURE**

All reviews are required. Not to participate is to receive an absence in each Communication Arts studio course for that semester. The department does not hold courses in the fifteenth week of the semester to accommodate the review process.

**Sophomore Year:**

Fall: Attend three senior review panels

Spring: Three 15-minute, one-on-one reviews

**Junior Year:**

Fall: Pass/Fail review

Spring: 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:**

Fall: One 20-minute review

**Advertising Workshop**

ADVT 240 — 2 credits

This course introduces students to the world of advertising. Students experience the intersection and differences between graphic design and advertising. Students look at some famous ad campaigns to learn why they were successful and how they affected American culture. Art director/copywriter guest speakers along with field trips to some of the most well known and award-winning ad agencies in the LA area are scheduled. Students discover what it is to work in an agency environment with real advertising assignments.

**Design Boot Camp**

ADVT250 — 2 credits

This course is treated like a job in an agency, in order to prepare students for the real world. Students will design and develop multiple ad layouts to refine their design skills, expand their design vocabulary, and fine-tune their execution skills to prepare them for the industry.

**Advertising and Art Direction I**

ADVT302 — 2 credits

An exploration of advertising 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: COMD207 Communication Studio I and COMD208 Communication Studio II.*

**Advertising and Art Direction II**

ADVT303 — 2 credits

An introduction to art direction with an emphasis on design execution, typography, and layout leads to quality portfolio development. This second semester course adds the fourth dimension of time to both advertising concepts through storyboarding and animatics and art direction through talent direction and commercial concepts.

*Prerequisite: ADVT302 Advertising and Art Direction I*

**Ideation Boot Camp**

ADVT353 — 2 credits

Students are taught new and unexpected ways to approach the process of creating ideas. Where do ideas come from? How does one develop abundant thinking? What exercises work and when? How does one know if his or her idea is good? These and many other questions are addressed in this course.

**Copy Concepts in Advertising Writing**

ADVT351 — 2 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.

**Type and Image for Advertising**

ADVT 355 — 2 credits

This class focuses on creating synergy between photography and typography. Students develop the skills needed to be a competent Art Director on professional photoshoots through a series of hands-on commercial photography exercises. Students then develop dynamic typographic solutions that compliment the photography and enhance the strategic communication goal.

**Advertising and Art Direction III**

ADVT400 — 2 credits

Students push their research, analytical, and technical skills under the influence of advanced, in-depth instruction involving professional creative briefs to solve advertising and branding problems. Teamwork is essential as students explore creative assignments ranging from individual print ads to complete campaigns, including television and interactive and convergent media.

*Prerequisite: ADVT 303 Advertising and Art Direction II*

**Advertising and Art Direction IV**

ADVT402 — 2 credits

Elements of professional practice are incorporated into this threshold semester where students fine-tune their professional competencies in the areas of traditional portfolio development, web presentation, and career focus through continued networking and investigation of agency structures and business practices. Lectures, agency visits, and critiques complement this professional preparation.

**Special Topics**

ADVT403 — 2 credits

Students focus on advertising and branding solutions related to provocative and timely subjects and themes. The seminar is conceived as a professional multidisciplinary studio, in which students work in a range, individually and collaboratively, to produce quality portfolio pieces geared to their areas of professional interest.

# 108

## **Senior Project/Seminar**

ADVT440 — 3 credits

Students explore conceptual, theoretical and experimental communications problems based on individual proposals, offering them the opportunity to integrate personal vision with professional goals. Meeting in cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline their research and production methodologies. The class culminates in a visual project accompanied by a written narrative.

*Course Fee: \$100*

## **Advanced Copy Concepts**

ADVT452 — 2 credits

Extensive exploration of the power of effective copy for various media expands the students understanding of target audiences using the appropriate tone and level of formality. Developing clear, provocative, and memorable copy is the goal for shaping brands and delivering their value to customers.

## **Interactive Advertising**

ADVT 470 — 2 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 — 2 credits

Social media is loosely defined as any online activity where people share opinions, experiences, or other information. It is a powerful, sometimes fun, and always unpredictable way of communicating in today's world. Students study various types of social media and gain a greater understanding of how people use it. Special focus is given to Facebook, MySpace, Twitter, blogging, Flickr, Delicious, Digg, and YouTube. How companies (big and small) are using social media to market in the online environment is also a topic.

## **On Screen Production + Concepts**

ADVT473 — 2 credits

This course is designed for students to have a better understanding of how to produce commercials in a real world advertising environment. Students will work in production team(s) in order to embrace a commitment of professionalism in their specific practice. They will view themselves as cultural producers who value both the creation of work and their relation to clients and audiences. Students work to create commercials using the fundamentals of advertising strategies, storyboarding design, sound design, art direction, and video.

## **Communication Studio I/II**

COMD207/208 — 3 credits/3 credits

This course introduces the fundamental theories and methodologies of visual communication used in the fields of graphic design, advertising design, and illustration. Assignments and critiques develop problem-solving and visual storytelling skills with an emphasis on context, concept, audience, and process.

## **Drawing + Painting Studio I/II**

COMD214/215 — 2 credits/2 credits

Students are introduced to the variety of materials and methods of drawing and painting, from traditional to conceptual visual thinking. Students learn that all visual communicators use drawing as a means of ideation or 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 intense drawing exercises in thumbnails, sketching, roughs, and storyboards.

## **Typography I/II**

COMD218/219 — 2 credits/2 credits

This course is an introduction to the fundamentals of typography and the study of letterforms. Problems of increasing complexity reference historical and contemporary typographical developments as the student explores the theoretical and applied use of type as visual form and visible language, from the letterpress to the computer screen. Students address and recognize type families, grid construction, hierarchies, and organizations based on visual, syntactical, and semantic explorations.

**Practicum I/II**

COMD232/233 — 2 credits/2 credits

Practicum is one of the core learning structures in the communication arts curriculum. One-on-one critiques with faculty and guests, lectures, demos, and workshops are all components of each section required of all students, sophomore to senior. Sections are divided by year.

**Communication Studio III/IV**

COMD300/30 — 3 credits/3 credits

This course offers an increasingly sophisticated examination of design concepts and their applications. Students broaden their understanding of effective design as a visual language in two- and three-dimensional projects and time-based media. Assignments involve research and analysis with a focus on type, image, aesthetics, message, audience, and intent. Students are required to take a print (cmyk) section in one semester and motion (rgb) in the other semester.

*Prerequisite: For COMD 301 is COMD 300.*

**Typography III/IV**

COMD310/311 — 2 credits/2 credits

Students engage in a more advanced study of typographic systems, principles, and usage, with an emphasis on refining the students' understanding of typography's informative, expressive, and experimental potential to solve complex communication problems in a range of media.

*Prerequisite: COMD218/219 Typography I/II*

**Experimental Typography**

COMD 312 — 2 credits

In this class we will investigate the denotative, connotative, and conceptual potential of typography, by experimenting with letters, words, and language. Students will test the limits of typographic expression and expand the variety of creative strategies for generating and evolving ideas by working in two, three, and four dimensions. They will curate and edit their own content, develop a willingness to experiment with the unfamiliar, and embrace ambiguity.

**Type Design I**

COMD313 — 2 credits

This course is an introduction to typography through a close look at the letterform itself and its construction. Through the presentation of historical references and the process of drawing and synthesizing signs, the students will develop an understanding of the relationship between calligraphy and typography, tool and structure, concept and craft.

**Type Design II**

COMD314 — 2 credits

This course will offer a more detailed analysis and study of typographic design. Students will be supported and encouraged as they seek to find their individual voice through personal history, everyday surroundings, or off-handed conceptualism.

*Prerequisite: COMD 313 Type Design I*

**Image Making**

COMD 323 — 2 credits

This course explores how images create visual allegory, messaging and storytelling. Students will gain interpretive and technical skills to create meaningful images; the emphasis is on visual literacy and post production. Short experiments will focus on interpreting the content of existing images and will lead to the creation of highly controlled contentbased work. A series of weekly experiments will build interpretive skills and image-making chops, followed by two longer assignments. Longer assignments will incorporate successful methodologies for complex image making and theories on the role of the image in contemporary design.

**Practicum I/II**

COMD332/333 — 2 credits/2 credits

Practicum is one of the core learning structures in the communication arts curriculum. One-on-one critiques with faculty and guests, lectures, demos, and workshops are all components of each section required of all students, sophomore to senior. Sections are divided by year.

# 110

## Professional Practice

COMD354 — 2 credits

A required course for all majors in Communication Arts, it is divided into three components, traditional portfolio development, web portfolio design, and career development specific to a major. Students will leave this course prepared for an internship and/or employment. Lectures, demos, studio visits, visiting artists, and critiques, collectively prepare students for working in the field of advertising, illustration, and graphic design.

## Propaganda

COMD 355 — 2 credits ✳

This course focuses on cultural, social, and political content and forms. Students will research topic of choice and create a body of work that reflects on related issues. Students who enroll in this course will understand alternatives to illustration and design as corporate service. Assignments include research and presentation on cultural, social, or political topic of choice; realization of visuals that communicate and reflect on chosen topic; and collaboration with community organizations when possible/applicable.

*Print Lab / Lab Fee: \$35*

## Sex and Gender in Communication Strategies

COMD353 — 2 credits

This course explores how the depiction of gender and sexuality contributes to varied communication strategies. Through extensive studio work, lectures, research, and writing, students will explore how sexually charged and gendered imagery shapes the way we understand and consume goods, information, and pleasure. The class involves short assignments and a longer final project where students work individually to research and produce visuals (books, posters, video, paintings, products, and so on) addressing issues raised in class.

## Design Lab

COMD361 — 2 credits

In weekly meetings students build formal and intellectual muscle in guided and free exercises like language games, free association, creative triggers, lateral thinking, mapping, and experimental mayhem to arrive at unique and unexpected results. This elective is open to all majors.

*Lab Fee \$35*

## Introduction to Letterpress

COMD362 — 2 credits ✳

From metal type to digital plates, 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.

## Bookmaking Projects

COMD 360 — 2 credits ✳

This course is 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 the means of model making and testing, students combine both conceptual skills and printing technique to create books 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.*

## Visual Language

COMD364 — 2 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.

## Bookstructures

COMD365 — 2 credits ✳

This course introduces the skills, craft, materials, process, and techniques used in making book structures and boxes. Students learn binding methods involving paper folding, cutting, sewing, gluing, and other means of assembling individual sheets, signatures and text blocks with or without covers. 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.



**Design Practice Research and Writing**

COMD369 — 2 credits

This course is designed to help students develop useful and effective research tools and writing skills in their design practice. Through structured writing assignments, individualized research methodologies, discussions, written feedback from fellow classmates, and presentations, students cultivate the ability to convincingly communicate the interests and decisions informing their work.

**Improvisation**

COMD 371 — 2 credits

This class focuses on team building, creativity/innovation, risk taking, problem solving, and overcoming inherent barriers and blocks to creativity. Through improvisational exercises and games in a safe environment, listening skills are improved that can lead to better communication and satisfying teamwork, presentation skills, and production.

**The Illustrated Book**

COMD372 — 2 credits

This course is 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: COMD218 Typography I.*

**Advanced Letterpress**

COMD373 — 2 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 subtle nature of handset type and goes further into the inking process including careful attention to make-ready, packing the press and adjusting roller height. Students will also learn how to print on dampened paper; how to make detailed, high-quality photopolymer plates and alternative techniques such as pressure printing, where prints are created from a low-relief collage attached to the tympan of the press behind the printing paper.

*For Book Arts minors, this course may be substituted with Bookmaking Projects.*

**Environmental Graphics**

COMD381 — 2 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: COMD218 Typography I.*

**Information Design**

COMD430 — 2 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: COMD218/219 Typography I/II*

**Practicum I/II**

COMD432/433 — 2 credits/2credits

One of the core learning structures in the curriculum, in which one-on-one critiques with faculty and guests, lectures, demos, and workshops are all components of each section. Required of all students, sophomore to senior. Sections are divided by year.

**Senior Project/Seminar**

COMD440 — 3 credits

Students explore conceptual, theoretical, and experimental communications problems based on individual proposals, offering them the opportunity to integrate personal vision with professional goals. Meeting in cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline their research and production methodologies. The class culminates in a visual project accompanied by a written narrative.

*Course Fee: \$100*

# 112

## **Identity and Systems Design**

COMD452 — 2 credits

Students learn how to create a visually distinct identity through structured yet innovative methodology that helps them generate many ideas and designs in a short amount of time. Using this methodology they develop a rich visual language that becomes the basis for a system that promotes an expansive development of the visual language that goes beyond a logotype and its applications.

*Prerequisite: COMD218/219 Typography I/II.*

## **EDG: Installation and Intervention**

COMD 464 — 2 credits

This course explores creative and innovative ways to engage graphics and conceptual ideas into three-dimensional space. Students develop ideas about interaction with space by exploring our environment with a critical eye. Assignments encourage questioning of customary design tools through exploration of unconventional and multiple mediums, promote the development of urban interventions interrupting daily life, mediation of time and space, and shape immediate environment according to personal preferences.

## **Ways of Thinking/Ways of Working (WOT/WOW)**

COMD466 — 2 credits

Visiting Faculty are invited to Otis to work with students on project specific assignments. No two semesters are alike. Lectures, workshops, demos, and critiques give students exposure to practitioners who join the institution for brief and intense periods of time.

## **Visual Narrative and Sequence I**

COMD469 — 2 credits

This course is a focused introduction to the principles of storytelling, narrative structures, sequence, rhythm, audience, and point of view. Students learn tools and techniques of ideational sketching, thumbnails, and storyboards as means of communicating and developing visual ideas.

## **Advanced Image Making Projects**

COMD468 — 2 credits

In this class students explore methodologies that foreground concerns such as 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 students' processes.

## **Web Presence**

COMD 477 — 2 credits

This course will focus on the creation of a website that effectively and accurately represents the student and his or her work online. Covered in this course are the conceptualization, planning, organization, design and production of each student's portfolio website. Also examined will be various approaches and review available technologies to determine which are the most appropriate for each student. Students should have a basic understanding of HTML, CSS, and Adobe Dreamweaver.

## **Web Design I**

COMD478 — 2 credits

This course explores the concepts and structures of online communications, as an extended communications medium with applications for businesses, education entertainment, and advertising. Discussion and individual and team assignments address navigational structures, systems, identity, audience and intent in the design of website prototypes. Questions such as "What happens to design as it changes media, and how do we design for that?" are explored.

## **Digital Innovation: Web Design II**

COMD479 — 2 credits

This course offers a more in-depth look into website design and the future of this ever-evolving medium. Students will analyze existing sites, and explore and experiment with formal and conceptual development that is unique, personal, and innovative.

## **Internship**

COMD482 — 2 credits

This course assists students in researching the perfect internship. Using a mentorship principle, the faculty are available throughout the internship to answer questions, troubleshoot, and ensure a quality experience in the professional world.

*Prerequisite: Professional Practice in the major.*

**Entrepreneur 101**

COMD483 — credits

Entrepreneurship is designed to prepare students to open their own business. Introduction to all facets of running a business, such as marketing, promotion, developing a client base, pricing, and in before legal and financial aspects, as well as ethical standards, will be covered. Students will learn best-business practices from clients, an accountant, an attorney, a banker, and vendors. This course will teach students how to plan, establish, and sustain a meaningful studio, office, and/or agency. This course is available to ComArts graduating seniors only.

**Translation for Distribution**

COMD485 — 2 credits

In this class, each design senior will work with another senior from a different department, toward the production of a publication as a document of the other person's work. This setup allows the benefit of objectivity. This course will focus in particular on (a) the idea of designing as the attempt to translate the nature and intentions of the original work, (b) the specific possibilities and limitations of the situation, and (c) the various approaches to distribution. The class will begin without any preconceptions of what form these publications might take.

**Contemporary Design Issues**

COMD488 — 2 credits

This course is total immersion into the field of graphic design. Students will look at exciting, challenging, and critically important work and figures, based around particular areas of topics and focus. Through instructor lectures, a series of small making experiments, student presentations, and a larger final project, students will examine how their personal interests and obsessions can find a place in their work and the larger context of graphic design practice today. In addition, students will be given tools and references to continue researching and bettering their understanding of the discipline on a global scale even upon the completion of the course.

**Independent Study**

COMD999 — 1–6 credits

Independent studies provide students with an opportunity 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.

**Communication Studio III/IV**

ILUS300/301 — 3 credits/3 credits

This course provides an increasingly sophisticated examination of illustration concepts and their applications. Students broaden their understanding of illustration as a visual language in projects that involve research and analysis, with a focus on image making, aesthetics, message, audience, and intent. Assignments develop effective visual narratives based on strong concepts and problem-solving methods, and refined use of media and technique, both digital and analog.

*Prerequisite: For ILUS 301 is ILUS 300.*

**Drawing and Painting for Illustration**

ILUS310/311 — 2 credits/2 credits

Students refine their expressive and observational drawing, painting, and composition skills, as they relate to illustration as a means of visual communication. Studio sessions encourage experimentation and improved technique, leading to the development of personal style.

**Visual Storytelling**

ILUS330 — 2 credits

Course focuses on learning aspects of visual storytelling through various artistic puzzles and drawing exercises. Students will do comic jams, arrange new stories using layouts from pre-existing comics panels, and draw the same short script in different ways using different storytelling approaches each time. The differences between narrative forms will be explored. Lectures will include case studies, universal structures and contemporary styles. Students will make short books and comics using the techniques learned.

# 114

## **Comic Book**

ILUS340 — 2 credits

Students learn the steps needed to complete a finished eight-page comic book story that is assembled as a minicomic. The students begin by focusing on writing and story structure, a vital part of animation, comics, storyboarding, screenwriting and children's books. They then look at how to tell a story visually, equivalent to learning how to become a great director. The focus will be on choosing the point of view, angle, lighting, and composition of each panel and how to make those panels read together in an effective and compelling way. The students also learn from a focused critique process of their self-contained story. All stories are penciled, inked and lettered.

## **The Politics of Color**

ILUS341 — 2 credits

This course is an investigation of the potent symbolism of color and its relationship to visual communications. Assignments vary in complexity, media selection, technique, audience, and application.

## **Off the Wall and Off the Page**

ILUS343 — 2 credits

Illustrators are visual artists who are involved and focused on events, products, installations, and other kinds of paraphernalia as well as traditional mediums such as original art, print, and screen. This course gives students the opportunity to explore other areas of expression that are available to illustrators, to develop the goals and messages associated with these media and gauge their success based on the goals the students develop.

## **Advancing Your Practice**

ILUS352 — 2 credits

Three-hour seminar for advanced students who will discuss ideas of a personal practice through viewing each other's work. The class covers timely issues and topics relating to cultural production, emphasizes group discussion and student participation including readings, lectures, screenings, and field trips. The class aims to expand student's understandings and perspectives of Communication Arts and media by placing them into broad artistic, social, political, and geographical contexts; and to develop and expand students' individual interests and practice. Each student will be expected to present new work.

## **Alternative Materials and Procedures for Illustrators**

ILUS353 — 2 credits

Course focuses on the use of mixed media and alternative materials for image construction. The class will explore the "use values" of different mediums and how they effect communication. Some materials explored will be graphite, paint, paper collage, cloth, digital collage, transfers, oil bars, duct tape, resin, inks, wax, and so on. Exploring and experimenting with different combinations of materials will be encouraged. Class instruction will include the following lectures, assigned projects, demos, field trips, and slide presentations.

## **Professional Practice**

ILUS354 — credits

A required course for all majors in Communication Arts; it is divided into three components, traditional portfolio development, web-portfolio design, and career development specific to a major. Students will leave this course prepared for an internship and/or employment. Lectures, demos, studio visits, visiting artists, and critiques, collectively prepare students for working in the field of advertising, illustration, and graphic design.

## **Experimental Printmaking**

ILUS355 — 2 credits ✱

This course provides an opportunity for formal application and experimentation through alternative printmaking processes. Emphasis is placed on problem solving through process, substance, and style. Students will 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.

## **Editorial Illustration /Visual Translators**

ILUS357 — 2 credits

The genre of editorial illustration gives the illustrator ample opportunity to solve diverse conceptual problems. Publications often rely on images to illuminate articles, assertions and the like. This class will approach varying editorial assignments, all of which call for clear visual ideas, in response to a written text. Students will be given modern-day editorial assignments ranging from political, social, and environmental issues. Through each assignment, students will begin to develop a keener awareness of how to visually translate a text.

**Special Topics: Oil Painting**

ILUS358 — 2 credits

This course introduces students to traditional and contemporary painting approaches and concepts, with emphasis on the understanding of its formal language and the fundamentals of artistic expression. During the process a vigorous training helps prepare students for going into the field of illustration. Painting from observation such as a life model and imagination in conjunction with reference materials and various other painting methods will be introduced. Field trips and placing work in an historical context will help to develop a “critical eye.”

**Image Development and Creation**

ILUS 359 — 2 credits

This intermediate course develops conceptual strategies available to the visual artist, establishing a professional relationship among text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future market places will be stressed. Portfolio level projects are given focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies. The class will alternate between studio handwork and digital work.

**Advanced Illustrative Applications**

ILUS402 — 2 credits

Assignments challenge the student to create a range of inventive and effective illustrative solutions, beyond editorial imagery, for alternative applications in a range of media.

**Senior Project/Seminar**

ILUS440 — 3 credits

Students explore conceptual, theoretical, and experimental communications problems based on individual proposals, offering them the opportunity to integrate personal vision with professional goals. Meeting in cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline their research and production methodologies. The class culminates in a visual project accompanied by a written narrative.

*Course Fee: \$100*

**Illustration Concepts: The Power of the Story**

ILUS457 — 2 credits

This intensive studio is designed to strengthen critical problem solving and imaginative skills, concept development, character design, staging development, and techniques, with an emphasis on and analysis of drawing skills. Projects involve innovative image making, from preliminary sketches to developed solutions, using a variety of media.

**Independent Study**


ILUS999 — 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.

**One over One**

PRNT245 — 2 credits

1/1 or “one over one” is a classic method of describing a print that does not exist in an edition. Exploring how unique prints are made both in and out of the studio is the focus of this class. Students use the matrix to create singular images that act alone or as part of larger whole, synthesizing individual and collaborative projects. Methods covered will include techniques such as silkscreen, monotype, and collograph, by using traditional print shop equipment as well as home printing methods such as plaster, gelatin, trace transfers, automobiles, and the sun.


**Printmaking I**PRNT267 — 3 credits 

A basic printmaking course introduces a variety of print methods, such as monoprint, relief, intaglio, silkscreen, and lithography, as well as various approaches to making and printing plates in each medium. Through individual and collaborative projects students will learn to produce editions, wallpaper, and installations. Students also gain an understanding of the historical and contemporary aspects of printmaking.

*Lab Fee: \$35*

# 116

## **Printmaking II**

PRNT270 — 3 credits 

An advanced course offers the opportunity to work intensively on individual projects using the multiple. Students will learn to develop all stages of the multiple using the print method best suited for their work conceptually and technically. Emphasis is on development of personal imagery and exploration of the media.

*Prerequisite: PRNT 267 Printmaking I or equivalent experience is required.*

*Lab Fee: \$35*

## **Printmaking III**

PRNT370 — 2 credits

Students refine their vision in advanced projects developed with an emphasis on practice and critical dialogue. Visits to local printmaking presses, artists, and print exhibitions throughout the semester explore the role of the print as a historical and contemporary medium, and the significance of the multiple in contemporary art.

*Prerequisite: PRNT 267 Printmaking I or equivalent experience is required.*

*Lab Fee: \$35*





## **DIGITAL MEDIA**

Digital Media's industry leaders teach traditional and digital skills to creative motion designers, artists, and storytellers in the film, television, video gaming, and advertising industries.

---

### **DEPARTMENT GOALS**

Students in the Digital Media Department will

- *Learn to succeed no matter what their initial skills are.*
  - *Understand people skills, design principles, and process to enable them to take creative risks and to solve problems positively and in unique ways.*
  - *Build a strong foundation in all aspects of design and production for storytelling in motion.*
  - *Seek inspiration in fields outside of digital media such as poetry, science, music, astronomy, history, and dance.*
  - *Develop their professional commitment to their field, their work, and themselves; prepare them to be members and leaders in their profession; and teach them how to act both as individuals and as team members to support the whole.*
  - *Learn to continually challenge themselves, laugh often, and fully enjoy what they are doing.*
  - *Value continuous learning, experimentation, and both professional and personal growth. Engender an attitude of openness so that they seek new and unusual opportunities to learn and create.*
- 

### **Notes for Degree Requirements on Next Page**

- \* These courses may be taken in either the fall or spring semester.
- \*\* It is suggested that students take Drawing Fantastic if they are interested in 3D or Visual Effects, or take Type and Design if they are interested in Motion Graphics.
- \*\*\* Juniors will be assigned to take ILMS300 either in the fall or spring. If you take it in the fall, you will have Tricks of the Trade in the spring. If you take ILMS300 in the spring, you will have taken Perspectives in the fall.

NOTE: In the spring semester of the Junior year, students with a grade point average of 3.5 or better are eligible to apply for DGMD399 Honors Project, in lieu of one of the other required Junior courses.

Courses in gray are described in Liberal Arts and Sciences.

<b>sophomore Year</b>		<b>Fall</b>	<b>Spring</b>
DGMD200/220	Media in Motion I/II	3.0	3.0
DGMD270	Basic 3-D for Storytellers	2.0	--
DGMD250	Perspectives in Stories, Technologies and Design	2.0	--
DGMD 260	Studio Visits	--	2.0
DGMD230 ** or DGMD340	Drawing the Fantastic for Films and TV or Type and Design Fundamentals	--	2.0
DGMD285	Concept Development & Creativity	--	2.0
	Studio Electives	2.0	2.0
AHCS310	Art History Elective	--	3.0
AHCS220	Contemporary Issues	3.0	--
ENGL202 *	Sophomore English	3.0	--
LIBS217	Concepts and Issues in Media Arts	2.0	--
ILML200 *	Integrated Learning Lecture	--	3.0
Credits per Semester		17.0	17.0
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>
DGMD300/301	Media in Motion III/IV	3.0	3.0
DGMD320	3-D Modeling and Animation	3.0	--
DGMD325	Advanced 3-D Animataion	--	3.0
DGMD330/331	Visual Effects I/II	3.0	3.0
DGMD350	Perspectives in Entertainment and Technology	2.0	--
ILMS300 ***	Integrated Learning Studio	--	2.0
AHCS310	Art History Elective	3.0	--
MATH136 *	Math for Artists and Designers	--	3.0
NSCI307 *	Natural Science	3.0	--
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	--	3.0
Credits per Semester		17.0	17.0
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>
DGMD402	Thesis Preparation	3.0	--
DGMD400	Senior Thesis	--	4.0
DGMD410/411	Business Seminar I/II	2.0	2.0
DGMD430	Practicum in Media Technologies	3.0	--
DGMD440	Advanced Tools and Techniques	--	3.0
DGMD450	Advanced Concept Development	2.0	--
	Studio Electives	2.0	4.0
LIBS440 *	Senior Liberal Studies Capstone	--	3.0
SSCI210 *	Social Science	3.0	--
Credits per Semester		15.0	16.0

# 120

**Media in Motion I**

DGMD200 — 3 credits

This course is an introduction to digital image making, manipulation, and management. Fundamental concepts of storytelling, digital media, type design, and motion design are defined as students learn the techniques for image creation, input, manipulation, and enhancement, as well as nonlinear editing, compositing, and digital video.

**Media in Motion II**

DGMD220 — 3 credits

Students learn industry standard applications for motion graphics and storytelling by mastering appropriate software through a series of design assignments, concentrating on color, typography, and motion.

**Drawing Fantastic: The Creative Figure**

DGMD 230 — 2 credits

Los Angeles's top models are presented in dynamic poses. The sessions are theme oriented with an emphasis on story and action

**Drawing the Fantastic for Films and Video**

DGMD231 — 2 credits

While continuing with traditional life drawing exercises, students progress to drawing the fantastic, such as monsters, aliens, dinosaurs, and imagery from traditional Hollywood genres. Students draw under a range of dramatic lighting conditions. Reviews of animation from around the world are incorporated. This course may also be taken as an elective. Open to all majors.

**Digital Media Imaging/Painting**

DGMD240 — 2 credits

This course extends students' skills with Adobe Photoshop and Illustrator. Students investigate the functions of these applications and become expert in their uses.

**Perspectives in Stories, Technologies & Design**

DGMD250 — 2 credits

Lectures explore all aspects of design, technology, and the nature of the industries utilizing digital media, as well as an introduction to the occupations involved in these fields.

**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 3-D for Storytellers**

DGMD270 — 2 credits

This course 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 and 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, through motion graphics and animation.

**Media In Motion III/IV**

DGMD300/301 — 3 credits/3 credits

The art and design of motion graphics is investigated in depth. Students explore the world of broadcast design, and the use of motion graphics for a variety of purposes.

**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.

**Concept Art for Video Games and Films**

DGMD310 — 2 credits

In this course, students create everything from monsters to little girls and puppies. Concept development for video games and films includes not only designing characters and the settings but also creating the backstory for each one. Students investigate and develop character motivation, set and equipment purposes, and their histories to create solid understanding of these components, as they lead to successful concepts.

**Concept Art Environments and Props and Vehicles**

DGMD310 — 2 credits

Learn how to create the concepts for the different elements that go into building a game.

**Digital Sculpting in Zbrush**

DGMD310 — 2 credits

Learn advanced tools of digital sculpting and painting in Zbrush. You will learn some of the techniques used to create next generation game and movie characters. Create architectural along with organic models with millions of polygons. This class will require a basic knowledge of the Zbrush and a prior class in organic modeling or the equivalent.

**Painting—Old School for the New School**

DGMD310 — 2 credits

Working from a live model with traditional materials and techniques, the focus of this class is to strengthen one's knowledge and mode of expression with color and light. Students will develop a shorthand approach of balancing large shapes of color against one another to define an image's overall tone, structure and composition. Instructor demonstrations will be done with oil and gouache.

**Concept Art Environmental Painting**

DGMD310 — 2 credits

This is a digital painting class focusing on Environments.

**Visual Development for Animation**

DGMD310 — 2 credits

An introduction to visual development using the traditional animation production styles of classic Disney, Warner Brothers, and many other celebrated animated shorts and feature films. There will be great emphasis on lighting, composition, and mood. Students will also develop strong storytelling skills through their character designs and environments developing a unique consistent style along the way. Both traditional technique and computer 2-D painting technique will be used to create artworks.

**3-D for Motion – Cinema 4-D**

DGMD310 — 2 credits

This course covers the use of Cinema 4-D to create elements and 3-D animation for motion graphics. Students will learn C4-D for development of graphics ranging from 3-D type treatments and backgrounds to looping elements and an introduction to Mograph, C4-D's procedural animation system. Modeling, materials and shader development, lighting and multi pass rendering for compositing with After Effects will also 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

This course provides an introduction to the comics as a storytelling 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.

**Creativity and Storytelling: Experiments with Digital Filmmaking**

DGMD311 — 2 credits

This class explores digital filmmaking from both narrative and experimental viewpoints. Many wonderful animators, filmmakers, and artists have created stunning experimental films since the beginning of the art form. Students extend this tradition with nontraditional tools. Discussion includes when it is effective to stick to narrative and when it is right to diverge. Students are encouraged to experiment with multiple ideas and techniques.

**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.

# 122

## **Dynamic Painting Concepts**

DGMD312 — 2 credits

What is digital painting without the **painting**? This course will cover painting basics from an advanced perspective for concept art. The focus will be learning strong value and color control within the scheme of everything else you have learned so far. We will be breaking down the logic of light and material and how to communicate your concepts visually.

## **Drawing & Painting Vehicles**

DGMD312 — 2 credits

Explore digital painting and sketching as well as vehicle design. Students will be using the Cintiq Lab for this class.

## **Earth, Wind and Fire**

DGMD312 — 2 credits

Students examine, analyze and use different art media to capture a vast array of landscapes: mountains, desert, forest, ocean, city, and the fantastic. In addition, they cover the effects of weather: rain, clouds, changing sunlight, and so on, and unique natural and geologic phenomena, such as volcanoes, meteors, and tornadoes. This course is strongly recommended for students interested in films, games, and television.

## **The Figure: Expression/Impressions and Movement**

DGMD312 — 2 credits

This course is a creative exploration in drawing and painting the figure in various media. The class examines quick sketch, figure invention, facial expression, manipulation of facial structure to display various emotions and speech patterns, drapery and costume, long and short poses, portraiture, light logic, mood, and narrative.

## **Digital Art for Art's Sake**

DGMD312 — 2 credits

Starting with a review of digital art and its various creators, students explore this world, and then participate in it. From abstract to structured pieces, this course examines various programs that can assist students to create pieces from still art, motion art, motion art with sound and music, and interactive art.

## **Visual Effects: The Next Step**

DGMD313 — 2 credits

This class explores visual effects (those done in the computer) and special effects (physical effects) and how to combine them. Students investigate digital mattes, models, lighting (in both the virtual and the physical worlds), and the interface between physical and visual effects through compositing.

## **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. They 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.

## **Editing Films and Video**

DGMD315 — 2 credits

In this course, students learn to edit from a feature film editor. The techniques learned here may be applied to feature films, documentaries, visual effects, and computer-animated films.

## **History and Techniques of VFX**

DGMD315 — 2 credits

In this class, students explore the history of visual and special effects in Hollywood films. The class views and discusses breakthrough movies, which demonstrated technological innovations in effects, and how they have impacted the motion picture industry. Both digital and analog effects are explored. Film as art, art as communication, and effects versus story line are discussed.



**Advanced Tools Workshop**

DGMD315 — 2 credits

These workshops are intended for students with at least 2 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.

**Broadcast 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 broadcast design. See department for offerings each semester.

**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.

**Broadcast Design Lab**

DGMD316 — 2 credits

This is a workshop in broadcast design taught by a professional from the field. Students apply the skills they have learned to broadcast design projects. Timing, emotions, and client relations, are among the topics presented in this lab class.

**Design Concepts**

DGMD316 — 2 credits

This vital class for motion graphics designers covers concepts of design for still and motion work.

**Advanced Broadcast Design**

DGMD316 — 2 credits

This class mimics the production environments common to this field. Students produce many quality concepts, animatics, revisions, and finished projects for a number of different types of projects. Industry leaders participate and guide the process.

**Audio Topics**

DGMD317 — 2 credits

Topics 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 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.

**Game Design Overview**

DGMD318 — 2 credits

Explore what you need to know about designing games. Learn about the various jobs, what skills you need, and what the different skills are that are common to all game artists and unique to each position.

**Game Industry: Production and Leadership**

DGMD318 — 2 credits

Students investigate the features of video games that make them successful in the marketplace. Students discuss these issues and explore attributes of leadership in the game industry.

**Game Development: Game Level Design**

DGMD318 — 2 credits

Using mod and emulators students create new levels for existing popular games. Students learn by doing.

**Game Animation**

DGMD318 — 2 credits

Video game animation has very strict requirements. Students learn to mix creativity with observations from life, as they meet the hardware restrictions of current game platforms, while they rig and animate their characters.

**Game Animation: Advanced**

DGMD318 — 2 credits

Students familiar with the basics of game animation and rigging apply their knowledge to advanced projects.

# 124

## **Game Modeling**

DGMD318 — 2 credits

Game companies want to see what designers can do when they model people, vehicles, weapons, and other objects. Of particular importance for modelers is the ability to create a model of an easily recognizable public figure.

## **Environments in 3-D**

DGMD318 — 2 credits

This class will focus on digital sets and environments (i.e., architecture). At the end of the semester, each student will have created images of a carefully designed, meticulously lit and textured environment. Topics covered will include a survey of Renaissance and Baroque to Modern Architecture, Architectural design principles, efficient modeling techniques, and lighting. The class will cover how to set up custom passes and how to use them in compositing.

## **3-D Modeling and Animation**

DGMD320 — 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.

## **3-D for Motion Graphics**

DGMD323 — 2 credits

Students learn how to create 3-D elements for motion graphics projects. "Flying logos" are one type of animation, but this course also explores other forms of 3-D animation that enhance designs and contribute to students' value in the marketplace.

## **Advanced 3-D Animation: Character Animation**

DGMD325 — 3 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 lifelike characters, and reveals the computer-generated techniques that are available today.

## **Robots, Props, and Environments**

DGMD329 — 2 credits

Robots, landscapes, rooms, castles, and other environments are explored, along with the everyday and fantastic things that make up an invented world. Students create props, environments, and robots, with the feature film, television, and video games in mind. Reviews of feature films from Hollywood and around the world are incorporated. Open to all majors.

## **Visual Effects I/II**

DGMD330/331 — 3 credits/3 credits

Students learn the methods for traditional visual effects, under what circumstances they are still used, and when today's digital techniques have replaced them. Morphing, resolution and resolution matching, working with layers, and wire removal are covered in the first semester. In the second semester, students use compositing techniques and effects to weave synthetic objects and characters into digital scenes. Postproduction use of color timing, time code editing, digital video effects, and effects editing are included.

## **Advanced Visual Effects**

DGMD331 — 3 credits

This class will cover the 3-D interface in Nuke, some effects animation, 3-D Camera Projection in Maya, and the creation of Stereoscopy.

## **Master Class in Visual Effects**

DGMD331 — 3 credits

A study and investigation of the theories, the processes, and the business of Professional Visual Effects.

## **Storytelling in 30 Seconds**

DGMD333 — 2 credits

In this course, students study the elements of good narrative. Stories from 30 seconds to 120 minutes in length share the same basic structure. In this class students learn the elements that contribute to a successfully engaging story. This knowledge is applicable to a great many areas of their study.

## **Drawing Animals for Films, TV, and Games**

DGMD337 — 2 credits

Animal drawing exercises are practiced with the entertainment industry in mind. Students take many field trips to the zoo and other animal habitats. Open to all majors.

**Type and Design Fundamentals**

DGMD340 — 2 credits

Students learn how 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.

**Digital Matte Painting**

DGMD343 — 2 credits

Through exploring and understanding its history, starting with the mail car scene from *The Great Train Robbery*, through the films of the '40s and '50s, and winding up with contemporary filmmaking, students address the intricacies of matte painting. Exercises are done in practical and digital matte painting.

**Drawing for Feature Films**

DGMD345 — 2 credits

Traditional life drawing exercises, plus landscapes and other types of drawing, are practiced with the feature film in mind. Reviews of feature films from Hollywood and around the world are incorporated. Open to all majors.

**Advanced Motion Graphics Tools and Techniques Workshop**

DGMD346 — 2 credits

This course assists students to extend their expertise in the program, After Effects (AE). Students explore various third-party plug-ins and the capabilities of the AE Production Bundle. Students must have worked with AE for at least two semesters or have equivalent experience in order to take this class.

**Storyboarding for Features, TV, and Games**

DGMD348 — 2 credits

Storyboarding is practiced as a tool for planning and making informed changes in digital work for film, games, and television. Students learn the basics of storyboarding and its importance as a tool of visualization. Students create characters, settings, and sequences to communicate clearly the vision of their projects.

**Basic Game Design I**

DGMD349 — 2 credits

Students investigate concept development for game design. This course explores the development and production of video games for the industry. The course includes discussions with an industry leader. Students research currently available game titles and discuss their features to identify their successful qualities.

**Perspectives in Entertainment and Technology**

DGMD350 — 2 credits

This course is a lecture series exploring all aspects of entertainment and technology development, and its impact on the visual and visceral arts. Different sections are offered each semester, dealing with film, visual effects, type design, or other special topics.

**Digital Design Principles**

DGMD352 — 2 credits

This course focuses on basic design principles that are useful in everything from filmmaking to motion graphics to web design. Students learn the rules of design; then they learn how to break them.

**Motion Graphics for the Web**

DGMD355 — 2 credits

The Internet demands a different approach to design than print or broadcast design. Design for the web must take into account not only the new medium but also concepts, goals, content, and intended audience. Students learn to bring life to the web through instruction in Macromedia Flash, a variety of other tools, and their own creativity.

**Basic Game Design II**

DGMD359 — 2 credits

Students continue to explore concept development for game design. This course focuses on the development and production of video games for the industry. The course includes discussions with an industry leader.

**Real and Computer Generated Lighting**

DGMD360 — 2 credits

This course covers the basics of lighting in a classroom environment, then extends that information to the computer lighting of virtual sets, props, and characters.

# 126

## **Digital Still Photography**

DGMD361 — 2 credits

The basics of photography assist students with improving their videography, computer generated compositions, and films. After briefly touching upon 35mm photography, 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

In this class, students work with clay to understand the 3-D form as it applies to computer-generated models, character design, and props. They create maquettes, handcrafted 3-D models that animators reference when animating a character. Maquettes, along with model sheets, bring consistency to the production of an animated character when it is produced by different animators.

## **Advanced Sculpture for Digital Artists**

DGMD368 — 2 credits

Students work with clay to understand the 3-D form as it applies to computer-generated models, character design, and props. This is the next step for those who have completed the beginning course or who have equivalent experience.

*Prerequisite: DGMD367 Sculpture for Digital Artists or equivalent experience.*

## **Acting for Storytellers**

DGMD373 — 2 credits

Sony Imageworks, ILM, 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.

## **Broadcast Design**

DGMD380 — 2 credits

This class explores the fundamentals of theory and strategy behind broadcast design. Students learn the characteristics of award-winning pieces that are progressive in design but strategic in implementation. Aspects of branding and client communications are included.

## **Broadcast Design Rapid Projects**

DGMD380 — 2 credits

This fast-paced environment will help you get out of the habit of cherishing each idea and into the habit of coming up with an idea, refining it, producing it, and moving on to new projects.

## **Storyboarding for Motion**

DGMD380 — 2 credits

In this class the process of storyboarding for motion will be developed. This class will address story arch, concept, composition, board flow, overall technique, and more. Also we will be developing the designer’s voice and vision.

## **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 Thesis**

DGMD400 — 4 credits

In this course, students develop their own final projects. Class critiques help students develop their own work, while learning from the creative processes of their fellow classmates. Visiting industry leaders take part in these critique sessions. Students collect their work-ups from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles. These pieces are then used to develop the students’ reels and are of great value to future potential employers.

## **Thesis Preparation**

DGMD402 — 3 credits

In this class, students are given the time to work on developing 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 their classmates.

### **Senior Business Seminar I: Career Planning & 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.

### **Senior 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 resume, and document and organize their work to create appropriate reels and portfolios, with the goal of packaging and presenting themselves to employers.

### **Industry Internship**

DGMD425 — 2 credits

Students may apply for internships or equivalent work experience in one of the digital media industries. The department, along with the Center for Creative Professions, assists students in locating appropriate internship positions. These internships assist students in gaining the work experience and industry contacts necessary for job placement upon graduation.

### **Traditional Animation**

DGMD428 — 3 credits

Learning how to do traditional animation to help students with their 3-D animation. Our teacher will introduce you to the history of animation from Emile Kohl to Winsor McCay, Betty Boop and more, and then on to Disney, Hanna Barbera, Osamu Tezuka, and Hayao Miyazaki. From there students will study in depth the principles of animation and the principles of animation as applied to computer animation. This course is a must for serious CG animators.

### **Practicum in Media Technologies**

DGMD430 — 3 credits

"Software is not important. Your skill and talents are. If you are good in one program, you're good in another." This quote by distinguished lecturer, Glen Campbell of Area 51, is quite accurate. While students work a great deal with many programs, their value to employers comes from their skills as artists and designers, coupled with their "people skills." In this course, students extend their skills in creating pieces that show off their talents.

### **Methods and Materials**

DGMD437 — 2 credits

Students receive in-depth instruction in the use of pencils, markers, watercolor, pastels, and mixed media. Techniques are applied to landscapes, costumes, vehicles, and a variety of other subjects.

### **Advanced Tools and Techniques**

DGMD440 — 3 credits

Students extend their expertise and knowledge in one of these areas: motion graphics, character animation, filmmaking, or visual effects.

### **Visiting Artists Series**

DGMD444 — 2 credits

This is an ongoing, ever-changing class created to share the expertise, experience, and interests of some of the world's foremost talents in digital art, design, and storytelling. See department for course description each semester.

### **Advanced Concept Development**

DGMD450 — 2 credits

This course develops the creative and problem solving skills needed to be an effective artist and designer. Whether students are interested in 3-D, visual effects, video game development, or motion graphics, they 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.

### **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.

## **FASHION DESIGN**

The Fashion Design Department prepares students from diverse backgrounds to be fashion innovators by providing a professional environment in which students learn by working in tandem with top designers.

---

### **DEPARTMENT GOALS**

Students in the Fashion Design Department will

- *Expand and perfect their artistic skills to support and enhance their future design careers.*
  - *Learn necessary technical skills related to clothing construction.*
  - *Develop a systematic, critical approach to problem solving at all levels of the design process.*
  - *Acquire extensive professional information regarding fashion design.*
  - *Demonstrate professionalism by meeting deadlines, effectively collaborating in teams, and working with professional designers.*
  - *View fashion design in a broader socio economic, historical, and environmental context.*
  - *Successfully articulate design ideas verbally, visually, and digitally.*
- 

### **Notes for Degree Requirements on Next Page**

- \* These courses may be taken in either the fall or the spring semester.  
Note: Some students may be required to take ENGL400 Great Speeches as determined by Fashion Design.

Note: All students must pass with a “C” grade or better in studio, design, and illustration at all levels in order to continue with the fashion program. Working with a mentor is considered an earned privilege, not a right; therefore, students are required to maintain a “C+” gpa in design and studio throughout the design process in order to work with a mentor.

Note: Students collaborating with mentors may be required to return back one week early from winter break, as well as possibly working over Spring break in order to participate in the Scholarship Benefit Show.

Courses in gray are described in Liberal Arts and Sciences.



<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>
FSHD200/201	Sophomore Studio I/II	3.0	3.0
FSHD210/211	Fashion Illustration/Into to Design	3.0	4.0
FSHD220/221	Pattern Drafting I/II	2.0	2.0
FSHD225	Sophomore Digital Design I	--	1.0
FSHD230/231	Model Drawing I/II	2.0	2.0
ILML200 *	Integrated Learning Lecture	--	3.0
AHCS220	Contemporary Issues	3.0	--
ENGL202 *	Sophomore English	3.0	--
NSCI311/312	Textile Science I/II	2.0	2.0
Credits per Semester		18.0	17.0
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>
FSHD300/301	Junior Studio I/II	5.0	5.0
FSHD312/313	Fashion Illustration III/IV	1.0	1.0
FSHD324/325	Digital Design II/III	1.0	1.0
FSHD330/331	Model Drawing III/IV	1.0	1.0
FSHD360/361	Fashion Design I/II	3.0	2.0
FSHD375	Apparel Manufacturing Practices	--	1.0
AHCS370/371	History of Costume I/II	2.0	3.0
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	3.0	--
MATH136 *	Math for Artist and Designers	--	3.0
Credits per Semester		16.0	17.0
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>
FSHD400/401	Senior Studio I/II	6.0	6.0
FSHD412/413	Fashion Illustration V/VI	1.0	1.0
FSH425	Digital Design IV	1.0	--
FSHD430	Model Drawing V	1.0	--
FSHD460	Fashion Design III	3.0	--
FSHD470	Marketing	1.0	--
FSHD475	Portfolio Development	--	2.0
AHCS310	Art History Elective	--	3.0
LIBS440 *	Senior Liberal Studies Capstone	3.0	--
SSCI210 *	Social Science	--	3.0
Credits per Semester		16.0	15.0

## 130

**Sophomore Studio**

FSHD200/20 — 3 credits/3 credits

Students develop patterns by draping muslin on dress forms, and producing basic garment construction and finishing. Students interpret and create three-dimensional design ideas.

**Fashion Illustration/Introduction to Design**

FSHD210/211 — 3 credits/4 credits

Students create a variety of figures as a basis for professional design sketches and develop skill in drawing technical flats. Advanced rendering, presentation techniques, and introductory design comprise the second semester.

**Pattern Drafting I/II**

FSHD220/221 — 2 credits/2 credits

Using current garment industry techniques and procedures, students create patterns from blocks, body measurements and specifications, make corrections in fit and appearance, and complete custom garments and patterns reflecting their individual style.

**Sophomore Digital Design**

FSHD225 — 1 credit

Using the Macintosh computer, students are introduced to basic computer practices, Internet usage, digital terminology, and related computer equipment including the scanner, printer, and the Wacom tablet.

**Model Drawing I/II**

FSHD230/231 — 2 credits/2 credits

Students draw from live male and female models to develop an awareness of the proportions and movement of the elongated fashion figure while maintaining correct anatomical structure. Additionally, this course explores the visualization of various fabrics and garments on the figure.

**Junior Studio I/II**FSHD300/301 — 5 credits/5 credits 

Students focus on sewing and construction techniques of “moderately-priced” garments. This course provides practical application of draping, sewing, and pattern drafting. Visiting mentors guide and critique students’ designs on professional models during fittings. Students learn the design creation process from interpretation of original sketch to finished garment.

*Prerequisite: FSHD200/201 Sophomore Studio I/II. Only FSHD301 will count for the Sustainability Minor.*

**Fashion Illustration III/IV**

FSHD 312/313 — 1 credit/1 credit

This course works in conjunction with Design. Emphasis is placed on developing an organized approach to create effective illustrations in order to meet mentor problem deadlines. Second semester work explores advanced drawing, painting, marker, and digital techniques in preparation for senior year.

*Prerequisite: FSHD211 Fashion Illustration/Intro to Design.*

**Digital Design II/III**

FSHD 324/325 — 1 credit/1 credit

This course works in conjunction with Junior Design. Students advance their use of digital knowledge by combining Adobe Photoshop, Illustrator, and Streamline, and they use these skills in creating their design sketches for mentor problems.


*Prerequisite: FSHD225 Digital Design I.*

**Model Drawing III/IV**

FSHD330/331 — 1 credit/1 credit

This course further explores the fashion figure with focus on improved gesture, line quality, and accurate observation of clothing proportion and shape.

*Prerequisite: FSHD 231 Model Drawing II.*

**Fashion Design I/II**FSHD360/361 — 3 credits/2 credits 

Professional designers present design problems to be solved within the “moderately priced” market. Students develop ideas based on specific direction, fabric, color, and so on. Sketches for garments are edited and critiqued under the guidance of professional designers. The spring semester focuses on the study of higher-priced apparel in preparation for senior level work. One mentor project and design direction will focus on sustainability issues as key design considerations. Students pursuing the Sustainability Minor should elect to work on this project.

*Prerequisite: FSHD211 Introduction to Design.*

*Only FSHD360 will count for the Sustainability Minor.*

**Apparel Manufacturing Practices**

FSHD375 — 1 credit

Lectures by fashion industry professionals and field trips supplement this survey course that explores all aspects of the apparel manufacturing process outside the realm of the design room.

**Senior Studio I/II**

FSHD400/401 — 6 credits/6 credits

This course provides practical application of draping, classic tailoring, and couture sewing, finishing techniques based on the higher-priced “designer” market. Students learn the design creation process, from original sketch to finished garment. Visiting mentors guide and critique students’ work on professional models during fittings.

*Prerequisite: FSHD300/301 Junior Studio I/II.*

**Fashion Illustration V/VI**

FSHD412/413 — 1 credit/1 credit

This advanced illustration class further develops students’ professional illustration skills for higher-priced apparel. Students produce designer sketches with more complex fabric renderings and layering of garments, capturing a look appropriate to the mentor’s direction.

*Prerequisite: FSHD 313 Fashion Illustration IV.*

**Digital Design IV**

FSHD425 — 1 credit

In this advanced digital course students create a group of technical flats in Adobe Illustrator as the basis for a digital collection to be included in their portfolios. Topics include flats, line sheets, fabric samples, repeat patterns, experimental croquis techniques, type, and layout.

*Prerequisite: FSHD325 Digital Design III.*

**Digital Portfolio**

FSHD426 — 1 credit

This advanced elective course expands students’ knowledge and application of digital skills applicable to their final portfolio.

*Prerequisite: FSHD325 Digital Design III.*

**Model Drawing V**

FSHD430 — 1 credit

Students in this advanced drawing course develop a personal style through exploration of professional techniques and a variety of media. The second semester focuses on issues that pertain to portfolio development. Available to nonmajors with Department Chair approval.

*Prerequisite: FSHD330/331 Model Drawing III/IV.*

**Fashion Design III**

FSHD460 — 3 credits

Students design clothing alongside professional designers representing higher-priced apparel. Emphasis is placed on integrating classicism and originality, and using fine fabrics, finishing, and construction techniques, as well as producing design work on the same seasonal schedule as the fashion industry.

*Prerequisite: FSHD360/361 Fashion Design I/II.*

**Marketing**

FSHD470 — 1 credit

This lecture course explores the partnership between wholesale manufacturers and retailers when marketing a fashion product. The latter half introduces job search strategies in preparing for successfully entering the workplace.

**Portfolio Development**

FSHD475 — 2 credits

This course focuses on the development of a professional designer portfolio. Students target a specific area of interest for employment and produce groups with concept boards, color story, fabrics, trims, illustrations, and technical drawings for each. This course culminates with a portfolio review and critique by manufacturers.

*Prerequisites: FSHD460 Fashion Design III and FSHD412 Fashion Illustration V.*

**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.

# 132

## **Labs**

*The following lab classes may be required if a student's work does not meet the standards set by the department:*

### **Construction Laboratory**

*This noncredit period is open to all students who need additional help in draping, pattern drafting, tailoring, or sewing.*

### **Illustration Laboratory**

*This noncredit period is open to all students who need additional help in drawing and rendering.*

### **Design Laboratory**

*This noncredit period is open to all students who need additional help in design.*



## **FINE ARTS**

The Fine Arts Department teaches the technical, theoretical, professional, critical, and personal skills necessary to sustain oneself as an artist and to build a life around creative practice.

---

### **DEPARTMENT GOALS**

Students in the Fine Arts Department will

- *Develop artistic autonomy to identify and focus on their practice, act upon their ideas, and continue to learn over the length of their career.*
- *Learn discipline-specific skills in photography, painting, sculpture/new genres, drawings, video, and digital/new media.*
- *Be able to think critically, critique art, and contextualize their work with appropriate concepts from history, cultural theory, contemporary art, and public and global life and ethics.*
- *Acquire professional practices preparing them for future career endeavors as a practicing artist, including selling art, commissions, graduate studies, employment, and teaching.*
- *Be conversant with interdisciplinary concepts and approaches in contemporary art.*



**PAINTING**

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>
PNTG204/214	Painting I/II	3.0	3.0
SCNG204	Sculpture/New Genres I	3.0	--
PHOT204	Photography I	3.0	--
FINA215	Art and Technology Practices	2.0	--
	Studio Electives	--	5.0
AHCS246	Postmodern Theory and Fine Art	3.0	--
AHCS220	Contemporary Issues	--	3.0
ENGL202 *	Sophomore English	3.0	--
ILML 200 *	Integrated Learning Lecture	--	3.0
MATH136	Math for Artists and Designers	--	3.0
Credits per Semester		17.0	17.0
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>
PNTG314	Painting III	3.0	--
FINA 353	Studio IV	--	3.0
ILMS300 **	Integrated Learning Studio	2.0	--
FINA385	Interdisciplinary Critique	--	2.0
	Studio Electives	7.0	8.0
AHCS310	Art History Elective	3.0	--
NSCI307 *	Natural Science	3.0	--
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	--	3.0
Credits per Semester		18.0	16.0
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>
PNTG470/471	Senior Studio I/II	5.0	5.0
FINA455	Professional Practices	--	2.0
	Studio Electives	5.0	5.0
LIBS455	Senior Thesis	3.0	--
LIBS440 *	Senior Liberal Studies Capstone	3.0	--
SSCI210 *	Social Science	--	3.0
Credits per Semester		16.0	15.0

\* These courses may be taken in either the fall or the spring semester.

\*\* ILMS Integrated Learning Studio can be taken in either the fall or spring semester in the Junior year.

Courses in gray are described in Liberal Arts and Sciences.

## 136

**PHOTOGRAPHY**

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>
PHOT204/214	Photography I/II	3.0	3.0
PNTG204	Painting I	3.0	--
SCNG204	Sculpture/New Genres I	3.0	--
PHOT230	Lighting Studio I	--	3.0
FINA215	Art and Technology Practices	2.0	--
	Studio Electives	--	2.0
AHCS246	Postmodern Theory and Fine Art	3.0	--
AHCS220	Contemporary Issues	--	3.0
ENGL202 *	Sophomore English	3.0	--
ILML 200 *	Integrated Learning Lecture	--	3.0
MATH136	Math for Artists and Designers	--	3.0
Credits per Semester		17.0	17.0
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>
PHOT314	Photography III	3.0	--
FINA 353	Studio IV	--	3.0
ILMS300 **	Integrated Learning Studio	2.0	--
FINA385	Interdisciplinary Critique	--	2.0
	Studio Electives	7.0	8.0
AHCS321	History of Photography	3.0	--
NSCI307 *	Natural Science	3.0	--
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	--	3.0
Credits per Semester		18.0	16.0
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>
FINA470/471	Senior Studio I/II	5.0	5.0
FINA455	Professional Practices	--	2.0
	Studio Electives	5.0	5.0
LIBS455	Senior Thesis	3.0	--
LIBS440 *	Senior Liberal Studies Capstone	3.0	--
SSCI 210 *	Social Science Elective	--	3.0
Credits per Semester		16.0	15.0

\* These courses may be taken in either the fall or the spring semester.

\*\* ILMS Integrated Learning Studio can be taken in either the fall or spring semester in the Junior year

Courses in gray are described in Liberal Arts and Sciences.

**SCULPTURE/ NEW GENRES**

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>
SCNG204/214	Sculpture/New Genres I/II	3.0	3.0
PNTG204	Painting I	3.0	--
PHOT204	Photography I	3.0	--
FINA215	Art and Technology Practices	2.0	--
	Studio Electives	--	5.0
AHCS246	Postmodern Theory and Fine Art	3.0	--
AHCS220	Contemporary Issues	--	3.0
ENGL202 *	Sophomore English	3.0	--
ILML 200 *	Integrated Learning Lecture	--	3.0
MATH136	Math for Artists and Designers	--	3.0
Credits per Semester		17.0	17.0
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>
SCNG314	Sculpture/New Genres III	3.0	--
FINA353	Studio IV	--	3.0
ILMS300 **	Integrated Learning Studio	2.0	--
FINA385	Interdisciplinary Critique	--	2.0
	Studio Electives	7.0	8.0
AHCS310	Art History Elective	3.0	--
NSCI307 *	Natural Science	3.0	--
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	--	3.0
Credits per Semester		18.0	16.0
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>
FINA470/471	Senior Studio I/II	5.0	5.0
FINA455	Professional Practices	--	2.0
	Studio Electives	5.0	5.0
LIBS455	Senior Thesis	3.0	--
LIBS440 *	Senior Liberal Studies Capstone	3.0	--
SSCI 210 *	Social Science Elective	--	3.0
Credits per Semester		16.0	15.0

\* These courses may be taken in either the fall or the spring semester.

\*\* ILMS Integrated Learning Studio can be taken in either the fall or spring semester in the Junior year.

Courses in gray are described in Liberal Arts and Sciences.

# 138

## **Introduction to Experimental Drawing**

DRWG204 — 3 credits

This course is designed to assist students in expanding their drawing skills through both traditional and unconventional drawing exercises. Students learn the signs of meaning that are produced from the specific forms, erasures, and drawing marks they put on paper. They experiment with new materials, techniques and skills.

## **Experimental Drawing Projects**

DRWG320 — 3 credits

This course provides an opportunity for students to explore advanced techniques and ideas in drawing. It helps students develop their own personal vision and awareness of the drawing media through independent projects and building a body of work. This course may be repeated for credit.

## **Art & Technology Practices**

FINA215 — 2 credits

ATP 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, visiting speakers, and computer lab experience. Particular attention is placed on balancing technical skills with creative content and experimental approaches. The evolution of new media and the corresponding social and cultural impact. Core software is Adobe Photoshop, Adobe Illustrator, and Final Cut Pro. Sophomore Core Requirement.

## **Visiting Artist Workshop/Advanced Visiting Artist Workshop**

FINA325/326 — 2 credits/3 credits

## **Critic in Residence/Advanced Critic in Residence**

FINA327/328 — 2 credits/3 credits

These courses expose students to the complexity and diversity of activities in the fine arts by inviting prominent artist and critics to the campus for invited 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 descriptions.*

## **Studio IV: Painting, Photography & Sculpture/ New Genres**

FINA353 — 3 credits

An advanced studio course emphasizing the disciplines of Painting, Photography & Sculpture/ New Genres. This course provides a working forum for intermediate students that addresses students' own interests and art-making motives. Students investigate specific concepts, processes, and visual strategies toward the development of an individual studio practice. This production-oriented course examines how artists use their time in the studio, and focus on developing and expanding the students' potential and commitment, personal vocabulary, and corresponding technique. Individual and group critiques, seminars, and individual meetings provide insight into different approaches to creativity and help students find the working methods that best suit them. A rigorous approach to production is expected. Attending the Visiting Artist Lecture Series is required and familiarizes the students/artists with an international art community.

*Offered spring semester only.*

## **Fine Art Praxis**

FINA370 — 2 credits

Fine Art Praxis 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 artistic application of the subject, 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.

*Corequisite: AHCS366 Liberal Studies Praxis.*

*Interdisciplinary Critique.*

## **FINA385 2 credits**


This rigorous companion course to Studio IV provides the critical dialogue of peers, helping students to develop an increased ability to respond to media outside of their practice. Taught by artists and critics, this course considers work of all kinds and acquaints students with the contemporary notion of critique as it currently informs artistic practice.

*Offered spring semester only.*

**Directed Internship**

FINA390 — 2 credits

Qualified upper-level students find and place themselves in a variety of structured positions in the Los Angeles art community, including museums (MOCA, LACMA, SMMA); galleries; magazines; and film, television, photography, and animation studios. Internships enhance students' education by providing well-supervised work experiences, leading to jobs after graduation.

**Advanced Topics**FINA406/415 — 2 credits/3 credits 

This 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/or studio explores the historical and contemporary models and contexts of artistic practice. See Fine Arts Department for additional course descriptions. Only certain courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director.

**Senior Review: Art and Publication**

FINA443 — 2 credits

By way of a professional presentation to their peer group, each student's practice is contextualized within the theme they previously selected for Senior Thesis.

**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 various presentation spaces; installing and lighting art; documentation of artwork; graduate school applications; grant writing; various business practices; gallery representation; alternative spaces and practices; professional development beyond art school; artist residencies; and various career opportunities for artists.

*Offered spring semester only.*

**Senior Studio I**

FINA470 — 5 credits

No longer divided by major, in Senior Studio I each student is given his or her own studio and works with a group of faculty mentors to develop a body of work build on an intensive exploration of themes and techniques. Critical dialogue with mentors and peers helps each individual develop clarity in their artwork as well a high level of articulation of the issues of their work. The Visiting Artist Lecture Services brings the student artist more contact with the international community of artist.

*Offered fall semester only.*

**Senior Studio II**

FINA471 — 5 credits

The final semester of Senior Studio is devoted to the completion of a cohesive body of work culminating in the senior exhibition. Students continue independent studio practices, discussions and critiques with mentors and peers, and studio visits with a variety of visiting artists. The Visiting Artist Lecture Series familiarizes the student-artist with the international art community. The building and mounting of the senior show culminates the year's work. This course addresses issues that prepare students for a life in art after graduation, as well as graduate school preparation and career and employment opportunities.

*Offered spring semester only.*

**Video I**

MEDA211 — 2 credits

Video I is a hands on, studio class that explores recorded video and audio as art materials. The class will provide an introduction to the history and vocabulary of video art through screenings of important works. Students will also produce original artworks in video while developing skills in camerawork, lighting, audio recording, special effects, and editing. The class will emphasize the enormous potential of time-based media in its many aspects including performance, documentary, narrative, installation, and mass distribution.

# 140

**Sound Art**

MEDA307 — 2 credits

Sound is discussed through many filters: Futurist and Dada work; Japanese noise; sculpture, installation, and other artwork; popular culture and subculture; performance and silence; repetition, sounds of the world, and fabricated worlds; technological innovations and historical precedents; unfamiliar tuning systems and structuring principles; and improvisation and chance. Students make sound pieces/objects throughout the term, as well as participate in a performance. Offered in alternating semesters/years.

**Intermedia**

MEDA308 — 2 credits

Students explore emerging spaces of art making and cultural discussion using new technologies of interactivity (CD/DVD and Web Works), global discourse (Internet websites and communities), and technical and mixed improvisation (DJ-ing).

*Offered in alternating semesters/years.*

**Experimental Filmmaking**

MEDA316 — 2 credits

In Experimental Filmmaking, student will make films and study the history of a medium just recently being written. Since this history hasn't yet been institutionalized and fixed, and since the Super-8 format remains rather stubbornly an "amateur" medium (but not for long, as video has replaced the home movie, Super-8 is being used by artists and professionals exclusively), it has the rare characteristic of not being responsible to the history of a form. Super-8, from the beginning of its use by artists, has rarely worried about filmmaking conventions, except to toy with them.

*Offered spring semester only.*

**Video Projects**

MEDA320 — 3 credits

An advanced course in the technical and aesthetic aspects of video as an art form. The creative issues involved in working in a time-based, expressive medium will be emphasized through the in-class discussion of examples of contemporary video work. Students will become familiar with the cutting edge debates regarding video art, as well as receiving instruction in digital postproduction procedures and advanced technology.

**Advanced Topics: Live Art**

MEDA406 — 2 credits

The course focuses on the variety of ways contemporary artists use performance as a medium. Through a series of projects students develop their interest in performance and gain the experience of performing in both group and individual works. In addition to the studio component, the course includes a special lectures designed to give a background in the history of performance and artists involved in the medium.

*Offered in alternating semesters/years.*

**Photography I**

PHOT204 — 3 credits

Students are introduced to the mechanics and ethics of photographic vision. Basic techniques of exposure, composition, black-and-white processing, and printing are reviewed and refined at an individual pace. Students print in the lab on a regular basis with the instructor's guidance. These lab sessions alternate with group critiques, slide lectures, and field trips to help students to expand and develop a critical vocabulary.

*Offered fall semester only.*

*Lab Fee: \$30*

**Photography II**

PHOT214 — 3 credits

Photo II examines the role of photographs in the creation of public signs and symbols as well as the function of representational images within private vocabularies. Within the context of theoretical and historical perspectives, class projects will explore semiotics, linguistics, jokes, dreams, and the unconscious. Students will use a wide variety of experimental photographic and computer-generated manipulations including litho film, high contrast, and photomontage, as well as more traditional photographic strategies. Also included will be experimentation with sharp films, grainy films, and a wide variety of developers and toners.

*Offered Spring Semester only.*

*Lab Fee: \$30*

**Photography Studio Practices**

PHOT215 — 2 credits

See Department for Course Description.

*Lab Fee: \$30*



**Extended Techniques in Photography**

PHOT218 — 2 credits

This course supports Photography majors with more in-depth instruction in particular techniques.

*Lab Fee: \$30*

**Lighting Studio I**

PHOT230 — 3 credits

This course introduces students to basic studio skills in lighting and electronic flash applications, including 4 x 5 and medium formats, tungsten and strobe lighting, and in-depth exploration of genres such as photo illustration, still life and portraiture. Students develop a critical understanding of how imagery functions within a commercial context and the relationship between fine art and commercial work. Shooting assignments include still life, portraiture, and photo illustration projects. This course is required for Photography majors.

*Offered spring semester only.*

*Lab Fee: \$30*

**Photography III**

PHOT314 — 3 credits

Paradigms such as authenticity and appropriation are explored as students investigate the aesthetic and cultural debates surrounding Modern and Postmodern positions. Traditional photographic materials, digital processes, and mixed media projects are incorporated.

*Offered fall semester only.*

*Lab Fee: \$30*

**Color Photography**

PHOT330 — 2 credits

This class explores technical, theoretical, and aesthetic concerns in color photography. Students learn the basic and more accessible chromogenic process from color negatives using the RA processor along with the Cibachrome process from color slides. Focus is technical and hands-on; however, emphasis is also given to discussion and critique of the use, effect, and meaning of color in documentary and art photography.

*Offered on a rotating basis.*

*Lab Fee: \$30*

**Photo Genres**

PHOT335 — 2 credits

The genres courses provide student with the opportunity to explore a variety of topics within the context of photography, targeting specific conceptual, aesthetic, and material approaches in depth, offering theoretic and vernacular driven investigation. Recent topics offered include Photo Collage, the Digital Photograph, and Mural Printing.

*Offered on a rotating basis.*

*Lab Fee: \$30*

**Advanced Lighting Studio**

PHOT 430 — 2 credits

This is a hands-on studio class with emphasis on advanced techniques. Major areas of focus 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. Critiques will focus on concept, technique, craftsmanship, and problem solving. The course will cover medium format and 4 x 5 photography, strobe and tungsten lighting, and will explore various genres of photo illustration, still life, and portraiture. Assignments and projects for both studio and location work will build skills and develop a portfolio for the editorial market.

*Lab Fee: \$30*

**Painting I**

PNTG204 — 3 credits

A hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), this course focuses on the development of technical abilities in collusion with concepts and exploration of different methods of achieving visual "dexterity."

*Offered fall semester only*

**Extended Techniques for Painting**

PNTG205 — 2 credits

This is a practical workshop directed to the understanding of painting as 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.

# 142

## **Painting II**

PNTG214 — 3 credits

This 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

The genres courses provide students with the opportunity 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 real art; methods, materials and concepts of color, figure.

## **Processes and Practices**

PNTG310/311 — 3 credits

Addressing the contemporary desire to stretch the medium's physical limits and prod its conventions with unorthodox materials and forms, this advanced painting course focuses on the interplay between painting and space. Investigations such as representation/abstraction, movement/stillness, and structure/idea provide an opportunity for students to engage in nontraditional approaches, including installation. This course may be taken as an alternative to PNTG314 Painting III.

*Offered fall semester only.*

## **Painting III**

PNTG314 — 3 credits

Using historical and contemporary issues, including figuration and the body, the political impulse in art, narrative, and contemporary 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. This class emphasizes the development of individual voice leading to Junior Studio.

*Offered fall semester only.*

## **Sculpture/New Genres I**

SCNG204 — 3 credits

An introduction to the history and practice of sculpture and new genres (new art forms that use time and space). Students are introduced to technical and contemplative approaches to commanding space and material to produce meaningful objects, events, or places. Technical instruction covers introductory use of wood and metal shops (including digital 3-D printer), adhesives and joinery, basic mold making and casting, as well as contemporary new genres forms such as performance and installation art.

*Offered fall semester only.*

## **Sculpture/New Genres II**

SCNG214 — 3 credits

SCNG 2 guides students in the development and realization of art projects in the context of contemporary art. Skills will include refined fabrication techniques and 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, and critique and interviews with artists, and will be exploring some of these topics in their own work.

*Offered spring semester only.*

## **Extended Techniques for Sculpture**

SCNG215 — 2 credits

This course 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.*

## **Special Topics in Crafts**

SCNG235 — 2 credits

A course covering craft practices including light metals and fibers as applied to contemporary art practice. The course will allow for extended hands-on practice beyond the demo format.

**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.

**SCNG: Genres**

SCNG306 — 2 credits

The 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 theoretic and vernacular driven investigation. Recent topics offered metalcasting and major mold making.

*Offered in alternating semesters/years.*

**Sculpture/New Genres III**

SCNG314 — 3 credits

Students have an opportunity to work on largescale, long-term projects in sculpture and/or new genres, working in-depth in a chosen material or skill: for instance, using complicated moldmaking and casting technologies, or a research methodology that takes weeks to achieve outcome. The class addresses artwork that is ambitious, experimental, political, and difficult, work that pushes both formal and conceptual boundaries.

*Offered fall semester only.*

## **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 is constructed around the themes of creativity, diversity, identity, sustainability, and social responsibility.

---

### **DEPARTMENT GOALS**

Students in the Liberal Arts and Sciences Department will

- *Communicate complex ideas clearly and effectively for different purposes and audiences.*
- *Develop skills to locate, evaluate, and use information resources from both traditional and emerging technologies appropriately, effectively, and ethically.*
- *Forge interdisciplinary connections among the liberal arts and sciences, studio, and community.*
- *Use analysis, reflection and synthesis of texts, images, ideas, and experiences to engage critically in the process of creative expression.*
- *Develop collaborative skills to construct knowledge, negotiate effective outcomes, and generate new insights.*
- *Develop cultural awareness in a global context.*

---

## **DEGREE REQUIREMENTS**

### **Liberal Arts and Sciences Courses and Credits for the Bachelor of Fine Arts Degree**

#### **Distribution Requirements**

Liberal Arts and Sciences courses make up one-third of the course requirements for graduation. These are distributed among Art History, English, Liberal Studies, Social Sciences, Mathematics and Natural Sciences as shown below; there is a core and some variation depending upon the studio major.

#### **Categories Of Courses**

##### **Foundation (FNDT) Courses:**

Students in all majors are required to fulfill Art History, English, and Social Science courses listed below in their first year.

Based on the English Placement Test, students may be required to take the following prerequisites: ENGL 020 ESL, ENGL 050, or ENGL 090.

AHCS 120 Introduction to Visual Cultures (3) AHCS 121 Modern Art History (3)

ENGL 104 Critical Analysis and Semiotics (2)

ENGL 106 Composition and Critical Thinking (3)

SSCI 130 Cultural Studies (2)

## 146

**Required Courses:**

Students are required to fulfill all Art History, Capstone, English, Integrated Learning, Liberal Studies, Social Science, Mathematics, and Natural Science courses within the categories below.

**Required Elective Course:**

All students are required to choose one 3–unit Junior Elective in English or Liberal Studies.

	ALI	COMD	DIGM	FASD	FINA	PD	TOYD
Art History							
FNDT	6	6	6	6	6	6	6
Required	14	9	9	11	9	9	9
English							
FNDT	5	5	5	5	5	5	5
Required	3	3	3	3	3	3	3
Social Sciences							
FNDT	2	2	2	2	2	2	2
Required	3	3	3	3	3	3	3
Mathematics							
Required	3	3	3	3	3	3	3
Natural Sciences							
Required	3	3	3	4	3	3	3
Required Elective Courses							
ENGL/LIBS	3	3	5	3	3	5	3
Integrated Learning							
Required	3	3	3	3	3	3	3
LAS Capstone							
Required	3	3	3	3	3	3	3
LAS Total							
Credits	48	45	45	46	46	45	45



**Art History**

Architecture/Landscape Interiors:  
 CRIT 205/206 History + Theory I/II (6)  
 CRIT 304/306 History + Theory III/IV (4)  
 CRIT 405/406 History + Theory V/VI (4)

## Communication Arts:

AHCS 220 Contemporary Issues (3)  
 AHCS 222 History of GRD/ADVT/ILLUS (3)  
 AHCS 310 Art History Electives (3)

## Digital Media:

AHCS 220 Contemporary Issues (3)  
 AHCS 310 Art History Electives (6)

## Fashion Design:

AHCS 220 Contemporary Issues (3)  
 AHCS 310 Art History Electives (3)  
 AHCS 370/371 History of Costume I/II (5)

## Fine Arts:

AHCS 220 Contemporary Issues (3)  
 AHCS 321 History of Photo for Photo majors (3)  
 AHCS 246 Postmodern Theory and Fine Art (3)  
 AHCS 310 Art History Electives (3)

## Product Design:

AHCS 220 Contemporary Issues (3)  
 AHCS 225 Product Design History (3)  
 AHCS 310 Art History Electives (3)

## Toy Design:

AHCS 220 Contemporary Issues (3)  
 AHCS 236 History of Toys (3)  
 AHCS 310 Art History Electives (3)

**English**

All Majors:  
 ENGL 202 Sophomore English (3)

**Social Sciences**

Architecture/Landscape/Interiors; Communication  
 Arts; Digital Media; Fashion Design; Fine Arts;  
 Product Design:  
 SSCI 210 Social Science (3)

## Toy Design:

SSCI 211 Child Psychology (3)

**Mathematics**

Architecture/Landscape/Interiors:  
 MATH 246 Applied Trigonometry (3)

## Communication Arts:

MATH 336 Introduction to Symbolic Logic (3)

Digital Media; Fashion Design; Fine Arts; Product  
 Design; Toy Design:

MATH 136 Math for Artists and Designers (3)

**Natural Science**

Architecture/Landscape/Interiors: Communication  
 Arts; Digital Media; Fine Arts:  
 NSCI 307 Natural Science (3)

## Fashion Design:

NSCI 311/312 Textile Science I/II (4)

## Product Design:

NSCI 319 Anatomy and Ergonomics (3)

## Toy Design:

NSCI 308 Juvenile Anatomy & Ergonomics (3)

**Liberal Studies**

Communication Arts:  
 LIBS 404 Senior (2)

## Digital Media:

LIBS 217 Concepts & Issues in Media Arts (2)

## Fine Arts:

LIBS 455 Senior Thesis (3)

## Product Design:

LIBS 235 Microeconomics: Product Market (2)

## Toy Design:

LIBS 454 Business Practices (2)

**Integrated Learning**

All majors:  
 ILMML 200 Integrated Learning Lecture (3)

**LAS Capstone**

All majors:  
 LIBS 440 LAS Capstone (3)  
 Required Elective Course

## All Majors:

ENGL 400/LIBS 410 Elective (3)

**Foundation Level Liberal Studies**

Note: Initial placement in English courses is determined by the English Placement Assessment. In order to pass ENGL050, ENGL090, and ENGL106 and continue in the sequence, students submit a portfolio of their best writing to the English department faculty for evaluation. ENGL020, ENGL050, and ENGL090 are taken for Liberal Arts and Sciences credit only and do not apply toward BFA degree requirements. Completion of or concurrent enrollment in English through ENGL106 Composition and Critical Thinking is a requirement to continue in all Liberal Arts classes.

**Learning ePortfolio**

An ePortfolio is a purposeful electronic collection of work focused on learning and reflection. During registration, students will set up an ePortfolio within the College's course management system. In all Liberal Arts and Sciences classes students will select at least one artifact that they feel best represents the learning outcomes of the course and their work in that class, and post it in their ePortfolio along with a reflection on why they chose it. The Learning ePortfolio will culminate in LIBS440, the Senior Capstone Course.

**The First Year Initiative**

The First Year Initiative (FYI) helps diverse art and design students successfully transition into the Otis Community. The activities of FYI are directly linked with the academic course work in English 104 and connect with activities in other First Year courses. The modules explored include time management, locus of control, health and wellness, fiscal responsibility, social responsibility, and diversity.

**Otis Honors Program**

Qualified students who are accepted into the Honors Program take a group of courses that are team taught by three faculty members whose focus is interdisciplinary. During the Foundation year students will take 14 units. As seniors the students will rejoin for a Capstone course.

Successfully completed Honors courses will substitute for AHCS 120, 121, ENGL 106, 202, SSCI 130, ILML 200 and LIBS 440.

Those who complete the Foundation sequence are not required to take ENGL 104. To replace these credits, they may take any LAS elective. LIBS 440H Honors Capstone. This course will give Honors students the opportunity to discuss, critique, and write about their experiences over the past four years in relation to their general education, their major fields, and their senior projects.

**Blended Learning Classes**

Blended classes replace 25-75 percent of traditional face-to-face instructional "seat time" with online learning activities. The overall amount of work remains the same as does the time required, but flexibility is increased. See the Liberal Arts and Sciences department for more information.

**Paired Classes**

These linked first year courses are for students whose first language is not English. Many of the reading and writing assignments are connected, using the English class as a supportive medium to the Art History course. These courses serve as a bridge to the academic mainstream courses. In fall, a Paired Developmental English II and Introduction to Visual Culture is offered. In Spring, a Paired Critical Analysis and Modern Art History are offered. Eligible students are identified through the English Placement Assessment.

## **ART HISTORY COURSES**

### **Introduction to Visual Culture**

AHCS120 — 3 credits

This course introduces students to the major methodological and critical approaches used in art history and visual culture. Lectures and discussions focus on similarities and differences between theoretical agendas, the significant and national contexts in which these theories developed, and their relevance to art making and critical practice.

### **Modern Art History**

AHCS121 — 3 credits

This is a comprehensive survey of nineteenth- and twentieth-century European and American modern art that reviews and discusses the major movements from a contemporary perspective. Beginning with Realism and concluding with Abstract Expressionism, the course examines the political and social context of each period, significant artists and works, and the issues of modernity.

### **Modern Art History (Paired)**

AHCS121 — 3 credits

The paired Critical Analysis and Modern Art course for nonnative speakers explores the major modern artistic movements of Europe and North America from 1840 to 1960, covering Romanticism through Abstract Expressionism. Students will investigate the crucial issues, arguments, artists, and works of the avant-garde during the modern period. Both the English and Art History faculty teach and plan this course. In both classes, students learn to apply English standards of reading, writing, and speaking skills while reinforcing Art History content and Critical Analysis in reading and writing. Students spend three hours per week in English and three hours per week in Art History, along with additional tutorial hours each week with an art historian and Student Resource Center tutors.

### **Contemporary Issues**

AHCS220 — 3 credits

This course addresses a variety of issues in art, design, and culture from 1960 to the present. Students may focus on fine art, mass media, or design, or popular culture. See department schedule for topics.

### **History of Graphic Design, Illustration, and Advertising Design**

AHCS222 — 3 credits

This course provides a critical and contextualized chronological survey of graphic design, illustration, and advertising. Students study how these disciplines responded to and affected political, cultural, and social changes with a primary emphasis on the 20th century.

*Required for all Graphic Design, Illustration, and Advertising majors.*

### **Product Design History**

AHCS225 — 3 credits

This course provides an introduction to the relationship between design and functionality in objects created throughout human history. An emphasis is placed on understanding designed objects in their broad sociocultural context. Special emphasis is placed on consumer products since the Industrial Revolution.

*Required for all Product Design majors.*

### **History of Toys**

AHCS236 — 3 credits

This course provides a historical, cultural, and social perspective on toys and games with discussions on their creation and use throughout the ages. By the end of the semester students better understand the meaning and importance of toys and play, learn how and why different cultural groups create and use various toys, understand the evolution of the global toy industry, learn the origins and cultural implications of several classic toys, and are exposed to inventors who have made significant contributions to the field.

*Required for all Toy Design majors.*

### **Postmodern Theory and Fine Art**

AHCS246 — 3 credits

This class covers the major theories and concepts of Postmodernism, tracing their sources from antiquity to the present and analyzing their impact on and connections to contemporary Fine Art. Required for all Painting, Photography, and Sculpture/New Genres majors.

# 150

## **History of Photography**

AHCS321 — 3 credits

This course surveys the history of photography as an art form from 1839 through the present. Students examine both technical and aesthetic developments through a chronological review of major figures and movements. The impact of popular culture upon photography in the twentieth century is also explored. *Required for all Photography majors.*

## **ART HISTORY AND THEORY ELECTIVES**

Course offerings vary each semester. Students may choose from the following offerings:

### **Fashion Culture: Fashion in Social Space**

AHCS310 — 3 credits

This course critically examines the way in which fashion is an embodied activity that is embedded with social relations. Emphasis is on the formation of identity through fashion's articulation of the body, gender, and sexuality.

### **Art on the Global Stage**

AHCS310 — 3 units

This course will engage contemporary art practices in relation to social phenomenon of globalization. Globalization as a concept is hotly contested and eludes definition. Clearly it engenders a sense of ever expanding communications, a market that reaches and impacts indigenous localities and cultures and challenges difference through the dissemination of transnational uniformity. But how does art operate within Globalization? What are the artistic and cultural responses and challenges to this new phenomenon? These issues will be explored through issues through discussions, screenings, collaborative projects and student presentation.

### **Asian Film: New Chinese Cinema**

AHCS310 — 3 credits

This course looks at emerging Chinese films and filmmakers beginning with the pre-1980s and continuing through "the fifth generation." Students investigate the ways in which these filmmakers tried to break the mold of the past, both in style and content, in order to convey the truth of modern Chinese life.

### **L.A.: Birth of an Art Capital, 1945–1980**

AHCS310 — 3 credits

Andy Warhol had his first show in L.A. Marcel Duchamp had his first retrospective in Pasadena. Before the Beats, these outsider artists lived and worked in Laurel Canyon. The Cheetah Club in Venice featured famous beat poets, and experimental rockers like Janice Joplin before anyone knew them. Early feminism has its roots here, and L.A.'s "Finish Fetish" artists were among the first to link sustainable materials and product design to fine art. While the art world celebrated the New York School, L.A. was the creative center it remains today. Come learn about your city and its art roots in the pivotal years between 1945 and 1975.

### **L.A. Feminism: The Woman's Building and Beyond**

AHCS310 — 3 credits

This class explores the burgeoning Los Angeles feminist art movement in the post-World War II era. In particular, students will address the artists and works of the Women's Building and there will be a particular focus on *Doin' It in Public: Feminism and Art at the Woman's Building*.

### **Baroque and the Rococo World**

AHCS310 — 3 credits

This course investigates the social, religious, and cultural changes that arose from 1600 to 1750 in Europe, and how the art and architecture that developed during that period both molded and reflected the changes in social class, gender, worldview, and lifestyle.

### **California Dreaming**

AHCS310 — 3 credits

Far from being a West Coast outpost of New York, the art scenes in California had a significant impact upon the shaping of contemporary art. This course emphasizes contemporary art making including film, ceramics, installation, performance, and fine art.

### **African Art History**

AHCS310 — 3 credits

This course will examine some of the major art forms of Africa, including architecture, textiles, masquerade, and sculpture. The class will focus on the artist, the creative process, and the dynamic that occurs between the creative process and the requirements of the piece's function. The class will also look at how the function and creative processes change when the piece moves into an American environment.

**Afro-Caribbean Art**

AHCS310 — 3 credits

This course examines the art and culture of Puerto Rico. Students identify issues of race, identity, and cultural projection as reflected in the arts along with themes of continuity, change, and foundation myth that inform the way in which the country defines its position in Latin America, and more recently, North America.

**Design in Flux**

AHCS310 — 3 credits

This course addresses both the impact and the impetus of change and sustainability in art and design in connection with chaos theory and fields of research that probe complexity, transition from chaos to order and the instability and unpredictability of phenomena. Chaos theory has challenged the traditional view of order and disorder, suggesting not only a new understanding of complexity and organization in the natural domain but in culture as well. Students will exercise this paradigmatic change in science that has affected cultural production and in terms of designing in flux.

**History of American Film I: 1900–1950**

AHCS310 — 3 credits

This course surveys the art and business of American film in the first half of the twentieth century. The approaches include film and sociology, film genres, and the great American directors.

**History of American Film 2: 1950–Present**

AHCS310 — 3 credits

This course surveys the art and business of American films in the second half of the twentieth century. The approach includes film and sociology, film genres, and the great American directors.

**Art and Art Criticism**

AHCS310 — 3 credits

This course provides a historical overview of the relationship between art making, art viewing, and art writing within the appropriate social and economic contexts. Theory is paired with art, showing how certain aspects of a work of art are highlighted from particular theories.

**Madonna, Whore and More**

AHCS310 — 3 credits

Women have been mythologized since biblical times by men and women in text and image with representations of women in Western tradition falling into two major categories: the virtuous woman or the woman of vice. This categorization aims for control of women's sexuality with laws and language organizing the rules of access to partners as wives, mistresses, and prostitutes. Strongly based in its semiotic approach, this class will analyze some of these myths from the masculinist and feminist points of departure.

**Film and Film Theory**

AHCS310 — 3 credits

Using an international scope, film as art form is studied within a historical context as a manifestation of material culture. Using postmodern theories, this course studies film as an artistic expression that evolved into a mass media with an unprecedented impact on society. The student learns not only the history of film but also how to "go to the movies" with a more critical attitude.

**Film Genres**

AHCS310 — 3 credits

This course examines three film genres that engage concerns about science and the environment, law and lawlessness, and representations of truth and identity. Sci-Fi will be devoted to science fiction and this genre's focus on ecological and environmental issues, technology, political dissent, and social divisions. The crime segment will analyze depiction of race, gender, and class as well as economics, social order, and postwar strife. The final section will look at biopics about artists, musicians, writers, and the sometimes controversial portrayal of creativity and the artistic process in relation to modern and postmodern notions of truth and identity.

**Chinese Cinema: China and Taiwan**

AHCS 310 — 3 credits

This course explores the exciting rise of Chinese cinema as an art form and as exploration of culture and recent history in China and Taiwan. Key directors to be studied include *Zhang Yimou* (To Live, Hero), *Chen Kaige* (Farewell My Concubine, Together), *Hou Hsiao-Hsien* (A City of Sadness), and *Ang Lee* (Eat Drink Man Woman).

# 152

**Horror Film**

AHCS310 — 3 credits

This course examines the horror film genre within a range of cultural, theoretical, and historical contexts. To be considered are the ways the genre celebrates and defiles the body; represents violence, fear, and paranoia; defines gender, class, race, and sexuality; and provides a range of meanings and pleasures for its audience.

**Art in the Field of Cultural Production**

AHCS310 — 3 credits

An examination of the life of any artist can reveal significant networks of social, political, and economic relationships that, in turn, shape the artist's career in the art world and, ultimately, our understanding of the art. This course fills the gap between traditional art history and biographic narrative, replacing the artist within the "field of cultural production."

**Production Cultures (Blended Course)**

AHCS 310 — 3 credits

The industrial politics and divisions of labor, including above and below the line workers, are often explicitly addressed in film and television narratives such as "Entourage" and "Studio 60 on the Sunset Strip", and also point to shifts in labor practices in Los Angeles. This course will provide critic analysis about these practices and analyze not only how the Hollywood industry represents itself but also how these practices represent larger global trends in media concentration and conglomeration. Moreover, students will trace the history of these practices and examine production cultures in India and Nigeria.

**Representations of War**

AHCS310 — 3 credits

This class explores concepts related to war embedded in visual artifacts from early culture to the twentieth century. Particular attention will be directed to the shifts in dominant media from sculptural manifestation to the modern media of film, video, and the Internet.

**Mary in Folklore and Belief**

AHCS310 — 3 credits

Like no other figure, the Virgin Mary can be ascertained as the most influential female in Western culture. Celebrated in songs, poetry, plastic, and graphic arts, and politics, her influence pervades every aspect of our culture. This course will study the ways in which folk art and folk belief adds yet another layer of meaning to the idea of Mary. To be studied are folk narratives and folk representations of Mary in the visual arts as well as folk traditions.

**Signs, Rituals, and Politics**

AHCS310 — 3 credits

This course examines the semiotics of ritual and the politics of ritual through an interdisciplinary approach combining visual and cultural analysis. Issues will range from how ritual behavior is embedded in visual communication to its impact on political discourse. Students explore semiotics of ritual and politics, ritual behavior in religion and institutions, and mass-media representation through rite and signification. The first section focuses on key semiotic and cultural analyses which will later be applied to assigned field projects.

**Action/Reaction: The Art of Hong Kong Films**

AHCS310 — 3 credits

For decades, Hong Kong cinema dominated the Asian market. Eventually, its energy and innovation attracted international attention. As the territory faced transition from British rule back to Chinese rule at the end of the '90s, its cinema reflected the nervous energy of impending change, as well as an attempt to grasp something lasting during the maelstrom. Through the films of directors such as John Woo, Tsui Hark, and Wong Karwai, this course looks at those competing energies.



**Yellow Face: Perceptions of Asians**

AHCS310 — 3 credits

In the first half of the twentieth century, many Americans understood Asia and Asians from literature and feature films such as *Broken Blossoms*, *The Good Earth*, *Charlie Chan* and *Fu Manchu* movies. Many of these stories were based on passing knowledge gleaned from spotty accounts and Chinatown, and colored by a need to create the Exotic Other. Some films demonized Asians; others made them into heroes. This course explores both the construction/imposition of racial identity, some of the real results in terms of widespread prejudices and restrictive legislation, and the creation of iconic images and what are now considered stereotypes.

**Photo-Documentary Culture**

AHCS310 — 3 credits

This is a thematically organized course designed to acquaint students with the role photography has played in the production of culture. The emphasis will be on how photographs have been mobilized to construct and critique particular images of groups of people, to sell products, and to reinforce social conceptions of class, race, and sexual difference.

**Postcolonial Theory**

AHCS310 — 3 credits

This course will look at contemporary art that responds to the aftermaths of colonial rule or those peoples who have fallen under the rule of colonizers, such as African and Middle Eastern peoples. In addition, students will explore how artists reckon with issues of national and cultural identity, gender, and race and ethnicity after Imperial rule has left, and looks at art by people with a history of displacement and from countries ravaged by war and disaster. The focus will be on conceptual, photographic, video, and body art.

**Shamanism, Art, and Sacred Spaces**

AHCS310 — 3 credits

This course explores the role of art in creating aesthetic idioms to construct sacred spaces that reflect the culture and beliefs of diverse societies.

**Text and Image**

AHCS310 — 3 credits ✱

This course explores the conjunction of the written and the visual across various media (painting, print, film, photography), in various disciplines (advertising, fine arts, literature, photojournalism). From Futurist “freeword” poetry to the 1955 *Family of Man* exhibit, students will consider how words and images combine to create meaning and pose the question: What constitutes a text?

**Tidal Shift: Surfing Pacific Standard Time (Blended course)**

AHCS310 — 3 credits

This course takes a historical and current look at L.A.’s art world through “Pacific Standard Time: Art In L.A. 1945–1980,” a collaborative project involving more than 60 cultural institutions throughout Southern California. Using PST as a starting point, this course will investigate the rise of the L.A. art scene—visiting exhibits and performances, reading creative and critical literature, and hearing from artists, curators, and other participants in the collaboration.

**The Classical World**

AHCS310 — 3 credits

This course will investigate the cultures of ancient Greece and Rome, looking not only at the art they produced but also at how they identified themselves as distinguishable from other cultures in their world. Through looking at the art and artifacts they produced, the course will examine the religious, economic, and social bases for these differences and explore the relations Greece and Rome had with other groups, whether in terms of trade, warfare, or diplomacy as well as see how the actions of both have impacted our world today.

# 154

## **The Art of the Film**

AHCS310 — 3 credits

This course will introduce students to film as an art form. How are films designed to affect an audience response? What forms and techniques are used in narratives, experimental film, and documentaries? In answering these questions, this course will introduce the four aspects of film style and explain their conventional (and sometimes nonconventional) use in narrative and other cinema. This course will address the diversity and creativity themes by focusing on how films have used the elements of the medium across a wide range of films from different nations and time periods.

## **Sex and the Cinema**

AHCS310 — 3 credits

Beginning with the earliest days of the medium, in films like Edison's *The Kiss* (1896) and *What Happened in the Tunnel* (1903), the cinema has sought to titillate and provoke. In this course, we will consider the ways in which both Hollywood and the "Other Hollywood" (the adult video industry) have depicted and engaged with sex—as subject matter, spectacle, subtext, and marketing tool—and we will compare this to the role of sexuality in the American avant-garde.

## **History of Aesthetics**

AHCS312 — 3 credits

From the ancient Greeks to the present, philosophers have debated the meaning and purpose of art. This course provides a framework for contextualizing background of influential aesthetic philosophies of the past.

*Required for students in the Teacher Credential Preparation Track of the ACT Program. Can be taken as an elective for all other students.*

## **Special Topics**

AHCS310 — 3 credits

Each semester, special topics courses are offered. See the Liberal Arts and Sciences Department for course descriptions.

## **20th Century Costume**

AHCS370 — 2 credits

This course is an in-depth study of fashion creators, trends, and the political climate that has created men's and women's fashion during the twentieth century.  
*Required for Fashion Design majors.*

## **Ancient and Ethnic Costume History**

AHCS371 — 3 credits

This course focuses on the study of clothing from prehistoric costume to the nineteenth century, and the factors that influence style changes. This course surveys costume from its ethnic origins through adaptation and assimilation into "fashion" trends in each century.

*Required for Fashion Design majors.*

## **Theory and Critical Studies Courses History and Theory I: Prehistory to Industrial Era**

CRIT205 — 3 credits

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 Architecture/Landscape/Interiors majors.*

## **History + Theory II: Industrial Era to the Present**

CRIT206 — 3 credits

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 Architecture/Landscape/Interiors majors.*

## **History + Theory III: Contemporary Theories and Practices in Architecture**

CRIT304 — 2 credits

A diversity of critical and generative approaches to twentieth-century design is situated historically while introducing current themes and debates in contemporary architectural practice and related disciplines.

*Prerequisite: CRIT206 History + Theory II.*

*Required for Architecture/Landscape/Interiors majors.*

**History + Theory IV: After Urbanism**

CRIT306 — 2 credits

The emergence of the metropolis in the twentieth century is examined through the forces that produced this unique collective form as well as the various attempts to regulate, accelerate or channel those forces and forms. Traditional European models, contemporary American cityscapes, and mutated forms of urbanism in Asia, Africa, and elsewhere are diagrammed through techniques of urban mapping from figure-ground to datascares.

*Prerequisite: CRIT304 History + Theory III.*

*Required for Architecture/Landscape/Interiors majors.*

**History + Theory V: Corporate and Consumer Environments**

CRIT405 — 2 credits

The complicity of interior organizations with the increasing collapse of labor and leisure is demonstrated through an examination of the spaces of work and consumption. Ergonomics, office landscaping, corporate parks, brandscapes, junk space, malls, themed environments, surveillance, and spectacle are addressed.

*Prerequisite: CRIT304 History + Theory III.*

*Required for Architecture/Landscape/Interiors majors.*

**History + Theory VI: 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, everyday and extreme landscapes, industrial and natural ecologies, and the emergence of "landscape urbanism."

*Prerequisite: CRIT304 History + Theory III.*

*Required for Architecture/Landscape/Interiors majors.*

**ENGLISH COURSES****English for Nonnative Speakers**

ENGL020 — 3 credits

ESL class for speakers of other languages who require a semester of intensive English language study. Grammar, writing, reading, vocabulary development, and speaking skills are practiced and reviewed with a focus on the particular needs of the ESL student. In addition to the scheduled class, students are required to complete three hours weekly in the tutorial lab. Because of significant language demands in other Liberal Arts classes, students in this program enroll in Math for Artists and Designers and do not enroll in art history.

*A minimum grade of "C" (2.0) is required to pass this course.*

*Special fee: \$1,000*

**Developmental English I**

ENGL050 — 3 credits

Developmental English I is a lower division class for both native and nonnative speakers of English. Students must have a fundamental knowledge of the English language, but need additional work in basic skills. The class focuses on unity, coherence, and sentence structure in writing, and analysis in reading short nonfiction works. Students are also required to complete two hours weekly in the tutorial lab. A minimum grade of "C" (2.0) is required to pass this course.

*Prerequisite: Successful completion of ENGL020 English for Nonnative Speakers or placement through the English Placement Exam.*

**Developmental English II**

ENGL090 — 3 credits

The skills of invention, drafting, revising, and editing are practiced in four to five essays that include at least three drafts each. Students write narratives, text-based essays, persuasive essays, and so on, along with reading short nonfiction works.

*A minimum grade of "C" (2.0) is required to pass this course.*

*Prerequisite: Successful completion of ENGL050 Developmental English I or placement through the English Placement Exam.*

## 156

**Critical Analysis and Semiotics (PAIRED)**

ENGL104 — 2 credits

The paired Critical Analysis and Modern Art course for nonnative speakers explores the major modern artistic movements of Europe and North America from 1840 to 1960, covering Romanticism through Abstract Expressionism. Students will investigate the crucial issues, arguments, artists, and works of the avant-garde during the modern period. Both the English and Art History faculty teach and plan this course. In both classes, students learn to apply English standards of reading, writing and speaking skills while reinforcing Art History content and Critical Analysis in reading and writing. Students spend three hours per week in English and three hours per week in Art History, along with additional tutorial hours each week with an art historian and Student Resource Center tutors.

*A minimum grade of "C" (2.0) is required to pass this course.*

**Critical Analysis and Semiotics**

ENGL104 — 2 credits

Critical Analysis and Semiotics (CAS) explores the world of cultural signs (semiotics) while developing a number of skills: critical and analytical reading, effective academic writing, evaluating information, and participating in College level discussions. The reading materials and topics examined this semester will concern popular culture with a special emphasis on gender studies, media literacy, technology and human interaction, the American national character, and issues of power and ideology. In addition, we will explore issues related to larger themes of creativity, diversity, globalism, identity, social responsibility and sustainability. The course will build upon already acquired popular cultural literacy to enable students to explore familiar phenomena within the context of the academic world. The First Year Initiative is embedded within this course.

*A minimum grade of "C" (2.0) is required to pass this course.*

*Prerequisite: Successful completion of ENGL090 Developmental English II or placement through the English Placement Exam.*

**Composition and Critical Thought**

ENGL106 — 3 credits

This class focuses on the development and refinement of students' rhetorical skills through the lens of the relationship between images and text. Students are expected to express their ideas with clarity of purpose in a logical, organized manner in four to five longer essays which, in addition to all the skills emphasized in the previous classes, also demonstrate critical thinking, style, logic, voice, development, and syntactic sophistication. Students also study models of argumentation.

*A minimum grade of "C" (2.0) is required to pass this course.*

*Prerequisite: Successful completion of ENGL104 Critical Analysis and Semiotics or placement through the English Placement Exam.*

**Honors English**

ENGL106H and 202H — 3 credits (two semesters)

Honors English is a two-semester course of study focusing on modern and contemporary literature. Students read drama in the fall and short fiction in the spring. In both cases there is a strong emphasis on exploratory writing techniques and styles, and parallel readings in critical theory. This course is thematically linked to AHCS 120 Honors Introduction to Visual Culture and AHCS 121 Honors Modern Art History.

*A minimum grade of "C" (2.0) is required to pass ENGL106H only.*

**Introduction to Creative Writing**

ENGL202 — 3 credits ✳

This course focuses on the fundamentals of creative writing including fiction, drama, and poetry; and the study and application of forms, techniques, and literary elements. Workshop experience provides an opportunity for analyzing and critiquing student writing.

**Speech**

ENGL202 — 3 credits

From Jesus of Nazareth's Sermon on the Mount to Winston Churchill's rallying a beleaguered Britain, to General Douglas MacArthur's "Old Soldiers Never Die," to Susan B. Anthony's call for women's suffrage, this course contains the finest examples of speechmaking and speechwriting in human experience. Historical context, techniques, and audience are analyzed with students applying these insights to their writing and delivering of speeches.

**Introduction to the Short Story**

ENGL202 — 3 credits

This course includes reading and discussion of selected short stories emphasizing analysis, interpretation, and evaluation. The course focuses on the short story as a genre and as a source of significant insight into the human condition.

**Film as Literature**

ENGL202 — 3 credits

Students analyze narrative conventions in works of literary fiction and in film with attention to the similarities and differences between literacy and film art. They 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. The course includes discussion of adaptation issues.

**Interpretation of Fairy Tales**

ENGL202 — 3 credits

Fairy tale characters are archetypal images that are present at the deepest level of our psyches. They have endured because they portray a vivid psychological reality through which readers can gain an understanding of themselves. This course analyzes selected fairy tales from many points of view.

**African American Narratives**

ENGL202 — 3 credits

There is no one monolithic “African American community,” therefore this course studies a broad sampling of various narratives dealing with African American experiences. Some of the themes explored deal with questions of identity and community, assimilation and nationalism, interracial relations, classroom and artistic freedom.

**Digital Storytelling**

ENGL202 — 3 credits

Technology and the age-old craft of storytelling intersect. This hands-on course explores the art and craft of storytelling in new formats like the web, videos, and other nonlinear media. Students will conceive, design, and develop a fully functional multimedia story and learn about writing, plot character development, interactivity, and much more along the way.

**Literature and Madness**

ENGL202 — 3 credits

Students will read poems, fiction, and nonfiction to study how mental illness is depicted in literature. Through works such as *The Bell Jar*, *One Flew Over the Cuckoo’s Nest*, and *Catcher in the Rye*, students will explore various identities, the creative process, and the representation of mental illness in society and literature.

**Harry Potter: Literary Tradition and Popular Culture**

ENGL202 — 3 credits

This course will examine the Harry Potter phenomenon in terms of its folkloric origins, literary structure, and its effect on popular culture. Students will critically analyze the various themes and values expressed through J. K. Rowling’s books in an effort to understand how and why Harry Potter has made reading fun again.

**Text and Image**

ENGL202 — 3 credits ✱

The class will examine a range of image-text relationships from alphabet formation to the text-based work of contemporary visual artists such as Xu Bin, Hanne Darboven, and Barbara Kruger. Studies will extend from William Blake’s “visible language” through “concrete” poems by the likes of e.e. cummings and Guillaume Apollinaire to ekphrasis and the use of “image narrative” in contemporary poetry. The class will address image-text relationships in photographic books such as Jim Goldberg’s *Rich and Poor* and in Trenton Doyle’s graphic novel *Me a Mound*, as well as the ways in which image-text converge on the big screen and electronic media.

**Reel Docs: Truth through Film**

ENGL202 — 3 credits

This course will present nonfiction cinema about real individuals and critical issues that shape our lives and the world in which we live. Focusing on documentaries as agents of social change, we will encourage dialogue and exchange, examining the stories, the processes and the creative possibilities available through the art of nonfiction filmmaking.

# 158

## **Creative Nonfiction**

ENGL202 — 3 credits ✳

Writers of creative nonfiction may use the standard elements of fiction or poetry to write about current events, personal experiences, or social issues. In this course, students will be exposed to the different techniques, styles, structures, and strategies of writing creative nonfiction, through the use of readings, exercises, and practice. They will enhance their writing skills using the tools presented, as well as observation and reflection.

## **Time Travel Narratives**

ENGL202 — 3 credits

This online course taught in summer offers an adventurous journey into the multiple timeline theories found in literature, film, anime, and television. Students will explore a variety of temporal narratives and discuss the significance and implications of time travel theories in an ever advancing society where science fiction regularly becomes science fact. Also examined will be related issues concerning social responsibility, ethics, and human sustainability that arise in the Time Travel discourse.

## **Original Young Adult Novels**

ENGL202 — 3 credits

Before Harry Potter, before *Twilight*, even before the term “young adult” was used for books, there were novels that explored the landscape of adolescence. Some of the literature explored in this class will be *Anne Frank: The Diary of a Young Girl*, J. D. Salinger's *Catcher in the Rye*, S. E. Hinton's *The Outsiders*, Carson McCuller's *A Member of the Wedding*, Maya Angelou's *I Know Why the Caged Bird Sings*, among others and discuss the role of the adolescent in literature. In this course, characters, point-of-view, setting, and structure will be studied in order to better comprehend the role of the young adult in literature.

## **Brave New World: Shakespeare in Film and Literature**

ENGL202 — 3 credits

Brave New World is an overview of the literary mastery of William Shakespeare. His storytelling genius will be considered through its ongoing relationship to another key and influential storytelling medium—film. In this class, three or four of Shakespeare's plays will be closely studied and viewed their film adaptations. The course will introduce the elements of literature and explore how they can provide a structure for better understanding and analyzing literary and visual texts. Classroom discussion and writing assignments will focus on textual comprehension and discernment of style.

## **Developing You: Foundations in Leadership**

ENGL202 — 3 credits

Developing You: Foundations in Leadership will focus on leadership and identity development. The course will span the spectrum of leadership theory and emerging trends of chaos theory and sustainable leadership. Student will have an opportunity to develop their working understanding of leadership and will be challenged to “shadow” an individual that is “living” leadership. Students will also role play and develop presentations that turn theory into practice. Students will explore their own leadership style through participation in the national research project LPI—Leadership Practice Inventory.

## **ADVANCED TOPICS IN ENGLISH**

Course offerings vary each semester. Students choose one course from the following offerings:

### **Creative Nonfiction**

ENGL400 — 3 credits ✳

This class focuses on the autobiography, biography, and essay as examples of creative nonfiction, a genre developed in book form and in many magazines like *Atlantic Monthly* and *The New Yorker*. In addition to weekly reading and writing assignments, students write a personal essay as their final project.



**Science Fiction Literature, Film, and Theory**

ENGL400 — 3 credits

This course examines selected fiction, critical theory, and film as it pertains to the “cyberpunk” aesthetic. Focusing on the germinal sources of cyberpunk as well as the many motifs, artistic styles, and physical elements that comprise this radical hyperreal ethos of yesterday/today/tomorrow, concentration is on the works of William Gibson—the “demiurge” of the cyberpunk experience—and on science fiction as an artistic genre.

**Creative Writing Workshop**

ENGL400 — 3 credits ✳

This course is an introduction to the experience and practice of writing fiction and poetry. Most of the course takes place in a workshop setting, including visits by guest writers. Students produce a portfolio of writing done in the course of the semester in revised and publishable form.

**Gods and Artists**

ENGL400 — 3 credits

This course will consider the impact of the Bible on Western culture. A profound and compelling literature, for thousands of years the collection of books known as the Bible has shaped understandings of creation and creativity, identity, and destiny, war and peace, our place in the world, and the fate of the earth. This class will survey key characters, events, and themes in the Bible, together with the Bible’s impact on Western art, literature, language, music, justice, and ethics.

**Film Noir**

ENGL400 — 3 credits

This course examines the film noir genre of American film with a focus on changing forces in American culture after World War II. Readings analyze the relationship of film noir to perceptions of American social history.

**Los Angeles Literature**

ENGL400 — 3 credits

Love it or hate it, Los Angeles is a provocative place. A city of dreams, a clash of cultures, a city of tomorrow, an impossible mess, a place of opportunity, a hotbed of illusion. Add earthquakes, riots, sunshine and smog, beaches and freeways. Add 15 million people. This course considers Los Angeles through the lenses of writers and other artists who have lived in L.A.

**Film and Literature**

ENGL400 — 3 credits

Students analyze narrative conventions in works of literary fiction and in film with attention to the similarities and differences between literacy and film art. They 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. This course includes discussion of adaptation issues.

**Literature of Propaganda**

ENGL400 — 3 credits

What is propaganda? Essentially, it is media that seeks to convince its audience with a message. Mass media has been used to convince people to buy a product, vote for a certain candidate or even believe in certain ideologies. In all of these media, there is a specific rhetoric used to convince the audience through images, sounds, words, or the moving image. In this class, students will dissect the media of propaganda and learn how it is used to convince a mass audience by reading speeches and literature and watching ad campaigns that include these hidden messages around propaganda.

**Writing the Short Screenplay**

ENGL400 — 3 credits

“Writing the Short Screenplay” is a hands-on creative writing workshop in which students learn the art and craft of writing for film. Through online and class discussions, students will read, watch, and analyze a number of films to understand how a script translates to the screen. In the first portion of the class, students will develop story concepts by fleshing out plot, character development and more. The second half of the class will consist of story workshops where students write their pages and receive peer review through class/online discussions. By the end of the semester, students turn in revised, polished copies of their short film scripts.

**INTEGRATED LEARNING COURSES****Integrated Learning Liberal Arts Elective**

ILML200 — 3 credits

Designed especially for sophomores, the Integrated Learning Liberal Arts elective enables students to work in transdisciplinary teams with a community. This course emphasizes collaborative methodology, synthesizing diverse perspectives, creativity, critical thinking, clear communication, and information literacy enabling students to engage in issues that extend beyond the traditional classroom. See department for course offerings.

**LIBERAL STUDIES COURSES****Concepts and Issues in Media Arts**

LIBS217 — 2 credits

This course explores the impact of technologies on the creation and perception of images. Fundamental issues in ethics, copyright, aesthetics, as well as the business of art are in flux. This class brings a rational perspective to the rapid changes in technology, an assessment of where we are today, and the skills to prepare for the future.

*Required for Digital Media majors.*

**Microeconomics: Economics in the Product Market (PD Majors)**

LIBS235 — 2 credits

This course is a survey of microeconomic principles, including supply and demand, consumer preferences, elasticity of demand, costs, and market structures. The effects of each of these in determining prices in various types of product markets will be examined in connection with current student projects.

**Community Arts in LA**

LIBS245 — 2 credits

This course will provide students an opportunity to explore the aesthetic, historical, political, and sociocultural aspects of community-based art. Students will learn about the myriad of community arts throughout Los Angeles. Class lectures, discussions, readings, and writing assignments will focus on the theoretical exploration and practical application artist led art practices affecting positive change. Alternating site visits (held every other week) will include museum education departments such as LACMA, MOCA, SMMoA, the Getty, and arts/cultural organizations, such as Side Street Projects, Armory Art Center, Machine Projects, Watts House Project, The HeArt Project, Echo Park, Film Center, A Window Between Worlds, and First Street Gallery Art Center. These may change each semester.

**Communication Arts Senior Thesis/Research Paper**

LIBS404 — 2 credits

This course is aimed at helping 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 twenty-first century.

*Required for Graphic Design, Illustration, and Advertising Design majors.*

**Senior Liberal Studies Capstone**

LIBS440 — 3 credits

The Liberal Arts and Sciences capstone is a senior-level course where students identify and critically reflect on a theme that intersects with their own studio practice, discipline and/or identity, and their work in Liberal Studies. The capstone encompasses work relevant to a wide range of disciplines, representing the culminating expression of a liberal arts education and outcomes that prepares art and design students for future success in a wide range of personal, professional, and social endeavors. In addition to a major research and writing component, students may demonstrate learning through the inclusion of projects that represent their individual studio interests.

*A minimum grade of "C" (2.0) or better is required to pass this course.*

**Food Customs and Symbolism**

LIBS410 — 3 credits

Along with air, water, shelter, and sex, food is considered a basic human need. Class, gender, ethnicity, environment, vocation, religious belief, and social values are all topics that affect what, when, and how we eat. In this course, students will read essays, view films, and through thoughtful class discussion, analyze the role of food in contemporary culture. Also examined are why certain foods are taboo to certain people, consider issues of nutrition and health, and the explore dichotomy of a world with problems of hunger and obesity. In addition to these very serious topics, the social aspects of food and the way in which humans enjoy being social through eating will be explored, especially in the way these aspects relate to meeting, mating, and celebrating.

**Myths, Fairy Tales, and Storytelling**

LIBS410 — 3 credits

Everybody loves a good yarn. Students will explore the worlds created in oral narratives. The types of tales discussed include myths, folktales, urban legends, and personal experience narratives. These rich narratives will be examined, in addition to the history and theory surrounding them. Students will perform ethnography with their choice of storyteller and write a field research paper about their tale-telling. Students will also read several great stories, watch film adaptations of well-known folktales, and tell tales of their own.

**Anthropology of Religion**

LIBS410 — 3 credits

This course examines the role of religious beliefs and practices in various cultures, including its effect on art, and its relationship to the environment, family, ethnicity, and society. Emphasis is on cross-cultural and intercultural experiences in the US.

**World Music**

LIBS410 — 3 credits

The class explores world music traditions and the role that music plays in the lives of those who perform music, and those who listen to it. Students investigate music in terms of its social, religious, cultural, and political aspects. The class also examines the interrelationships of traditional music and contemporary styles through lecture, listening, slides, films, videos, independent research projects, readings, field trips, and guest lecturers and musicians.

**Afro-Caribbean Ritual Art**

LIBS410 — 3 credits

The focus of the class is an inquiry into the ritual art of the Caribbean. The course analyzes the changes and transformations African aesthetic conventions underwent as they came in contact with other cultures. Concepts of creolization, migration, adaptation, syncretism, and transformation are defined in the context of the cultures explored with African and West African art serving as a reference point.

**Science Fiction in Literature, Film, and Culture**

LIBS410 — 3 credits

Science fiction stories, novels, and films are perused and analyzed to understand their influences and development. Science-fiction inspired cultural groups, their behaviors, and materials are discussed. The course emphasizes the various perspectives regarding media and popular culture and its symbiotic relationship with culture and traditional folklore.

**Contemporary Music Issues**

LIBS410 — 3 credits

This course develops an understanding of the issues and processes that have shaped contemporary music culture, making a connection between static and nonstatic arts.

**Latin American Folklore**

LIBS410 — 3 credits

This is a survey of the folk practices, beliefs, and rituals of Latin America. The area is united by a common Spanish culture. The folk beliefs and practices inherited from Spain are informed by native, African, and Asian traditions. The course uses a variety of media such as scholarly readings, slides, and video to explore the rich and varied culture of the area.

**African Folklore**

LIBS410 — 3 credits

Africa, along with native cultures, is the single most influential cultural force in the New World. From folk beliefs and practices to material culture, Africa's rich heritage informs almost every aspect of the cultural life of the hemisphere. This class is a laboratory to explore the diverse and rich areas of the direct and indirect influences of Africa in three major cultural areas: English, French, and Spanish Creole societies.

# 162

## **John Cage**

LIBS410 — 3 credits


In this course students explore the work of John Cage as composer, writer, performer, and thinker, examining his diverse influences as well as the extent of his influence on creative practice from the twentieth century to the present.

## **The Creative Process**

LIBS410 — 3 credits

This course introduces students to the interdisciplinary theories of creativity. Students examine the lives of highly innovative thinkers to determine individual traits and environmental conditions that stimulate groundbreaking work, while gaining practical experience generating ideas in group and individual settings through in class exercise and outside assignments.

## **Ethics and Sustainability**

LIBS410 — 3 credits 

This course discusses the (un)sustainability of environmental, agricultural, energy, political, and economic systems and practices. The course addresses sustainability descriptively, drawing on empirical science, but the primary intent of the course is prescriptive and normative. The major purposes of the course are to examine what practical considerations should guide our efforts to foster sustainability and, above all, to explore ethical issues related to sustainability.

## **Signs, Ritual, and Politics**

LIBS410 — 3 credits

This course examines the semiotics of ritual and the politics of ritual through an interdisciplinary approach combining visual and cultural analysis. Issues will range from how ritual behavior is embedded in visual communication to its impact on political discourse. Three main domains will be explored: semiotics of ritual and politics; ritual behavior in religion; and institutions and mass media representation through rite and signification. In the first section of the course, the focus will be on some key semiotic and cultural analyses, which will later be applied by students to assigned field projects.

## **The History of Rock and Roll**

LIBS410 — 3 credits

Students examine the evolution of this truly American art form, from its Gospel and Blues roots, to the fusion of R & B and Country, through Doo-Wop, right up to its present day manifestations. Students will look at the music and the culture that developed around it, and how it inspires work, morality, and fashion.

## **Vampire Literature and Lore**

LIBS 410 — 3 credits

The vampire is deeply embedded in numerous mythologies, legends, folk beliefs, and popular culture products. This course will explore how the image of the vampire has changed through the ages and cross-culturally, delving into social movements that have inspired a penchant for the undead. We will discuss modern vampires who take blood, read Anne Rice, have beliefs about their nonhuman abilities or go clubbing clad in pvc. Studies will include how and why the vampire has captured our cultural imagination through the ages.

## **Virtual Worlds**

LIBS 410 — 3 credits

This online course, offered during summer, explores the currently burgeoning online and gaming spaces termed virtual worlds. To be explored in this course are created communities, their histories, and their realities, avatars and character invention, narrative threads in these spaces, emerging real/virtual economies, and the cultural implications of these behaviors and places. Virtual worlds addressed include The World of Warcraft, the SIMS and Second Life.

## **Secret Societies and Conspiracy Theories**

LIBS 410 — 3 credits

*Conspiracy theory* is a term that refers to any claim of civil, criminal, or political conspiracy. It has become largely pejorative and used almost exclusively to refer to any fringe theory that explains a historical or current event as the result of a secret plot by conspirators. This class is an examination of the most known and current conspiracy theories and how they emerged. Such theories and their influence in popular culture, art and their relationship with secret societies as well.

**Belief and Culture**

LIBS 410 — 3 credits

This course is designed to give students an overview of the variety of ways humans have constructed their belief systems. An interdisciplinary approach will allow students to examine how religious belief finds its way into all aspects of the life of a people. Using the archetype of the trickster will provide a focal point to shape students' interpretations. Since ethnicity, class, and gender are also integral to contemporary culture, those viewpoints will help frame students' analysis. Many films, both commercial and documentary, will be viewed in class to amplify the readings.

**Occupational Cultures**

LIBS 410 — 3 credits

This course examines the diverse jobs people perform with an emphasis on deconstructing the work space environment and behavior that shape occupational identities. Numerous occupations will be characterized according to their work setting, vocabulary, narratives, material culture, rituals/rites, training, work philosophy, food/drink related activities, power relations, gender roles, race/ethnic issues, safety concerns, subcultures, and/or other work-related experiences. Case study examples include vocations related to mortuary, food/beverage, healthcare, entertainment, transportation, manufacturing, financial, domestic service, creative arts, education, military, and/or other work sectors.

**Teaching for Learning II**

LIBS412 — 3 credits

In this course, emphasis will be on the stages of human and aesthetic development in the youth and adult. Students will synthesize study of cultural backgrounds, learning styles, and proficiency levels as they relate to the role of the visual arts in human development. Topics include art museum and community-based audiences, public artists working with city planning boards, Classroom management, ESOL, Special Education, health and safety, engaging teaching styles, and best practices.

**Senior Thesis (Fine Arts)**

LIBS455 — 3 credits

Through "visiting artist" style presentations followed by group discussions, students consider the salient themes in their artwork and clarify the language and style they use to talk about it. These presentations give students the opportunity to develop and present in lecture form the topics they have developed in their thesis paper. The Senior Review is designed to function in concert with the Senior Thesis course offered by the Liberal Studies Department. Both courses are ultimately focused on helping the students prepare for professional presentation of their work, either through written or spoken word.

*Spring only. Required for Painting, Photography, and Sculpture/New Genres majors.*

**Business Practices**

LIBS454 — 2 credits

The first half of this course provides an introduction to business strategy, economics, finance, and marketing. The second half teaches students how to write a business plan for their own companies. Lectures by visiting toy industry professionals are included.

*Required for Toy Major Seniors.*

**MATHEMATICS COURSES****Math for Artists and Designers**

MATH136 — 3 credits

This course 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.

**Applied Trigonometry**

MATH246 — 3 credits

This course covers topics in analytical geometry and trigonometry. There is an emphasis on algebraic manipulation and on applications of the topics covered to the design field.

*Required for Architecture/Landscape/Interiors,*

# 164

## **Symbolic Logic**


MATH336 — 3 credits

An introduction to the study of symbolic logic and the application of mathematical methods in the study of reasoning, in which certain symbols are used to represent certain relationships. The course looks at the ways that logical forms can be used in deductive reasoning and how language can be analyzed using abstract symbolic structures.

*Required for Graphic Design, Illustration, and Advertising Design majors.*

## **NATURAL SCIENCE COURSES**

### **Science and Sustainable Design**

NSCI305 — 3 credits 

A natural/physical science-based course where students will study approaches to sustainability including but not limited to climate change, biodiversity, biomimicry, cradle to cradle, and life cycle analysis.

*Prerequisite: ILML201.*

*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.*

### **Natural Science Requirement**

NSCI307 — 3 credits

**Fashion Design, Toy Design, and Product Design offer Natural Science courses that are specific to their curricula. All other majors choose one course from the following offerings:**

### **The Psychology of Seeing**

NSCI307 — 3 credits

This course 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**

NSCI307 — 3 credits

This course explores various aspects of the phenomenon of visualizing (mental imagery) by combining insights from neurology, psychology, and philosophy. Topics include visualizing in relationship to other visual phenomena, visualizing as one form of sensory imagination; visualizing as a component of nonconceptual cognition; and the continuities and discontinuities between mental images and the artist-made images (drawing, painting, and photography), which are based on such visualizations.

### **The Science of Sleep and Dreaming**

NSCI307 — 3 credits

A multidisciplinary natural science class about sleeping and dreaming, focusing on the content and structure of dreaming and “dream logic.” Students will learn about the physiology of sleep and sleep disorders, and about the neurology and phenomenology of dream content.

### **Juvenile Anatomy and Ergonomics**

NSCI308 — 3 credits


Anatomy is the science that includes a 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 — 3 credits

This course utilizes 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.*



**Textile Science I**NSCI311 — 2 credits 

Students 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. Students learn to make fabric choices based on an understanding of the woven structure and knowledge of individual fabric properties.

*Required for Fashion Design majors.*

**Textile Science II**

NSCI312 — 2 credits

Students study knit construction, its design possibilities, and how it affects the performance of the fabric and finished product. Students 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 that enhance performance. The impact of these processes are examined.

*Required for Fashion Design majors.*

*Lab Fee: \$25*

**SOCIAL SCIENCE COURSES****Cultural Studies**

SSCI130 — 2 credits

This class explores what happens when diverse cultures interact across groups of gender, language, ethnicities, sexual orientation, and so on, and how culture is perceived and transmitted. Students write field observations, evaluate media, and participate in individual and group presentations. Lectures, simulations, and assignments are designed to increase the students' observational and analytical skills and decrease intercultural and racial misunderstandings.

**Social Science**

SSCI210 — 3 credits

Toy Design and the ACT Program offer Social Science courses that are specific to their curricula. All other majors choose one course from the following offerings:

**Engaging Cultures**

SSCI210 — 3 credits

Ideas regarding the taking, owning, or occupying of space by different cultural groups are discussed. This course addresses theories about permanent, ephemeral, and existential cultural spaces in art and culture. Field exposure and field trips are included. There will be a number of different topics explored as designated by theme.

**Cultural Anthropology**

SSCI210 — 3 credits

This introductory social science course is a tool kit for looking at universal patterns and infinite variations of the human response. Course objectives are to introduce students to contemporary theories of anthropology, including Marxist, feminist, critical, and aesthetic points of view, and to prepare them for field research.

**The Origins of African American Music**

SSCI210 — 3 credits

From its earliest forms to today's top ten, this course examines African American popular music in terms of its social and cultural significance. The main goal is to foster an understanding of how social conditions and music intersect in African American communities.

**Science Fiction in Literature, Film, and Culture**

SSCI210 — 3 credits

Science fiction stories, novels, and films are perused and analyzed to understand their influences and development. Science fiction inspired culture groups, their behaviors, and materials are discussed. The course emphasizes various perspectives regarding media and popular culture and their symbiotic relationships with culture and traditional folklore.

**Video Game History and Culture**

SSCI210 — 3 credits

The course examines the world of computer and video games through a sociocultural lens. From the earliest experiments to the current hot sellers, including all major game genres and platforms, students delve into the images, symbolism, and narratives that shape the video game universe and captivate its visitors.

# 166

## **The Creative Process**

SSCI210 — 3 credits

This course introduces students to interdisciplinary theories of creativity. Students examine the lives of highly innovative thinkers to determine individual traits and environmental conditions that stimulate groundbreaking work, while gaining practical experience generating ideas in group and individual settings through in-class exercises and outside assignments.

## **Child Psychology**

SSCI211 — 3 credits

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. Special attention is given to toy design issues of aesthetics, safety, age-relevance, sociocultural parameters, marketability, and characteristics of successful toys.

*Required for Toy Design majors.*

## **Introduction to Psychology**

SSCI210 — 3 credits

This class will provide a foundation for understanding theories and basic concepts in psychology. The course will increase comprehension of the various applications of psychology to everyday life.

## **Teaching for Learning I**

SSCI212 — 3 credits

This course provides a historical overview of education and art development theories and philosophies as well as social and liberation theories. Students are introduced to models of art education such as student-centered, discipline-based, and curriculum-based teaching through the arts. Topics will include student populations, popular youth culture, diversity, inclusion, and learning styles. Contemporary artists who teach as part of their practices will be discussed.

*Required for students in both ACT Minors (Teacher Credential Preparation and Community Arts Engagement).*

*Open to other students as SSCI elective.*



## **PRODUCT DESIGN**

This program prepares students for careers in the field of product design, providing a wide career path in a variety of consumer product-related industries. The emphasis of the program is on creativity, communication of ideas in 2–D graphics and 3–D construction, and the integration of research, art and design methodology, materials, processes, technology, strategic thinking, and entrepreneurial skills to create innovative solutions that address cultural, social, and marketplace needs. Students develop design skills in two broad product categories of “soft-line” and “hard-line” products, which comprise the broad spectrum of consumer product industries. Sequential courses enable students to develop their own unique personal vision and creative practices and design methodology that utilizes a wide variety of skill-sets, business practices, strategic thinking, and entrepreneurial skills.

---

### **DEPARTMENT GOALS**

Students will gain

- *Understanding of the Product Design and Development Process, and using it as a means for project management.*
- *Proficiency in research and analysis methodologies as it pertains to the product design process, meaning, and design intent.*
- *Ability to apply creative process techniques in problem solving and critical thinking.*
- *Ability to demonstrate drawing and drafting principles to convey concepts.*
- *Computer proficiency in graphic and computer-aided design programs.*
- *Proficiency in basic fabrication methods to build prototype models.*
- *Basic understanding of engineering, mechanical, and technical principles.*
- *Basic understanding of materials, including sustainable materials and manufacturing processes.*
- *Proficiency in effective verbal and written communication.*
- *Proficiency in strategic thinking, business and entrepreneurial practices, professionalism, and ethics.*

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>
PRDS200/201	Design Studio I/II	3.0	3.0
PRDS220/221	Integrated Design I/II	2.0	2.0
PRDS240/241	Forms and Structures I/II	2.0	2.0
PRDS250/251	Visual Communication I/II	2.0	2.0
PRDS270/271	Digital Design I/II	2.0	2.0
ENGL202 *	Sophomore English	3.0	—
AHCS220	Contemporary Issues	3.0	—
AHCS225	Product Design History	—	3.0
ILML 200 *	Integrated Learning Lecture	—	3.0
Credits per Semester		17.0	17.0
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>
PRDS300/301	Design Studio III/IV	4.0	4.0
PRDS320/321	Integrated Design III/IV	2.0	2.0
PRDS370/371	Digital Design III/IV	2.0	2.0
PRDS385/386	Methods and Materials I/II	2.0	2.0
ILMS300 *	Integrated Learning Studio	—	2.0
AHCS310	Art History Elective	—	3.0
LIBS410/ENGL400 *	Advanced Topics in English or Liberal Studies Elective	3.0	—
NSCI319	Anatomy and Ergonomics	—	3.0
MATH136 *	Math for Artists and Designers	3.0	—
Credits per Semester		16.0	18.0
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>
PRDS400/401	Design Studio V/VI	4.0	5.0
PRDS420/421	Integrated Design Studio V/VI	2.0	2.0
PRDS430/431	Professional Practice I/II	2.0	2.0
PRDS470/471	Digital Design V/VI	2.0	2.0
	Studio Elective	2.0	—
SSCI 210 *	Social Science Elective	—	3.0
LIBS 440 *	Liberal Studies Capstone Elective	3.0	—
LIBS235	Economics and Product Market	—	2.0
Credits per Semester		15.0	16.0

\* These courses may be taken during the fall or spring semester

Courses in gray are described in Liberal Arts and Sciences.

# 170

**Design Studio I/II**

PRDS200/201 — 3 credits/3 credits

These courses focus on developing the student's mastery of the elements of visual literacy and organizational principles as they apply to the product design and development process. The focus is on designing with intent through the meaningful manipulation of line, plane, volume, value, texture, and color in 2-D and 3-D through a sequence of increasing complex projects and skill-building workshops. The second semester projects focus on the synthesis of culture, technology, and design as a means of addressing social, economic, and marketplace needs.

**Integrated Design Studio I/II**

PRDS220/221 — 2 credits/2 credits

These courses engage the student in developing their individual creative process through the exploration and manipulation of materials and methods to express a visual response to a theme or content. Through a series of demonstrations and hands-on projects, students are exposed to a variety of materials and methods as means to stimulate curiosity, exploration, invention, and solution finding and developing a personal vision. Emphasis is placed on color theory, surface texture and form.

**Forms and Structures I/II**

PRDS240/241 — 2 credits/2 credits

The focus of this course of study is on the principles and elements of three-dimensional design as they relate to form and structure in product design. Sequential projects of varying complexity develop the student's aesthetic eye and solution-finding skills through invention, construction, and the application of the organizational principles that bring unity and visual solutions to objects and the space in which they reside. In-class projects complement the main Design Studio I/II projects.

*Corequisite for PRDS 200/201 Design Studio.*

**Visual Communication I/II**

PRDS250/251 — 2 credits/2 credits

This is a project-based studio focused on developing hand-drawing skills as a core skill and primary means by which to engage in the process of ideation and communication. Students develop skills in both rapid visualization and more methodical drawing techniques. In-class exercises in sketching and rendering emphasize shape, perspective, dimensionality, and surface characteristics. Students explore the integration of varied media and techniques to foster their own personal vision and style. Course projects complement the main Design Studio I/II projects.

*Corequisite for PRDS 200/201 Design Studio.*

**Digital Design I/II**

PRDS270/271 — 2 credits/2 credits

These courses integrate 2-D graphic design and 3-D computer-aided design (CAD) as a means to communicate ideas and as a process for design and digital modeling. The emphasis in Digital Design I is on two-dimensional graphic design as a primary design tool to complement hand-drawing skills and in the development and presentation of design concepts. Students learn to integrate typography, image manipulation, aesthetics, storytelling, and audience with intent to persuade. In Digital Design II, students are introduced to computer-aided design (CAD) as a primary means to translate visual ideas into various types of technical drawings and three-dimensional renderings. Techniques include wire-frame models, orthogonal projection, pictorials auxiliary views, tolerances and applying textural surfaces. Students learn to prepare files for the rapid prototype technology, tabletop laser cutting and the CNC equipment to produce parts, sculptural and design effects automatically. In-class projects complement the main Design Studio I/II projects.

*Corequisites: PRD200/201 Design Studio I/II.*




**Design Studio III/IV**

PRDS300/301 — 4 credits/4 credits

This course is divided into two separate studios—a hard-goods studio that focuses on durable products and a soft-goods studio that focuses on nondurable products. In the hard-goods studio, students learn design and construction skills related to products that utilize hard or rigid materials. These products include furniture design, home and office decor, consumer electronics, personal care products, and more. In the soft-goods studio, students learn design and the fabrication skills related to products that utilize fabrics or flexible materials. These products include shoe design, fashion accessories, home decor, and other products. Both studios focus on ideation, creativity, and problem solving in the design process. Students explore design ideas, create concept drawings, and develop working prototype models. Emphasis is placed on the integration of culture, design, aesthetics, functionality, and technology. Consideration is given to emerging consumer trends, products, and product applications. Students are required to take one semester of each studio.

*Corequisites: PRD385/PRDS 386 Methods and Materials III.*

**Integrated Design Studio III/IV**PRDS320/321 — 2 credits/2 credits 

This is an advanced course on the process of creativity that enhances the development of creative impulses, personal vision, problem solving, and innovative thinking. Through a series of projects, students learn to think laterally and express their ideas through the integration of research, resource, art and design, color, texture, materials, methods, and various technologies.

**Digital Design III/IV**

PRDS370/371 — 2 credits/2 credits

This is an advanced computer lab intended to build upon principles introduced in Digital Design II. They explore advanced 3-D software applications to address industry standards in the industrial design process and presentation. Content focuses on the advanced design and use of computer program output information as a means to utilize computer-aided rapid prototyping technology and fabrication methods.

*Corequisites: PRD300/301 Design Studio III/IV.*

**Methods And Materials I/II**

PRDS385/386 — 2 credits/2 credits

These courses are divided into two sections, each related to the corresponding Design Studio areas of hard-goods design and soft-goods design. In the hard-goods course, emphasis is placed on a basic understanding of mechanisms and the relationship between internal components, structure and form, and the means by which multiple parts (including digital technology) are integrated in the final product. Consideration is given to the relationship between design solutions and issues related to manufacturing feasibility, product cost, product performance, utility, sustainability, and marketability. In the soft-goods course, the focus is on introducing the basics of sewing, pattern drafting, draping, and other topics related to fashion trends, color, materials, processes, and practices related to nondurable goods. Through lectures, field trips, and workshops, students comprehensively explore the characteristics, properties, and appropriate uses of materials for the mass production in both of these two broad areas of products. Students are required to take one semester of each studio.

*Corequisites: PRDS300/301 Design Studio III/IV.*

**Design Studio V/VI**

PRDS400/401 — 4 credits/5 credits

The emphasis in the first semester is on the development of advanced product design skills, through the application of a design methodology, the integration of strategic design and the user experience. Studio courses and projects are structured into two areas of focus: soft-goods design and hard-goods design. Students can elect to have a focus in one of these areas or can choose to take both areas. Students engage in projects of varying complexity to explore the issues of user interface, technology, user experience, and interaction design. In the second semester, students have the opportunity to choose a product area and develop a thesis project that addresses a cultural, social, economic, marketplace, or user need and demonstrates the culmination of their undergraduate training as a product designer.

# 172

## **Integrated Design Studio V/VI**

PRDS420/421 — 2 credits/2 credits

These two-semester courses explore emerging technologies and interaction design based upon user experience research. Students engage in research and apply functional analysis techniques, task and user modeling methodologies that lead to strategic thinking in their designs. Emphasis is placed on developing a proficiency in communicating complex information in simple terms for client presentation and product development. In-class projects complement the main Design Studio and thesis projects.

*Corequisites: PRDS 400/401 Design Studio V/VI.*

## **Professional Practice I/II**

PRDS430/431 — 2 credits/2 credits

These courses prepare students for the transition to the professional world. The first semester is a transdisciplinary course between the Otis and Loyola Marymount University (LMU) campuses. Otis students and Loyola Marymount Entrepreneurial students share classes in entrepreneurial studies and strategic design and form collaborative teams to develop a product idea, service, or business, with a marketing and business plan. The emphasis is on strategic thinking and entrepreneurial practices. In the second semester, Otis students engage in a focused business course related to professional practices for designers and lifelong learning skills. Discussion and class assignments address self-promotion, intellectual property rights, bidding and estimates, contractual agreements, taxes and billable expenses, client communications, business management, entrepreneurial and interpersonal skills, ethics, and professional codes.

## **Digital Design V/VI**

PRDS470/471 — 2 credits/2 credits

Emphasis is placed on a full range of strategies and skills required to organize accumulated work into a market-ready professional portfolio and presentation. Students learn a variety of computer software skills that includes: advanced Illustrator and Photoshop, Flash, DreamWeaver, motion graphics, and typography. Emphasis is on developing a proficiency in tactical presentation strategies that deliver impact with visual and rhetorical force that will persuade the audience. In-class projects complement the main Design Studio, Thesis, and Senior Show projects.



## **TOY DESIGN**

The Toy Design Department prepares diverse students through a high-quality curriculum, taught by experienced faculty, to develop the marketable skills necessary for professional success as a designer in the toy industry or related fields.

### **DEPARTMENT GOALS**

Students in the Toy Design Department will

- *Develop their individual expression and an entrepreneurial attitude, which results in unique, creative, innovative concepts and designs.*
- *Gain industry knowledge by learning the key areas of design and different categories recognized within the industry.*
- *Learn the necessary technical design skills used in the industry, including conceiving, drawing, model-making, and computer skills.*
- *Develop their professionalism by practicing strong work ethics, as well as effective communication and presentation skills.*
- *Build mentoring relationships with guidance by professionals through corporate sponsorships, industry critiques, and internship programs.*
- *Learn to design with intent by understanding a designer's role as it relates to marketing and engineering.*

### **Notes for Degree Requirements on Next Page**

- \* These courses may be taken either in the fall or spring semester.
- \*\* Note: TOYD455 Portfolio Development: Although the coursework portion of this class is offered during the spring semester, students are encouraged to participate in an industry internship during the summer between their sophomore and junior years.
- \*\*\* TOYD415 Career Development: although the coursework is offered during the fall semester, students are encouraged to participate in an industry internship during the summer between their junior and senior years.

Courses in gray are described in Liberal Arts and Sciences.

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>
TOYD200/201	Toy Design I/II	3.0	3.0
TOYD220/221	Drawing I/II	2.0	2.0
TOYD230	2-D Visualization	2.0	--
TOYD231	3-D Visualization I	--	2.0
TOYD240/241	Model Making I/II	2.0	2.0
TOYD250/251	Methods and Materials of Production I/II	2.0	2.0
TOYD261	Conceptual Problem Solving and Brainstorming	--	2.0
SSCI211	Child Psychology	3.0	--
ENGL202 *	Sophomore English	3.0	--
ILML 200 *	Integrated Learning Lecture	--	3.0
Credits per Semester		17.0	16.0
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>
TOYD300/301	Toy Design III/IV	4.0	4.0
TOYD320/321	Drawing III/IV	2.0	2.0
TOYD330/331	3-D Visualization II/III	2.0	2.0
TOYD340	Model Making III	3.0	--
TOYD455 **	Portfolio Development	--	2.0
ILMS300 *	Integrated Learning Studio	2.0	--
MATH 136	Math for Artists and Designers	--	3.0
AHCS236	History of Toys	--	3.0
AHCS220	Contemporary Issues	3.0	--
Credits per Semester		16.0	16.0
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>
TOYD400/401	Toy Design V/VI	4.0	4.0
TOYD415 ***	Career Development	2.0	--
TOYD420/421	Drawing V/VI	2.0	2.0
TOYD425	Games and Game Theory	2.0	--
TOYD430	Package Design	--	2.0
TOYD450	Toy Industry Practices	2.0	--
LIBS454	Business Practices	--	2.0
NSCI308	Juvenile Anatomy and Ergonomics	3.0	--
LIBS410/ENGL400	Advanced Topics in English or Liberal Studies Elective	--	3.0
AHCS 310 *	Art History Elective	3.0	--
LIBS 440 *	Senior Liberal Studies Capstone	--	3.0
Credits per Semester		18.0	16.0

# 176

## **Toy Design I/II**

TOYD200/201 — 3 credits/3 credits

In these courses, students develop an understanding of the creative process of toy design. Emphasis is placed on developing toys that engage children in what is referred to in the toy industry as “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 and decision-making, socialization, and creativity. Students learn to conduct market research and analysis to insure that their designs are appropriate for the category of toys they are designing. 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*

## **Drawing I**

TOYD220 — 2 credits

The purpose of this class is for students to become fully articulate in a new drawing language called Visual Communication. To communicate effectively, a designer needs to have at their disposal a broad range of drawing skills. Students spend the semester becoming familiar with the principles of perspective and more importantly, they learn the useful particulars and shortcuts pertaining to sketching.

## **Drawing II**

TOYD221 — 2 credits

This second semester course is an introduction to the theory and practice of sketching, drawing, and rendering techniques as applied to toy product. Focus is on rapid visual sketching as well as marker rendering, which enable the designer to convey information about surface characteristics such as color, texture, and material.

*Prerequisite: TOYD 220 Drawing I.*

## **2–D Visualization**

TOYD230 — 2 credits

In this course, students acquire the skills necessary to take a concept from a rough sketch to a refined set of technical illustrations. Students will learn to produce illustrations accurately that will convey their design intent and serve as a blueprint when creating a prototype model. The students are introduced to the basic drawing tools in Adobe Illustrator. The skills learned during this course will continue to be utilized throughout the remainder of the Toy Design studio courses.

*Prerequisite: TOYD221 Drawing II.*

## **3–D Visualization I**

TOYD231 — 2 credits

This class examines the computer as a means to construct and render an idea via 3–D modeling, and then to output that information for computer aided rapid prototyping. It introduces computer-aided design (CAD) programs as toy design tools. Students start with Rhino, a 3–D modeling program that emphasizes the 3–D construction and surface rendering of ideas and output to the rapid prototyping machine.

*Prerequisite: TOYD 230 2-D Visualization.*

## **Model Making I**

TOYD240 — 2 credits

This course introduces students to plastic fabrication and prototyping concepts through the use of various methods.

*Open to Toy Design majors only.*

*Lab Fee: \$245*

## **Model Making II**

TOYD241 — 2 credits

This course teaches the basics of sculpting licensed characters from 2–D turnaround drawings. Students then learn to make molds of the sculpted figures, to cast them in resin, and then to paint the cast figures.

*Prerequisite: TOYD240 Model Making I.*

*Open to Toy Design majors only.*


*Lab Fee: \$100*



**Methods and Materials of Production I**

TOYD250 — 2 credits

Materials used for manufacturing within the industry are important because they determine the durability and safety of toys, the use of toys 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 in toy design. Of special interest are issues regarding sustainability.

**Methods and Materials of Production II**TOYD251 — 2 credits 

This second-semester course explores more advanced manufacturing processes and materials. Discussion focuses on the fundamentals of plastic components and design, exploring the possibilities and limitations associated with plastic toy components. Of special interest are issues regarding sustainability.

*Prerequisite:* TOYD250 *Methods and Materials I.*

**Conceptual Problem Solving and Brainstorming**

TOYD261 — 2 credits

Brainstorming is an essential part of the toy design process; therefore, this class emphasizes creativity through brainstorming techniques. Additional focus is on cobbling up quick toy ideas, given a specific design category.

*Prerequisite:* TOYD 200 *Toy Design I.*

**Toy Design III/IV**

TOYD300/301 — 4 credits/4 credits

In these courses, students will expand on and apply principles they have learned in Toy Design I and II to create original toys that 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 III.*

**Drawing III**

TOYD320 — 2 credits

Students focus on the full understanding of material indication. Topics covered include concept sketching, composition, layout, perspective drawing, using sketching as a design tool, and understanding and rendering reflective forms.

*Prerequisite:* TOYD221 *Drawing II.*

**Drawing IV**

TOYD321 — 2 credits

This course introduces the computer as a digital tool, building upon sketching and rendering techniques learned in previous drawing classes.

*Prerequisite:* TOYD320 *Drawing III.*

**3-D Visualization II**

TOYD330 — 2 credits

A more advanced version of 3-D Visualization I, this course continues the use of 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. Students will be introduced to Studio MAX for several styles of rendering and basic animation skills. 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:* TOYD231 *3-D Visualization I.*

**3-D Visualization III**

TOYD331 — 2 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 Studio MAX skills with more advanced 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 for use in their portfolios.

*Prerequisite:* TOYD330 *3-D Visualization II.*

# 178

## **Model Making III**

TOYD340 — 3 credits

This course focuses on advanced model making skills and techniques involving the lathe and milling machine with an emphasis on the issues and problems related to the projects developed in Toy Design III. Also included is an emphasis on advanced sculpting, molding, casting techniques, and building articulated armatures for action figures.

*Prerequisite:* TOYD241 Model Making II.

*Lab Fee:* \$150

## **Portfolio Development**

TOYD455 — 2 credits

This course concentrates on the organization and presentation of the student's portfolio. Additional attention is given to interviewing skills and techniques. Students will also develop a promo sheet and resume. All work will be presented in both analog and digital formats.

*Prerequisite:* TOYD201 Toy Design II.

## **Toy Design V/VI**

TOYD400/401 — 4 credits/4 credits

These courses 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. The 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 classroom experience to design and prepare their senior show. A showcase of students' talents, senior shows are held at the end of the spring semester.

*Prerequisite:* TOYD300/301 Toy Design III/IV.

## **Career Development**

TOYD415 2 credits

This course will cover interviewing skills, research and targeting potential job prospects, and preparation of oral and written communications.

*Prerequisite:* TOYD455 Portfolio Development.

## **Drawing V**

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:* TOYD321 Drawing IV.

## **Drawing VI**

TOYD421 — 2 credits

This is 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 Drawing V.

## **Games and Game Theory**

TOYD425 — 2 credits

This course 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.

*Prerequisite:* TOYD301 Toy Design IV.

## **Package Design**

TOYD430 — 2 credits

Package design 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. The 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.

## **Toy Industry Practices**

TOYD450 — 2 credits

This course provides an introduction to marketing and product management within the toy industry. Discussion focuses on the four guiding principals of brand management: product, packaging, placement, and promotion. Various topics include consumer behavior, market research, product design, pricing, retail sales, merchandising, advertising, and promotions.

*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.

**Special Topics: 3–D Visualization IV**

TOYD460 — 2 credits

This elective class is designed as an advanced computer class for senior Toy Design students, where they will explore open-ended projects of their own design, building on skills from prior classes in 3–D Visualization III. Students will explore advanced techniques of design with Rhino using the software itself as well as specialized plug-ins such as T-Splines for modeling and V-Ray for rendering. The class will also cover techniques and strategies for post processing of renderings in Photoshop, allowing students to work faster and smarter in a professional production environment.

*Prerequisite: TOYD 331 3–D Visualization III.*

## **GRADUATE FINE ARTS**

The Graduate Program in Fine Arts encourages young artists to think critically and challenge existing modes of expression.

---

### **DEPARTMENT GOALS**

Students in Graduate Fine Arts will

- *Practice a high level of self-criticism needed for consistent development and growth in their work.*
- *Learn from a variety of diverse experiences and resources representing a wide range of disciplines and points of view.*
- *Develop a working knowledge of and relationship to art history, criticism, and theory.*
- *Build on the communication skills needed to clearly and effectively express themselves.*
- *Develop the technical and theoretical resources and confidence to realize their professional ambitions.*
- *Form the self-reliance and self-motivation needed to sustain a professional career.*
- *Cultivate a sense of competition and camaraderie.*

<b>First Year</b>		<b>Fall</b>	<b>Spring</b>
LIBS650/651	Critical Theory and Practice	3.0	3.0
GRAD 620/621	Graduate Studio I/II	4.0	4.0
GRAD 610/611	Graduate Critique	3.0	3.0
AHCS 575	Special Topics in Art History	2.0	2.0
	*Electives	3.0	3.0
Credits per Semester		15.0	15.0
<b>Second Year</b>		<b>Fall</b>	<b>Spring</b>
GRAD 720/721	Graduate Studio III/IV	4.0	4.0
LIBS774/775	Thesis I/II	3.0	3.0
GRAD 710/711	Graduate Critique	3.0	3.0
AHCS 575	Special Topics	2.0	2.0
GRAD 774	Professional Practice	1.0	--
GRAD 775	Exhibition Preparation	--	1.0
	*Electives	2.0	2.0
Credits per Semester		15.0	15.0

\* In addition to Independent Studies, electives may be taken from the offerings of Fine Arts, Liberal Arts and Sciences, and other departments with department approval.

# 182

## **Special Topics in Art History**

AHCS575 — 2 credits

This course spotlights a different subject and instructor each semester. Instructors offer their own expertise on topics relating to contemporary issues involved in artistic practice.

## **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, discuss common issues of studio practice. 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. Required.

## **Graduate Studio**

GRAD620/621/720/721 — 4 credits/4 credits/4 credits/4 credits

This two-year course sequence focuses on each individual student's practice, specifically directed towards aesthetic and technical issues arising out of their work. Students meet with a number of individual instructors on an independent basis, as they have work or issues prepared for discussion. Required.

## **In Context**

GRAD652 — 2 credits

The instructor contextualizes presentations by visiting guest lecturers through readings and presentations. The class prepares students to evaluate guest lecture presentations in an informed and intelligent manner, and to see their work and the work of their colleagues more clearly. Presentations are required. Students who elect to take this course **MUST** also sign up for Visiting Artist Lecture Series.

## **Professional Practices**

GRAD774 — 1 credit

A seminar in which the intricacies, idiosyncracies, and responsibilities of the professional artist are discussed and deconstructed.

## **Critical Theory and Practice I/II**

LIBS650/651 — 3 credits/3 credits

The in-depth examination of a critical or theoretical text focuses on contemporary issues in art, philosophy, politics, or criticism.

## **Thesis**

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, which will serve them in the future when they apply for grants, as well as preparing them for the literary demands of an artist's career.

## **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. Additionally, the professional practices needed for well-planned entry into the art world are discussed.

## **Critical Thought**

GRAD779 — 3 credits

This course builds on discussions from the Interdisciplinary Critiques, focusing the conversation to a more specific, in-depth level. From political, sociological, or psychological points of view, the students and instructor explore what it means to have a critical practice and the ramifications of language and intent. Presentations are required.

## **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 graduate student community. The class can be taken alone, or in conjunction with In Context.





## **GRADUATE GRAPHIC DESIGN**

The Graduate Program in Graphic Design will provide a highly competitive academic environment for candidates interested in combining current practices with pursuing a master's degree in graphic design. This program has three individual themes from which to study: typography and type design, social responsibility of the designer in society, and advancing the discipline through theory and innovation.

---

### **DEPARTMENT GOALS**

Students in Graduate Graphic Design will

- *Describe a trajectory of past and current design projects that inform his/her practice.*
- *Conceive, design, and execute a successful body of work that advances the candidate's practice and reflects current trends in the disciplines.*
- *Demonstrate the ability to frame questions, devise appropriate methodologies for answering them, and evidence an ongoing perspective of critical inquiry.*
- *Successfully communicate the goals of their thesis and their relationship to the candidate's future practice.*
- *Demonstrate an awareness of the importance of design pedagogy to the practice of contemporary graphic design.*
- *Propose and implement further documentation, representation, or expressions of the candidate's final project.*
- *Demonstrate creativity and the power of effective communication through their work.*
- *Explore in writing aspects of graphic design that are important to the field and visual arts in general.*

**GRADUATE GRAPHIC DESIGN (PRIMARY)**

<b>First Year</b>		<b>Summer</b>	<b>Spring</b>
GRDS 500	Seminar I	6.0	--
AHCS 577	Contemporary Graphic Design Issues	3.0	--
GRDS 620	Studio Topics Typography and Type Design	2.0	--
GRDS 630	Studio Topics: Social Responsibility of the Designer	2.0	--
GRDS 640	Studio Topics: Advancing the Discipline	2.0	--
GRDS799	Directed Studies	--	7.5
Credits per Semester		15.0	7.5
<b>Second Year</b>		<b>Summer</b>	<b>Spring</b>
GRDS 600	Seminar II	6.0	--
GRDS 650	Visiting Artists Critique	2.0	--
AHCS 576	Theory and Criticism	3.0	--
GRDS 621 *	Studio Topics: Typography and Type Design	2.0	--
GRDS 631 *	Studio Topics: Social Responsibility of the Designer	2.0	--
GRDS 641 *	Studio Topics: Advancing the Discipline	--	
GRDS 799	Directed Studies	--	7.5
Credits per Semester		15.0	7.5
<b>Third Year</b>		<b>Summer</b>	
GRDS 700	Seminar III	6.0	
GRDS 790	Final Project	4.0	
AHCS 578	Special Topic in Design	3.0	
GRDS 622 **	Studio Topics: Typography and Type Design	2.0	
GRDS 632 **	Studio Topics: Social Responsibility of the Designer	--	
GRDS 642 **	Studio Topics: Advancing the Discipline	--	
Credits per Semester		15.0	

\* Students must choose two of these courses.

\*\* Students must choose one of these courses.

**GRADUATE GRAPHIC DESIGN (ALTERNATE)**

<b>First Year</b>		<b>Summer</b>	<b>Spring</b>
GRDS 500	Seminar I	6.0	--
AHCS 577	Contemporary Graphic Design Issues	3.0	--
GRDS 620	Studio Topics Typography and Type Design	2.0	--
GRDS 630	Studio Topics: Social Responsibility of the Designer	2.0	--
GRDS 640	Studio Topics: Advancing the Discipline	2.0	--
GRDS700	Seminar III	--	3.0
GRDS799	Directed Studies	--	9.0
Credits per Semester		15.0	12.0
<b>Second Year</b>		<b>Summer</b>	<b>Spring</b>
GRDS 600	Seminar II	6.0	--
GRDS 650	Visiting Artists Critique	2.0	--
GRDS 621 *	Studio Topics: Typography and Type Design	2.0	--
GRDS 631 *	Studio Topics: Social Responsibility of the Designer	2.0	--
GRDS 641 *	Studio Topics: Advancing the Discipline	--	
GRDS 700	Seminar III	--	3.0
GRDS 799	Directed Studies	--	6.0
AHCS 576	Theory and Criticism	--	3.0
Credits per Semester		12.0	12.0
<b>Third Year</b>		<b>Summer</b>	
GRDS 790	Final Project	4.0	
GRDS 622 **	Studio Topics Typography and Type Design	2.0	
GRDS 632 **	Studio Topics: Social Responsibility of the Designer	--	
GRDS 642 **	Studio Topics: Advancing the Discipline	--	
AHCS 578	Special Topic in Design	3.0	
Credits per Semester		9.0	

\* Students must choose two of these courses.

\*\* Students must choose one of these courses.

**GRADUATE GRAPHIC DESIGN (ACCELERATED)**

<b>First Year</b>		<b>Summer</b>	<b>Fall</b> (off-site)	<b>Spring</b>
GRDS 500	Seminar I	6.0		
GRDS 620	Studio Topics: Typography and Type Design	2.0		
GRDS 630	Studio Topics: Social Responsibility of the Designer	2.0		
GRDS 640	Studio Topics: Advancing the Discipline	2.0		
GRDS 650	Visiting Artist Crit	2.0		
AHCS 576	Theory and Criticism	3.0		
GRDS 799	Directed Studies		8.0	7.0
GRDS 600	Seminar II			6.0
AHCS 577	Contemporary Graphic Design Issues			3.0
GRDS 622	Studio Topics: Type			2.0
Credits per Semester		17.0	8.0	18.0
<b>Second Year</b>		<b>Summer</b>		
GRDS700	Seminar III	6.0		
GRDS 622 **	Studio Topics:Typography and Type Design	2.0		
GRDS 632 **	Studio Topics: Social Responsibility of the Designer	2.0		
GRDS642 **	Studio Topics: Advancing the Discipline	--		
GRDS790	Final Project	4.0		
AHCS578	Special Topics in Design	3.0		
Credits per Semester		17.0		

\* Must be recommended by MFA portfolio committee.

\*\* Students must choose two of these courses.

**Seminar I/II/III**

GRDS500/600/700 — 6 credits/6 credits/6 credits

In this three-term course sequence, all graduate students work on project-specific assignments. Faculty and visiting artists provide the opportunity for in-depth discussion, and conceptual and formal investigation. The intention of this course is to find focus and specialization in the program.

**Typography and Type Design**

GRDS620/621/622 — 2 credits/2 credits/2 credits

The projects assigned use theory, methodology, and personal interests to expand student knowledge of typography and its role within graphic design. Each section will host a visiting type designer who will workshop with the students and establish the beginnings of designing a typeface.

**Social Responsibility of the Designer in Society**

GRDS630/631/632 — 2 credits/2 credits/2 credits

This course defines “social responsibility” as a nuanced and contextual idea, one whose meaning is constantly evolving and whose manifestations shift between cultures and generations. Specific project topics and themes rotate by semester. All projects will involve an intensive research component that includes both informational and formal/visual research (collecting and making).

**Advancing the Discipline through Theory and Innovation**

GRDS640/641/642 — 2 credits/2 credits/2 credits

Students will cultivate personal working methodologies, and develop and test them throughout the course. Careful examinations of current/previous design vanguards with particular attention to the relationship between method and form. Students will produce a series of projects and will be critiqued throughout the semesters by peers and faculty/guest faculty.

**Visiting Artist Critique**

GRDS650 — 2 credits

This course offers one-on-one studio critiques with visiting artists. The focus is on the individual student’s practice. In-depth discussion with artists and designers give students the opportunity to strengthen their conceptual and aesthetic development.

**Directed Study: Mentorship (Spring Semester)**

GRDS799 — 3.5 - 9 credits

Students produce academic texts related to design, which are historical, critical, and/or theoretical. Through mentorship, students will begin to establish a body of work that can and should contribute to contemporary design discourse. Communication via digital technologies, telephone, or face-to-face meetings all contribute to the mentorship process. Publication material in digital or analog form is required.

**Directed Study: Developing a Typeface (Spring Semester)**

GRDS799 — 3.5 – 9 credits

Students interested in designing typefaces, will work closely with a type designer over the spring session to create their own typeface. Research, thorough formal investigations, and conceptual development play a critical role. Students are encouraged to choose a mentor whose thinking, work ethic, and craft are inspirational and will undoubtedly shape their own practice.

**Final Project**

GRDS790 — 4 credits

This course focuses on assisting students as they research, produce, and complete their final project. Guided by faculty, classmates, and visiting artists, all MFA candidates seek to solidify their place in the field of graphic design by initiating a project that redirects, reestablishes, and challenges the practice as it is today.

**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**

AHCS 577 — 3 credits

This course is total immersion into the field of graphic design. Not only will current and critically important figures be covered but students will be given tools to use in their practice to ensure that they are up-to-date what is going on in the discipline on a global scale. In addition, students will be taught how to engage visiting artists in dialogue so that when there are lectures, the discussions are vibrant and memorable for all parties.



**Considering Final Project**

AHCS578 — 3 credits

Visiting Lecturers and Visiting Scholars who offer unique perspectives will be asked to design this special topics course to meet the needs of the candidates who are in their final stages of the program.

**Visual Language**

GRDS660 — 2 credits

This course is an advanced exploration of form-making and the relationship among image-making mediums, narrative structures, and communication. A process-intensive course, all project deliverables and outcomes are open-ended. Formal explorations are intended to expand possibilities for the final outcome of a graphic design project. The success of project outcomes is evaluated based on content and context-specific criteria. (Open to undergraduates based on portfolio review or departmental consent).

**Research and Writing**

GRDS662 — 2 credits

This course is aimed at helping students define, analyze, and develop research skills. The course emphasizes critical thinking and writing, and the role of the citizen designer in the twenty-first century.

**Publication Design as Critical Practice**

GRDS663 — 2 credits

Expanding on the fundamental principals and theories of typography, Grad Publication will further explore the formal and conceptual articulation of systems and structure as it relates specifically to publication design and typography. By understanding both historical and contemporary design typologies, students will expand on their own area of interest, and design a book through visual research, rigorous formal explorations and a critical point of view. Students will not only be required to have a complete understanding of grid structures by the end of the term, he or she will begin to form a critical approach to their own design practice.

## **GRADUATE PUBLIC PRACTICE**

The Graduate Program in Public Practice explores new artistic practices based on observation, research, commentary and activism in the public realm.

---

### **DEPARTMENT GOALS**

Students in the Graduate Public Practice program will

- *Design and execute an art-based public project with professional-level craftsmanship and aesthetic quality.*
- *Translate this project for further telling, as an exhibition, website, or other event.*
- *Demonstrate an ongoing perspective of critical inquiry, including ability to frame questions and devise methodologies for answering them.*
- *Demonstrate successful communication with and ability to receive feedback from collaborators and communities in which they work.*
- *Explore, in writing, aspects of public practice that are important to their work, to the field, and to the visual arts in general.*

<b>First Year</b>		<b>Fall</b>	<b>Spring</b>
PUBP600/601	Production Studio I/II	6.0	6.0
AHCS580	History of Public Strategies in Art	3.0	--
LIBS654	Public Realm Seminar	--	2.0
PUBP620/621	Case Studies I/II	3.0	3.0
PUBP650	Field Methodologies for Artists	--	2.0
	Studio Electives	3.0	2.0
Credits per Semester		15.0	15.0
<b>Second Year</b>		<b>Fall</b>	<b>Spring</b>
PUBP700/701	Production Studio III/IV	6.0	5.0
PUBP770	Thesis Review	--	1.0
LIBS655	Public Realm Seminar II	2.0	--
LIBS784/785	Thesis I/II	3.0	3.0
PUBP790	Field Internship	2.0	--
PUBP792	Pedagogy Practicum	--	2.0
	Studio Electives	2.0	4.0
Credits per Semester		15.0	15.0

# 192

## **Course Descriptions**

Because of the field-based and professional nature of this program, it might, at times, appear more demanding than some other graduate programs. Students may be required to work longer hours than those indicated in the assigned course times and to extend their work beyond the traditional 15-week semester.

## **History of Public Strategies in Art**

AHCS580 — 3 credits

Seminar with lectures and readings tracing the history of public practices in art from 1930 to today, with a focus on public art, installation, contemporary research in art, and current trends. Students will be expected to identify definitions and arguments on challenging themes, such as globalism, ethics, community-based initiatives, and so on.

## **Public Realm Seminar**

LIBS654/655 — 2 credits/2 credits

Theory perspectives on working in public, topics in art criticism, interdisciplinary topics regarding art/anthropology, civic policy, urbanism, and so on. These are a changing set of topics determined by interest and relevance to their critical repertoire.

## **Thesis I**

LIBS784 — 3 credits

A two-semester writing project that situates the student's final art project within contemporary criticism in a publishable text. Students will build a Case Study using their own work, exploring the applicable modes of perception and assessment according to critical paradigms. In the first semester, students will focus on defining and documenting their project, doing research on related artists works or theories, and identifying critical themes, areas for investigation. An outline and a first draft will be expected by the end of the first semester.

## **Thesis II**

LIBS785 — 3 credits

In the second semester students will focus on refining their positions, redrafts, and final edits. By the end of the term, students will complete their thesis of 25 pages. It will include current and historical references, a case study of each student's project, and a critical analysis that includes multiple kinds of data. The intervention of this written capstone project is to provide evidence that the student is able to articulate his/her intentions in the context of contemporary art practices.

## **Production Studio I: The Process of Production**

PUBP600 — 6 credits

This series of four studios over two years forms the core of the MFA Public Practice program and is where the student's Final Project is created. The first semester begins with a collaborative project and includes collaboration, formation of community relationships, critique, production, and a final presentation. Skills workshops in subjects like video or model production are determined based on the nature of the project.

## **Production Studio II: Research and Design**

PUBP601 — 6 credits

This series of four studios over two years forms the core of the MFA Public Practice program and is where the student's Final Project is created. In the second Production Studio, students will determine a topic and location, conduct research, find partners, and design their project individually or in collaboration with other students.

## **Case Studies I: Overview of the Field**

PUBP620 — 3 credits

Focusing on specific examples from public practices, this course features an overview of collaborative and public practices based on either geographic location (in Los Angeles or elsewhere) or on relevant topics, such as eco-art or community-based art, with an understanding of how these works fit into various professional art scenes.

## **Case Studies II: Focused Approach**

PUBP621 — 3 credits

Focusing on one or two specific examples from public practices, this course features in-depth analysis of significant works from the field, deconstructing both practice and theory, with accompanying readings and writing required. The development of an individual model (Case Study) of one's work sets the stage for the thesis courses in the following year.

## **Field Methodologies for Artists**

PUBP650 — 2 credits

Seminar on research and other career/professional methodologies for artists. This seminar will feature discussions, readings, presentations by visitors, and field trips. This is a companion course to Production Studio II.

**Production Studio III: Implement and Critique**

PUBP700 — 6 credits

This series of four studio courses over two years forms the core of the MFA Public Practice program and is where the student's Final Project is created. In the second year, each student should expect intensive, phased production on a project of his or her interest. In the third Production Studio, students will implement their plan and begin a critique process within their community. During this semester, individual studio visits will focus on production critique.

**Production Studio IV: Translations**

PUBP701 — 5 credits

This concludes the studio portion of the MFA Public Practice program. In the final Production Studio, students will seek community critique and will design and implement a "translation" of their project in a final exhibition.

**Thesis Review**

PUBP770 — 1 credit

Over the course of the final semester students must pass periodic reviews by faculty, guest artists, and a final critique that encompasses a review of all their work.

**Field Internship Presentation**

PUBP79 — 2-10 credits

Over the course of their study at Otis, students will select an internship with a professional artist working in public practice. This seminar provides an opportunity to reflect on learning and share with other students through presentations.

**Pedagogy Practicum**

PUBP792 — 2 credits

Experience in teaching is required, before or during the Program. Students are offered opportunities to assistant teach in Otis' undergraduate and other programs. In this seminar, students reflect on the relationship between teaching, public pedagogy, and their own practices. This requirement takes the form of a three session "insert" into the Production Studio IV course.

**Studio Electives**

Studio production electives are determined in consultation with the Department Chair in order to build specific skills for the student's final project. These skills might include photography, video, installation, landscape design, computer web design, and so on. These courses (a minimum of 11 units overall) will be available each semester and will be sited in appropriate design or fine arts production labs. A student is expected to create a comprehensive skills learning plan with a convincing rationale, rather than make ad hoc skills course selections.

## **GRADUATE WRITING**

The Program in Graduate Writing guides the developing talents of advanced students in the complex practice of writing as a verbal art.

---

### **DEPARTMENT GOALS**

Students in Graduate Writing will

- *Produce the most compelling work of fiction, poetry, or creative nonfiction at this stage of their career.*
- *Make their way in a profession that involves teaching or other institutional affiliations.*
- *Locate their own writing and that of their contemporaries within an international arena of twentieth-century world literatures.*
- *Focus on practical critical issues within the student's work vital to his or her practice.*
- *Demystify their perception of the professional world of writing and literature.*



<b>First Year</b>		<b>Fall</b>	<b>Spring</b>
WRIT600/601	Prose/Poetry Workshop I/II	4.0	4.0
WRIT750	Literary Seminar	3.0	6.0
WRIT640	Translation Seminar	3.0	--
WRIT789	Visiting Writers Lectures	2.0	2.0
WRIT 760	Publishing Practices (optional year-long course)		
Credits per Semester		12.0	12.0
<b>Second Year</b>		<b>Fall</b>	<b>Spring</b>
WRIT700/701	Prose/Poetry Workshop III/IV	4.0	4.0
WRIT750	Literary Seminar	6.0	6.0
WRIT789	Visiting Writers Lectures	2.0	2.0
WRIT 760	Publishing Practices (optional yearlong course)		
Credits per Semester		12.0	12.0
<b>Third Year</b>		<b>Fall</b>	
WRIT790	Thesis	4.0	

\* In addition to Independent Studies, electives may be taken from the offerings of Fine Arts, Liberal Arts and Sciences, and other departments with departmental approval.

## 196

### **Prose/Poetry Workshop I/II/III/IV**

WRIT600/601/700/701 — 4 credits/4 credits/4 credits/4 credits

A two-year workshop sequence in the student's area of emphasis, such as fiction, poetry, and nonfiction. Also, as part of the course, the student may meet with the program director and other graduate faculty during the semester.

### **Translation Seminar**

WRIT640 — 3 credits

This course is a study of literary translation and its radical impact on English-language poetry and fiction. Poetry or fiction translation is an option for the critical essay in this course. Students, in either case, acquire firsthand knowledge of literary traditions outside that of Anglo-American literature.

### **Literary Seminar**

WRIT750 — 3 credits

These in-depth seminars focus on particular issues or currents in contemporary fiction and poetry, with topics selected from various international literary traditions (for example, "Poetry's Public" or "The Ethics of Fiction") or monographic courses on such figures as Gertrude Stein, William Faulkner, Ezra Pound, James Joyce, or Eudora Welty.

### **Publishing Practices**

WRIT760 — 3 credits

An optional yearlong course directed toward the contemporary world of publishing, as well as working on the Graduate Writing Program's writing program's literary tabloid, OR, on the Otis Books/Seismicity Editions imprint.

### **Visiting Writers Series**

WRIT 789 — 2 credits

A biweekly lecture series featuring visiting poets, fiction writers, and essayists from the US and abroad who read and discuss their own work and aspects of contemporary literary culture. A question and answer period follows each talk.

### **Thesis**

WRIT790 — 4 credits

A publishable, book-length work of fiction, poetry, or creative nonfiction is supervised by the Department Chair or faculty. The completed work is submitted to a faculty committee of the student's choosing for final approval.



## **ARTISTS, COMMUNITY, AND TEACHING (ACT)**

The Artists, Community, and Teaching (ACT) Program prepares students for a range of professional practices as community-based artists/designers and educators in diverse communities and contexts. The ACT Program offers two minors: Community Arts Engagement and Teacher Credential Preparation.

### **DEPARTMENT GOALS**

Students enrolled in either ACT Minor will

- *Develop a meaningful connection between their studio art/design practice and an engagement with their community.*
  - *Gain professional practice training through off-campus teaching and community arts internships.*
  - *Demonstrate an understanding of the practices and theories of arts education and community engagement.*
  - *Gain an understanding of career opportunities for community-based and teaching artists/designers.*
- 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.*

The ACT Program allows eligible students to major in one area minor in either Community Arts Engagement or Teacher Credential Preparation. Students choose ACT coursework as part of elective options based on consultation with their Department Chairs or faculty advisors and the ACT Coordinator. Students in the ACT Program may take between 14 and 18 credits per semester, depending on the department in which they are enrolled and the ACT minor of their choice.

**Community Arts Engagement**

The Community Arts Engagement minor is for students who wish to work in art/design education and community-based art/design practices in venues that do not require a teaching credential, such as K–12 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 design as an agent for positive social change. This minor is open to all students who have 14–18 LAS and Studio elective credits available in their majors.

**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 K–12 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. This minor is open only to Fine Arts majors and requires 18 credits of ACT coursework in place of LAS and Studio electives.

**Participating Departments**

Students in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts, and Product Design are eligible to enroll in the Community Arts Engagement minor. Because of the California Commission on Teacher Credentialing requirements, only Fine Arts majors are currently eligible to enroll in the Teacher Credential Preparation minor. Because of the curricular requirements of the Toy Design and Fashion Design programs, students in these majors are currently not able to enroll in either ACT minor.

**Eligibility and Enrollment Requirements**

Students must be in good standing (2.0 cumulative G.P.A.) and have fulfilled curricular requirements of the Foundation year in order to be eligible to enroll in the ACT Program. It is recommended that students who are considering enrollment in the ACT Program elect to take two or three sophomore LAS courses in the fall semester in order to begin the ACT requirements in the spring semester of their sophomore year.

**The Application Process**

Eligible students complete the ACT application process between their second semester Foundation year and first semester Sophomore year. Declaration of Minor forms and Sophomore ACT Contracts are available from the office of Interdisciplinary Studies or the ACT home page on the Otis website. Approval for participation in the ACT Program rests with the Department Chair (of your major), the LAS Advisor and the Director of Interdisciplinary Studies and ACT.

**Transfer Students**

Transfer students who apply for and are accepted into the ACT Program upon entering the College need to fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis. Interested students should see the Director of the Artists, Community and Teaching Program for more details.

**Program Requirements**

In addition to major degree requirements, ACT students fulfill both studio and LAS electives with the following required courses:

**Teacher Credential Preparation Minor Required Courses:**

SSCI212 Teaching for Learning I (3 credits)  
ACTS336 Teaching Internship (2 credits)  
AHCS312 History of Aesthetics (3 credits)  
LIBS412 Teaching for Learning II (3 credits)  
MEDA211 Video I (2 credits)  
PRNT267 Printmaking I (3 credits)  
SCNG236 Ceramics (2 credits)

## 200

**Community Arts Engagement Minor****Required Courses:**

SSCI212 Teaching for Learning I (3 credits)

LIBS245 Community Arts in LA (2 credits)

ACTS335 Community Arts Internship (2 credits)

\* ACTS300/400ACT Special Topics (2–6 credits)

\*\* ILMS300 Integrated Learning Studio (2 credits)

LIBS412 Teaching for Learning II (3 credits)

\* exact credit count depends on major

\*\* a limited choice of IL Junior Studios will count toward the Community Arts Engagement Minor, as determined by the IL Director and the ACT Director each semester.

**Community Arts Internship**

ACTS335 — 2 credits

This course places qualified upper level students who are interested in art and community engagement, in a choice of structured internship positions in public art and art education programs at private schools, museums, galleries, nonprofit cultural organizations, or with community-based individual artists, designers, and collectives. The internship provides an opportunity to expand one's understanding of education theory, art practice, and community engagement, and will include shared analysis and debriefings of reflective field annotations through electronic journals. This internship is also a chance to establish contacts and begin networking with potential mentors working in community-based art/design practices throughout Los Angeles. Required for students in the Community Arts Engagement Minor. Can be taken as an elective for all other students (three hours a week in class or in the field).

**Teaching Internship/Early Field Experience**

ACTS336 — 2 credits

This course places qualified students who are interested in art and education, in a choice of structured internship positions in kindergarten through twelfth grade (K–12) public school classes. Students observe and assist teachers with a “Single Subject Art Credential” in their classrooms and have significant interactions with students from diverse populations, as required by the Commission on Teacher Credentialing in the state of California. The internship provides an opportunity to expand one's understanding of education theory in conjunction with the reality of art curricula in the studio/classroom, and will include shared analysis and debriefings of reflective field annotations through electronic journal. This internship is also a chance to establish contacts and begin networking with potential mentors in several local public school districts. Required for students in the Teacher Credential Preparation Minor. Can be taken as an elective for all other students (three hours a week in class or in the field).

**ACT Special Topics**

ACTS300/400 — 2 credits/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. Topics vary each semester. Fulfills requirements of ACT: Community Arts Engagement Minor. Can be taken as an elective for Juniors and Seniors of all majors.

**EXAMPLES OF PLANNED ACTS 300/400 COURSES:****Museum Education Practices**

From Institutional Critique to Relational Aesthetics, students will look at the ways artists and designers work with Museum Education departments to develop and present community-based projects. This class will be partnered with a local museum (LACMA, MOCA, Getty, or SMMoA) and will work as a group on a community-based project either sited in the museum with community input, or sited in the community with the museum's support.



**Art Therapy**

This studio course will give students an introduction to visual art and performance art techniques used in therapeutic art programs. History and theories of art and performance therapy will be covered through demonstrations, readings, guest lectures, and field trips. Students will also produce self-directed work with these techniques in mind as well as guide each other through therapeutic art practices.

**Documentary as Social Practice**

What does it mean to tell someone else's story? What does it mean to facilitate others in telling their own stories? How can collaboration and education empower self-representation? Documentary practices such as cinema vérité, oral histories, photo journalism, audio archives, reality TV, webcams, and YouTube will be discussed from historical and theoretical perspectives. Students will produce collaborative, multimedia projects (audio, video, web, text, image, and so on) using the documentary form, with an emphasis on process and social engagement.

**Big**

In this studio course, students will have the chance to develop large-scale projects of their choice that engage diverse audiences. They will work as facilitators, art directors, or project managers to lead a group of peers/classmates in the implementation and production of their individual projects. The first half of the semester will focus on individual project development, while the second half of the semester will focus on production. Contemporary practices of art direction, relational aesthetics, and community-based art and design practices will be discussed as models for producing work that is essentially bigger than what any individual can produce on their own. Students must have the desire to work outside of the isolation of their studios and may already have a large-scale project in mind before starting this course.

**Art, Education, and Activism in the Digital Age**

The amount of learning occurring online today is unbelievable, and it primarily revolves around a single principle—sharing what you know, for the benefit of others. Using this as the point of departure this special topics studio course looks at web 2.0 technologies as related to art, education, and social engagement. Topics covered include interactive social media, open source, creative commons, peer-to-peer learning and collaboration, digital activism, DIYU, online courses, blended learning, and the use

of websites, blogs, wikis, and audio/video streaming to facilitate learning and meaningful engagement in a global society. Of particular interest will be experimental, performative, and artistic approaches to utilizing these tools. Students will develop interactive projects and/or lesson plans that are delivered on the Internet or via other multimedia platforms. This is a blended course, meaning a portion of the class meetings will be conducted online.

**Socially Engaged Art: Interventionist and Public Practices**

This project-based studio course is for artists and designers who define their practice as socially engaged or want to refocus their practice in the interest of social justice. The changing reality of what constitutes and who controls the public domain and recent debates in public practices will be examined in the process of artmaking, including interventions and culture jamming, as well as relational and tactical strategies. In addition to in-depth critique and dialogue, the class will provide technical support, assist with research, view artist projects, and examine the shift “from studio to situation.” Students must have the desire to work outside of the isolation of their studio and may already have a project in mind before starting this course.

*Prerequisite: LIBS245 Community Arts in LA or instructor's approval.*

**Innovative Pedagogy**

In this three-part course, visiting educators will each share their innovative teaching approaches and guide students through experimenting and developing their own. Topics to be addressed may include the art of facilitating workshops and social interactions, incorporating movement-based learning into art and design education, approaches to interdisciplinary team teaching, education reform, integrating learning technology into the classroom and arts integration across math, science, and humanities.

*For SCNG and MEDA course descriptions see Fine Arts.*

*For PRNT course descriptions see Communication Arts.*

*For AHCS, SSCI, and LIBS course descriptions see Liberal Arts and Sciences.*

## 202

### **INTEGRATED LEARNING**

Integrated Learning 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.

---

### **DEPARTMENT GOALS**

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.*

**DEGREE REQUIREMENTS**

Integrated Learning courses are woven throughout the entire undergraduate curriculum and are structured as follows:

- *ILMS100 A two-credit introductory studio course taken in the Foundation year*
- *ILML200 A three-credit Liberal Arts elective course taken in the Sophomore year.*
- *ILMS300 A two-credit elective studio course taken in the Junior year.*

**Connections Through Color and Design**

ILMS100 — 2 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.

**Integrated Learning Liberal Arts**

ILML200 — 3 credits

An integrative course using collaborative methodology, synthesizing diverse perspectives, using the skills of creative and critical thinking, clear communication, research, and information literacy. See the Liberal Arts department for offerings.

**Integrated Learning Studio**

ILMS300 — 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 realworld challenges. A limited choice of ILMS300 courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director.

**Examples of previous and planned ILMS 300 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.

**Mobile Local: LA's Food Truck Revolution** 

Mobile Local will focus on issues of social sustainability and cultural influence through systemic understanding of Los Angeles and its unique pedestrian culture. Qualitative, ethnographic research techniques, interviews, site visits, and eating will be used as primary research methods.

*Partner: Southern California Mobile Food Vendors Association*

**Comic Heroes: From 2-D to 3-D**

This class is an exploration of comics and their 3-D counterparts. Students' work in the course could result in an intriguing marketing promotion or perhaps a "final product," which could range from a virtual world, to an action figure, a digital game, or even a user-created and edited website.

*Partner: Top Cow / Hero Initiative*

**RADI-O**

Student teams learn about FM, AM, and Internet radio production, producing content that reports, engages, and rediscovers the Westchester community. Students gain hands-on experience in the audio production studios at both Otis and Loyola Marymount University (LMU), while learning to listen, record, and edit the sound around them. In class, students will produce a creative, fun, and informative radio show to be available online at Otis and rebroadcast on the LMU radio stations.

*Partners: KXLU, KLMU*

## 204

**Community Crossover: Identity-Based Projects in the Public Realm**

Conceptualize and produce art and design interventions in collaboration with partners Breathe LA. Research their rich history, identify core values, and help to convey their unique character to intended audiences. Outcomes may include digital and graphic media campaigns, unique product development, physical space alterations, or experiential events and exhibitions.

*Partner: Breathe LA*

**Neighborgapbridge: Changing the World, One Neighborhood at a Time**

Can artists and designers collaborate and assume the role of ethnographers to investigate our Otis neighbors? Can they identify “gaps” in communication, interests, and values, and propose “bridges” to connect them? Creative. Blue Sky. Out There. Walking Distance.

*Partner: WC Senior Center, Loyola Village Elementary School, and The Custom Hotel*

**Otis Goes Green—Global Green USA**

This course provides art and design students with the knowledge and tools needed to make ecodesign an integral part of the design process. Students in this course will have an opportunity to help Otis become Green, discuss Green Design with top Green Designers, and attend a Green Design Show.

*Partner: Global Green International*

**Made for Kids: Childhood Learning and Development Studio**

Otis students from all departments will develop tools, toys, clothing, and learning spaces for the students and faculty of a local elementary school.

**Collaboration with Catastrophe: Disaster Design**

Are we ready for the unexpected? If the Big One or another catastrophe hits Los Angeles tomorrow, how can artists and designers help to mitigate the crisis and participate in the rebuilding of the city? Results will range from preventative design, to survival design, to design for a postcatastrophic future.

*Partner: City of El Segundo*

**Junior Blind**

Multidisciplinary student groups engage in research and exercises, interacting with the students of Junior Blind and working blind artists, in an attempt to understand what it is to be visually impaired or blind. Art and design projects will be developed from collaborative “visually impaired” experiences to enable and enhance the creativity and imagination of the students at Junior Blind and to encourage Otis students to rethink the ways in which the nonvisual world engages with art and design disciplines.

**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 monthlong “Bamboo Workshop” near Ningbo, China. Each student will design and fabricate 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.*

**Design for Social Impact:**

Students will be introduced to the complexities of social design leadership and will be taught to design local product systems that can be validated and scaled to fit different contexts. Engaging directly with local communities in need, students will conduct hands-on research and develop actionable social design strategies, with an emphasis on systems and tools.

*Partner: Urban Compass.*

**Examples of planned and previous ILML 200 courses:****Designing the Political**

This course investigates the role of artists and designers as powerful agents of protest and progress. Emphasis will be placed on a historical contextualization of political graphics to learn more about the role of propaganda, the face of the enemy, and the power of the visual text to shape the perception of the “other” for better or worse.

*Partner: Center for the Study of Political Graphics*

**Festival**

Students will learn what goes into building and promoting a successful community festival. They will create a business, marketing, and fundraising/development plan, which can be used to create an annual festival that celebrates this area of the city in a partnership between Otis College and local government agencies and businesses.

*Partner: LAX Coastal and Westchester BID*

**Homeboy Histories and Culture**

This course explores personal experience narratives and how they are expressed in the visual arts by their narrators. In addition, this course focuses on identity and the way in which it is expressed: political, ethnic, and social identities serving as markers for social mobility and control.

*Partner: Homies Unidos*

**LA Past Lives: A Virtual Architecture**

This course will challenge students to reconstruct past physical and social nexuses of neighborhoods/communities in Los Angeles, combining both architectural and design components with art, cinema, and private histories of present and past community members. Students will generate an online archival display of the city's past communities as part of this course.

*Partner: Richard Riordan Central Library*

**Modern Mysticism and the Afterlife**

This class explores the concept of the soul/spirit as viewed through modern mysticism, mystic individuals, and social movements. Students will look into cross-cultural perspectives, explore rites of intensification, attend field trips for firsthand experience, and attempt to use or perform some of these practices and concepts in class.

*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 can a hub of cultural activity also be a place of solitude and contemplation? Can museums be a resource for the complex concerns of our time?

*Partner: Getty Museum*

**LA Legacy PST**

The LA Legacy Project focuses on the Getty-sponsored initiative, Pacific Standard Time: Art in Los Angeles 1945–1980, which includes more than fifty exhibitions that tell the story of the birth of the Los Angeles art scene. Students develop a web-based publication.

*Site Partner: PST*

**Public Policy in the Arts**

The LAX airport is developing art installations as an expression of the “public face” of Los Angeles. This course will focus on the management, implementation, selection process, and ongoing commitment to art exhibitions at LAX. Students will discover how the public sector builds relationships with community partners, serving as a catalyst for the delivery of art, culture, and heritage, while offering entertainment at an internationally public site.

*Partner: LA Cult. Affairs Dept. and LAX Airport*

**Palau Freedom Memorial: An International Experience**

Students will work with Palauan artist and students in Palau to design a Freedom Memorial/public art project for the Palauan people. Students who choose to enroll in this class need to be committed to stretching their goals, diving deep, and promising to make a difference.

*Partner: Republic of Palau*

**Examining the Civil Rights**

The Civil Rights movement made far-reaching strides during 1956–1968. Students will discuss how this era reshaped American history, society, and culture from a multidisciplinary perspective. This course will also examine the events, figures, and issues central to the Civil Rights movement.

*Partner: African American Museum*

**Comic Books and Social Issues**

Students will be introduced to the comic book plot structure and will learn how comic book creators use story to focus on socially relevant issues. Students will develop their own social conscientiousness by creating an original comic book story and script.

## 206

### **Life Stages**

Students will work with the Culver City Senior Center. Students are then guided through a process in which they work individually and collectively to create an original script that explores personal identity, family history, and various compelling intergenerational issues.

### **Human Ecology**



The course provides an introduction to the relationship between 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.

*Sustainability minors only*

### **Urban Farming**

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.

### **Beasts of Myth and Fancy**

Arabic, Chinese, and Medieval bestiaries populated 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.

### **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. Objects are displayed so that their physical characteristics can be appreciated. 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*

### **Black Car Culture in California**

The divide between African Americans and Latinos has been an ongoing problem in California, specifically in Los Angeles. The members of many of the local car clubs have managed to bridge that gap and to present a model of unity everyone can adopt. Car clubs have been in existence as far back as the 1960s. Students will be introduced to the history, ideology and current presence of the car clubs in California, through the use of images, research, lectures, and guest speakers.

*Partner: The Mayme A. CLayton Library and Museum*

### **Reel Docs**

This course presents nonfiction cinema about real people and critical issues that shape our lives and the world in which we live. Nonfiction films will be viewed as agents of change, critically and aesthetically, and students will examine the power of the medium to educate, enrich, and even change lives.

### **Clay in LA: 1945–Present**

Students will go on field trips to various Getty-initiated Pacific Standard Time exhibitions to understand Los Angeles history in painting, sculpture, metal, wood, weaving, and public art.

### **Branding Otis**

Students will have the opportunity to contribute to the branding of the Otis website. By analyzing successful educational and commercial sites, students will identify some of the problems inherent in the current website. Students will then be guided to work in small teams to design a solution to these problems. At the end, the best solutions will be presented to the Public Presence Committee who oversees the Otis brand.

*Partner: Public Presence Committee*





## **INTERDISCIPLINARY STUDIES**

Interdisciplinary Studies supports students in their interests to diversify or broaden their experiences at Otis in studies outside of their major.

For students who are interested in more than one art/design discipline, or who are just as passionate about their Liberal Arts and Sciences courses as they are about their studio courses, Interdisciplinary Studies allows students to pursue a defined course sequence that explores a specific theme, topic, or discipline (minor), or a series of self-directed elective courses in additional studio area(s) (Interdisciplinary Concentration).

---

### **DEPARTMENT GOALS**

Students pursuing Interdisciplinary Studies will

- *Develop an awareness of interdisciplinary opportunities in professional art and design practices.*
- *Pursue a minor or concentration that complements studies in the major.*
- *Increase their exposure to a broad range of skills, experiences, and knowledge.*

**MINORS**

Otis offers minors as defined course sequences, exploring a specific theme, topic, or discipline that students may pursue alongside their major. Minors are available in Art History, Book Arts, Community Arts Engagement, Cultural Studies, Creative Writing, Sustainability, and Teacher Credential Preparation.

**Curricular Requirements**

Each minor requires students to complete between 13 and 20 credits, depending on the curricular requirements of both their major and minor choices. In most cases, pursuing a minor does not require additional course work or degree requirements (for the 130 credits for the BFA), as minor course requirements can fulfill Studio Electives as well as Integrated Learning and Liberal Arts and Sciences requirements.

**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. This minor is open only to students majoring in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts, or Product Design, and requires 15 credits of coursework in place of LAS and studio electives. Students majoring in Architecture/Landscape/Interiors will need to take 6 additional credits in order to complete this minor while fulfilling their major requirements.

**Art History Minor required courses:**

- AHCS246 Postmodern theory (3 credits)
  - \*AHCS310 Art History Electives (9 credits)
  - \*\* LIBS440 Senior Liberal Studies Capstone (3 credits)
  - \* In the following circumstances one AHCS310 course may be substituted with another course:
    - Communication Arts majors may take AHCS222,
    - Architecture/Landscape/Interiors majors may take CRIT304,
    - Fine Arts Photography majors may take AHCS321,
    - Fine Arts majors who are pursuing both the Teacher Credential Preparation and Art History minors may take AHCS312,
    - Product Design majors may take AHCS225
  - \*\*LIBS440 Capstone paper should address an Art History topic.
- See Liberal Arts and Sciences 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 bookmaking, supplemented with English and Art History electives related to creative writing, image/text relationships, and the history of Book Arts. This minor is open only to students majoring in Communication Arts, Digital Media, Fine Arts, and Product Design, and requires 13 credits of coursework in place of LAS and Studio electives. Students majoring in Product Design will need their Department Chair's approval to waive 8 credits of Integrated Design Studio in order to enroll in the Book Arts Minor.

**Book Arts Minor Required Courses:**

- COMD362 Introduction to Letterpress (2 credits)
- COMD365 Bookstructures (2 credits)
- COMD 360 Bookmaking Projects (2 credits)
- COMD373 or COMD 360 (again) Advanced Letterpress or Bookmaking Projects (2 credits)
- Bookmaking Electives (3 LAS credits and 2 printmaking elective credits)



Look for this symbol throughout the catalog to see which courses will fulfill Bookmaking Electives. A limited choice of LAS and Studio courses in Printmaking (Communication Arts) will count toward the Bookmaking Minor electives, as determined each semester by the Interdisciplinary Studies Director and Communication Arts Associate Chair.

*See Communication Arts for Course Descriptions.*

**Community Arts Engagement Minor**

See the Artists, Community, and Teaching Program for more information.

# 210

## 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. This minor is open only to students majoring in Architecture/Landscape/Interiors, Communication Arts, Digital Media, or Fine Arts, and requires 15 credits of coursework in place of LAS and Studio electives. Students majoring in Architecture/Landscape/Interiors will need to take 6 additional credits in order to complete this minor while fulfilling their major requirements.

### Creative Writing Minor required courses:

ENGL202 Creative Writing (3 credits)  
 ENGL400 Advanced Topics (3 credits)  
 \* WRIT600 Poetry/Prose Workshop and/or  
 \* WRIT640 Translation Seminar and/or  
 \* WRIT750 Literary Seminar (6 credits)  
 \*\* LIBS440 Senior Liberal Studies Capstone  
 (3 credits)

\* Graduate level courses

\*\*LIBS 440 Capstone paper should address a Creative Writing topic.

*See Liberal Arts and Sciences and Graduate Writing for course descriptions.*

## Cultural Studies Minor

Why do people behave as they do? The Cultural Studies Minor gives students the opportunity to explore this question within this exciting field through coursework, independent study, on-site field research, and an internship. Students will learn to make connections between their artistic skills and education through both analytical and practical applications of cultural studies. This minor is open only to students majoring in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts, or Product Design, and requires 15 credits of coursework in place of LAS and Studio electives. Students majoring in Architecture/Landscape/Interiors and Product Design will need to take 1 additional credit in order to complete this minor while fulfilling their major requirements.

### Cultural Studies Minor required courses:

\*ILML200 Integrated Learning Lecture (3 credits)  
 LIBS410 Liberal Studies Elective (3 credits)  
 LIBS999 Independent Study: Methodology and Field Studies (3 credits)  
 SSCI210 Social Science (3 credits)  
 \*\* LIBS440 Senior Liberal Studies  
 Capstone (3 credits)

\* A limited choice of IL Sophomore Lectures will count toward the Cultural Studies Minor, as determined each semester by the LAS department.

\*\*LIBS 440 Capstone paper should address a Cultural Studies topic.

*See Liberal Arts and Sciences 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. This minor is open to students in all majors, and requires between 13–20 credits of coursework in place of LAS and Studio electives. Fashion Design and Toy Design majors must take Sustainability Electives in their home department in order to complete this minor while fulfilling their major requirements.

**Sustainability Minor Required Courses:**

ILML201 Human Ecology (3 credits)

NSCI305 Science and Sustainable Design (3 credits)

\* Sustainability Electives (4–11 credits depending on major).

\*\*LIBS441 Liberal Studies Capstone (3 credits).

\* The total of elective credits must include a minimum of four studio credits.



Look for this symbol throughout the catalog to see which courses will fulfill Sustainability Electives.

A limited choice of IL, LAS, and Studio courses in each department and Continuing Education will count toward the Sustainability Minor electives, as determined each semester by the Interdisciplinary Studies Director and Department Chairs.

\*\*LIBS 441 Capstone paper should address a Sustainability topic. See Liberal Arts and Sciences for course descriptions.

**Teacher Credential Preparation Minor**

See the Artists, Community, and Teaching Program for more information.

**Participating Departments**

See each specific minor for which and how each major department can participate.

**Eligibility and Enrollment Requirements**

Students must be in good academic standing, with a cumulative GPA of 2.0 in order to pursue a minor. Students may apply to declare a minor before registration advisement for either the first or second semester of the sophomore year. Under limited circumstances, students may begin a minor in the first semester of the junior year.

**The Application Process**

Students need to complete a Declaration of Minor/ Interdisciplinary Concentration form, available online and in the Interdisciplinary Studies and the Registration Offices. The application includes a statement written by the student that describes his or her reasons for pursuing a minor and verification of the student's GPA by the Registration Office. The student's Department Chair, the Director of the Minor area, and Director of Interdisciplinary Studies must approve the application.

**Transfer Students**

Transfer students who apply for and are approved to pursue a minor need to fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis. Transfer students must be in good academic standing, with a cumulative GPA of 2.0, upon entering the College to be eligible for pursuing a minor. Interested students should see the Director of Interdisciplinary Studies.

**INTERDISCIPLINARY CONCENTRATION**

The Interdisciplinary Concentration (IC) allows students to pursue their interests in studio areas outside of their major by taking a self-directed series of studio courses based on specific educational goals. Students choose courses as electives in consultation with the Chairs or advisors in both their home department and the department of their IC, as well as the Director of Interdisciplinary Studies. Students pursuing an IC may take between 14 and 20 elective credits depending on the curricular requirements of their major.

**Participating Departments**

Eligible students in Architecture/Landscape/ Interiors, Communication Arts, Digital Media, Fine Arts, and Product Design departments may pursue an Interdisciplinary Concentration by taking courses in Architecture/Landscape/ Interiors, Communication Arts, Digital Media, Fine Arts, Product Design, and/or Toy Design on a space available basis. Fashion Design courses currently are not available as elective courses to students outside of the major. Due to the curricular requirements of the Fashion Design and Toy Design programs, students in these majors are not able to participate in the Interdisciplinary Concentration.

# 212

## **Eligibility and Enrollment Requirements**

Students must have a cumulative grade point average of 3.0 or higher in order to pursue an Interdisciplinary Concentration. Students may apply for the Interdisciplinary Concentration before registration advisement for either the first or second semester of the sophomore year. Under limited circumstances, students may begin the Interdisciplinary Concentration in the first semester of the junior year. Students will be allowed to register for courses on a space-available basis. Space availability in courses is not guaranteed, but registering early will significantly increase the chances of getting elective classes. Any student enrolled in an Interdisciplinary Concentration whose semester or cumulative grade point average (GPA) falls below a 3.0 will be placed on “warning.” Two consecutive semesters on “warning” will automatically cause students to default out of the Interdisciplinary Concentration program.

## **The Application Process**

Students need to complete a Declaration of Minor/ Interdisciplinary Concentration form, available online and in the Interdisciplinary Studies and the Registration Office. The application includes a statement written by the student that describes the goals and intentions of the Interdisciplinary Concentration, and verification of the student’s GPA by the Registration Office. The student’s home Department Chair, Chair(s) of the concentration department(s), and Director of Interdisciplinary Studies must approve the application. Approval for specific elective courses rests with the student’s home Department Chair or advisor as well as the department(s) offering chosen elective courses.

## **Transfer Students**

Transfer students who apply for and are approved to pursue an Interdisciplinary Concentration need to fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis. Transfer students must have a 3.0 grade point average or higher upon entering the College to be eligible for the Interdisciplinary Concentration.

## **ELECTIVES OPEN TO NONMAJORS**

Several departments offer courses that are open to nonmajors. These courses can fulfill studio electives whether or not the student is enrolled in the Interdisciplinary Concentration. Students select elective courses in other departments through conversation with his or her advisor, home Department Chair, or the Director of Interdisciplinary Studies. In some cases, enrollment in elective courses outside of the major requires successful completion of prerequisite courses and/or instructor’s approval. Students will be allowed to register for courses on a space-available basis. Space availability in courses is not guaranteed, but registering early will significantly increase the chances of getting elective classes. Each semester an updated list of open elective courses is posted on the Interdisciplinary Studies webpage.

## **Participating Departments**

Eligible students in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts, and Product Design departments may enroll in courses in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts, Product Design, and/ or Toy Design on a space-available basis. Fashion Design courses currently are not available as elective courses to students outside of the major. Due to the curricular requirements of the Fashion Design and Toy Design programs, students in these majors are not able to take elective studio courses outside of their home departments. Interested students should see the Interdisciplinary Studies website and the particular departments that offer the courses they are interested in.







# 2012-13 CALENDAR







**FALL 2012****IMPORTANT DATES**

Open Registration	Monday, Apr. 16–Friday, May 11
Registration Payment Deadline	Tuesday, July 24
Late Registration (\$275 late fee)	Monday, Aug. 6–Friday, Aug. 24
Classes Begin	Monday, August 27
Course Add Deadline	Tuesday, September 4
Independent Study Proposal Deadline	Tuesday, September 4
Course Drop Deadline	Tuesday, September 11
First Quarter Warnings	Tuesday, Sept. 18–Monday, Sept. 24
Midterm Exams & Warnings	Tuesday, Oct. 9–Monday, Oct. 15
Course Withdrawal Deadline	Tuesday, October 30
Third Quarter Warnings	Wednesday, Nov. 7–Tuesday, Nov. 13
Spring Registration Begins	Monday, November 19
Final Exams	Monday, Dec. 10–Saturday, Dec. 15
Spring Payment Deadline	Saturday, December 15
Spring Open Registration Deadline	Friday, December 14 (\$275 late fee after this date)
Classes End	Saturday, December 15

**HOLIDAYS**

Labor Day	Monday, September 3
Election Day	Tuesday, November 6
Thanksgiving Break	Wednesday, Nov. 21–Sunday, Nov. 25

**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. 27</b>	Aug. 28	Aug. 29	Aug. 30	Aug. 31	Sept. 1
2	Sept. 10	Sept. 4	Sept. 5	Sept. 6	Sept. 7	Sept. 8
3	Sept. 17	Sept. 11	Sept. 12	Sept. 13	Sept. 14	Sept. 15
4	Sept. 24	Sept. 18	Sept. 19	Sept. 20	Sept. 21	Sept. 22
5	Oct. 1	Sept. 25	Sept. 26	Sept. 27	Sept. 28	Sept. 29
6	Oct. 8	Oct. 2	Oct. 3	Oct. 4	Oct. 5	Oct. 6
7	Oct. 15	Oct. 9	Oct. 10	Oct. 11	Oct. 12	Oct. 13
8	Oct. 22	Oct. 16	Oct. 17	Oct. 18	Oct. 19	Oct. 20
9	Oct. 29	Oct. 23	Oct. 24	Oct. 25	Oct. 26	Oct. 27
10	Nov. 5	Oct. 30	Oct. 31	Nov. 1	Nov. 2	Nov. 3
11	Nov. 12	Nov. 13	Nov. 7	Nov. 8	Nov. 9	Nov. 10
12	Nov. 19	Nov. 20	Nov. 14	Nov. 15	Nov. 16	Nov. 17
13	Nov. 26	Nov. 27	Nov. 28	Nov. 29	Nov. 30	Dec. 1
14	Dec. 3	Dec. 4	Dec. 5	Dec. 6	Dec. 7	Dec. 8
15	Dec. 10	Dec. 11	Dec. 12	Dec. 13	Dec. 14	<b>Dec. 15</b>

## 218

**SPRING 2013****IMPORTANT DATES**

Spring Payment Deadline	Saturday, December 15
Open Registration Deadline	Fri, December 14 (\$275 late fee after this date)
Late Registration (\$275 late fee)	Thursday, Jan. 3–Friday, Jan. 11
Classes Begin	Monday, January 14
Course Add Deadline	Tuesday, January 22
Independent Study Proposal Deadline	Tuesday, January 22
Course Drop Deadline	Tuesday, January 29
First Quarter Warnings	Tuesday, Feb. 5–Monday, Feb. 11
Named Scholarship Application Deadline	Friday, February 15
Cal Grant Deadline	Friday, March 1
Midterm Exams & Warnings	Saturday, March 2–Friday, March 8
Course Withdrawal Deadline	Tuesday, March 26
Third Quarter Warnings	Tuesday, April 9–Monday, April 15
Fall Registration Begins	Monday, April 15
Final Exams	Tuesday, April 30–Tuesday, May 7
Classes End	Tuesday, May 7
Fall Open Registration Deadline	Friday, May 10
Fall Payment Deadline	Wednesday, July 24
Commencement	Saturday, May 11

**HOLIDAYS**

Martin Luther King, Jr., Holiday	Monday, January 21
Presidents' Day Holiday	Monday, February 18
Spring Break	Monday, March 18–Sunday, March 24

**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>Jan. 14</b>	Jan. 15	Jan. 16	Jan. 17	Jan. 18	Jan. 19
2	Jan. 28	Jan. 22	Jan. 23	Jan. 24	Jan. 25	Jan. 26
3	Feb. 4	Jan. 29	Jan. 30	Jan. 31	Feb. 1	Feb. 2
4	Feb. 11	Feb. 5	Feb. 6	Feb. 7	Feb. 8	Feb. 9
5	Feb. 25	Feb. 12	Feb. 13	Feb. 14	Feb. 15	Feb. 16
6	Mar. 4	Feb. 19	Feb. 20	Feb. 21	Feb. 22	Feb. 23
7	Mar. 11	Feb. 26	Feb. 27	Feb. 28	Mar. 1	Mar. 2
8	Mar. 25	Mar. 5	Mar. 6	Mar. 7	Mar. 8	Mar. 9
9	Apr. 1	Mar. 12	Mar. 13	Mar. 14	Mar. 15	Mar. 16
10	Apr. 8	Mar. 26	Mar. 27	Mar. 28	Mar. 29	Mar. 30
11	Apr. 15	Apr. 2	Apr. 3	Apr. 4	Apr. 5	Apr. 6
12	Apr. 22	Apr. 9	Apr. 10	Apr. 11	Apr. 12	Apr. 13
13	Apr. 29	Apr. 16	Apr. 17	Apr. 18	Apr. 19	Apr. 20
14	May 6	Apr. 23	Apr. 24	Apr. 25	Apr. 26	Apr. 27
15	<b>May 7 (Tu)</b>	Apr. 30	May 1	May 2	May 3	May 4



## SUMMER 2013 Bachelor of Fine Arts Program

### IMPORTANT DATES

Summer Payment Deadline	Wednesday, May 15
Classes Begin	Monday, May 20
Course Add Deadline	Tuesday, May 28
Independent Study Proposal Deadline	Tuesday, May 28
Course Drop Deadline	Tuesday, June 4
First Quarter Warnings	Tuesday, June 4–Monday, June 10
Midterm Exams and Warnings	Tuesday, June 18–Monday, June 24
Course Withdrawal Deadline	Friday, July 5
Third Quarter Warnings	Tuesday, July 9–Monday, July 15
Final Exams	Tuesday, July 23–Tuesday, July 30
Classes End	Tuesday, July 30

### HOLIDAYS

Memorial Day	Monday, May 27
Independence Day Holiday	Thursday, 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 20</b>	May 21	May 22	May 23	May 24
2	June 3	May 28	May 29	May 30	May 31
3	June 10	June 4	June 5	June 6	June 7
4	June 17	June 11	June 12	June 13	June 14
5	June 24	June 18	June 19	June 20	June 21
6	July 1	June 25	June 26	June 27	June 28
7	July 8	July 2	July 3	July 11	July 5
8	July 15	July 9	July 10	July 18	July 12
9	July 22	July 16	July 17	July 25	July 19
10	July 29	July 23	July 24	<b>July 30 (Tues.)</b>	July 26

## 220

**SUMMER 2013 Graduate Graphic Design Program****IMPORTANT DATES**

Summer Payment Deadline	Wednesday, May 15
Classes Begin	Monday, June 17
Course Add Deadline	Tuesday, June 25
Independent Study Proposal Deadline	Tuesday, June 25
Course Drop Deadline	Tuesday, July 2
First Quarter Warnings	Tuesday, June 25–Tuesday, July 2
Midterm Exams and Warnings	Tuesday, July 16–Monday, July 22
Course Withdrawal Deadline	Friday, August 2
Third Quarter Warnings	Tuesday, July 23–Tuesday, July 30
Final Exams	Monday, August 19–Monday, August 26
Classes End	Monday, August 26

**HOLIDAYS**

Independence Day Holiday	Thursday, 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 17</b>	June 18	June 19	June 20	June 21
2	June 24	June 25	June 26	June 27	June 28
3	July 1	July 2	July 3	July 11	July 5
4	July 8	July 9	July 10	July 18	July 12
5	July 15	July 16	July 17	July 25	July 19
6	July 22	July 23	July 24	Aug. 1	July 26
7	July 29	July 30	July 31	Aug. 8	Aug. 2
8	Aug. 5	Aug. 6	Aug. 7	Aug. 15	Aug. 9
9	Aug. 12	Aug. 13	Aug. 14	Aug. 22	Aug. 16
10	Aug. 19	Aug. 20	Aug. 21	<b>Aug. 26 (Mon.)</b>	Aug. 23





## IN CASE OF EMERGENCY

1. CALL 911
2. CALL SECURITY DESK  
(310) 665-6965

### TO EVACUATE

- 1 Evacuate the building using the nearest available exit
- 2 Do not use elevators!
- 3 Take personal belongings  
keys, wallet/purse, emergency kit
- 4 Follow directions given by floor wardens or emergency personnel
- 5 Assist others with disabilities or special needs
- 6 Go to designated evacuation point

## EVACUATE

IF THERE IS AN:

- EARTHQUAKE
- FIRE / EXPLOSION
- HAZARDOUS MATERIAL RELEASE

### DURING AN EARTHQUAKE:

- 1 Drop, Cover, Hold under a table or desk or against an inside wall (not a doorway) until the shaking stops



- 2 After shaking stops, check yourself and others for injuries and move toward the nearest exit to evacuate

- 3 Go to designated evacuation point
- 4 Be prepared for aftershocks

## SHELTER IN PLACE

IF THERE IS AN:

- ELEVATOR MALFUNCTION
- SUSPICIOUS PERSON / OBJECT
- POWER / UTILITY OUTAGE

### DURING A FIRE / EXPLOSION:

- 1 Activate the nearest fire alarm
- 2 Call 911 from a campus phone
- 3 Call Uppercase Campus (310) 665-6965
- 4 Evacuate the building
- 5 Do not enter the building until authorized by floor warden/emergency personnel

### DURING A HAZARDOUS MATERIALS RELEASE

- 1 Call 911 from a campus phone
- 2 Call Uppercase Campus at (310) 665-6965
- 3 Evacuate and secure the immediate area
- 4 Limit access to authorized personnel
- 5 Follow the instructions of floor wardens/emergency personnel

### TO SHELTER IN PLACE

- 1 Stay in the building
- 2 Close and lock windows and doors
- 3 Move to an interior room or building space away from windows  
It may be necessary to move to a higher or lower floor or into a hallway.
- 4 Do not use elevators
- 5 Make a list of who is there
- 6 Call Campus Security at (310) 665-6965 to report who is in the room with you
- 7 Remain in the shelter until floor warden/emergency personnel notify you that it is safe to leave

### ELEVATOR MALFUNCTION

- 1 Remain calm and assist others if possible
- 2 Activate elevator alarm  
**Press "Emergency Phone" button in elevator to contact the elevator company.**
- 3 Tell them Otis' name and address, (9045 Lincoln Blvd) which elevator, what floor it is stopped on, how many people are trapped, and if there are any injuries.
- 4 Notify security desk (310) 665-6965
- 5 Notify Facilities Management (310) 665-6872

### SUSPICIOUS PERSON / OBJECT

- 1 Do not confront the person, or touch or disturb the object
- 2 Do not allow access to a locked office or lab
- 3 Call 911 and Campus Security (310) 665-6965 provide as much information as you can about the person/object.
- 4 Be prepared to evacuate

### POWER / UTILITY OUTAGE

- 1 Remain calm  
Provide assistance to others if necessary
- 2 Cautiously follow the emergency evacuation exit lights
- 3 Proceed to a lighted area  
Exits may be indicated by lighted signs if the emergency power is operating
- 4 Turn off computers and other voltage-sensitive equipment
- 5 In a prolonged outage, check [www.otis.edu](http://www.otis.edu) for updated information or call (888) 751-7523

Otis College of Art and Design  
9045 Lincoln Boulevard  
Los Angeles, CA 90045  
[www.otis.edu](http://www.otis.edu)  
(310) 665-6800

