

President's Message

Dear Otis Students,

This publication contains important information concerning the 2009-10 academic year.

You will find the signature core classes of the academic departments that provide the best preparation for your chosen field. There is also a range of electives, both in and out of your departments, which broaden your education as well-rounded artists and designers. In addition, this catalog contains important policies, procedures, and other pertinent details for your reference.

I invite you to pay special attention to a unique curricular feature at Otis: Integrated Learning. The innovative Integrated Learning program focuses on interdisciplinary collaboration by students from different departments and outside professionals on community-based projects. These experiences, bridging academic and real-world learning, reinforces the development of 21st century professional skills and social responsibility. Please also note that the Artists, Community, and Teaching (A.C.T.) program, for several years only available to Fine Arts majors, will now be accessible to students from several other departments. If you are interested in teaching art and design, please consult with your faculty advisors and the ACT Coordinator.

Otis strives to provide students with the strongest curriculum, faculty, and services, including academic advising. The department chairs are dedicated to bringing top practicing designers and artists to the classroom so you may learn from the best. Co-curricular activities, career services, and student leadership opportunities exist expressly to support your success at Otis. The positive outcome of an Otis education is evidenced by the many awards our students win from professional groups, as well as the numerous career achievements of our alumni.

On behalf of the faculty and staff at Otis, I applaud you for your hard work and talent. Your efforts as students and promise of future success as professional artists and designers inspire us, and give us a great sense of purpose.

Samuel Hoi
President

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Otis College of Art and Design has the right to apply and enforce any and all of the rules and regulations set forth in this catalog, as well as any other rules and regulations of the College not set forth herein. The catalog and its contents, however, in no way serve as a binding contract between the student and the College. The information in this publication is subject to change at any time, for any reason, at the unilateral discretion of the College without prior notice to or approval of the student.

Otis College of Art and Design is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC) 985 Atlantic Ave., Suite 100, Alameda, CA 94501, (510) 748.9001 and the National Association of School of Art and Design (NASAD).

Fall 2009 Calendar

Class Meetings

Monday, August 31 – Saturday, December 19

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	Aug. 31	Sept. 1	Sept. 2	Sept. 3	Sept. 4	Sept. 5
2	Sept. 14	Sept. 8	Sept. 9	Sept. 10	Sept. 11	Sept. 12
3	Sept. 21	Sept. 15	Sept. 16	Sept. 17	Sept. 18	Sept. 19
4	Sept. 28	Sept. 22	Sept. 23	Sept. 24	Sept. 25	Sept. 26
5	Oct. 5	Sept. 29	Sept. 30	Oct. 1	Oct. 2	Oct. 3
6	Oct. 12	Oct. 6	Oct. 7	Oct. 8	Oct. 9	Oct. 10
7	Oct. 19	Oct. 13	Oct. 14	Oct. 15	Oct. 16	Oct. 17
8	Oct. 26	Oct. 20	Oct. 21	Oct. 22	Oct. 23	Oct. 24
9	Nov. 2	Oct. 27	Oct. 28	Oct. 29	Oct. 30	Oct. 31
10	Nov. 9	Nov. 10	Nov. 4	Nov. 5	Nov. 6	Nov. 7
11	Nov. 16	Nov. 17	Nov. 11	Nov. 12	Nov. 13	Nov. 14
12	Nov. 23	Nov. 24	Nov. 18	Nov. 19	Nov. 20	Nov. 21
13	Nov. 30	Dec. 1	Dec. 2	Dec. 3	Dec. 4	Dec. 5
14	Dec. 7	Dec. 8	Dec. 9	Dec. 10	Dec. 11	Dec. 12
15	Dec. 14	Dec. 15	Dec. 16	Dec. 17	Dec. 18	Dec. 19

Holidays

Labor Day	Monday, Sept. 7
Election Day	Tuesday, Nov. 3
Thanksgiving Break	Wednesday, Nov. 25 – Sunday, Nov. 29

Important Dates

Open Registration	Monday, Apr. 13 – Friday, May 8
Registration Payment Deadline	Friday, July 24
Late Registration (\$275 late fee)	Monday, Aug. 3 – Friday, Aug. 28
Classes Begin	Monday, Aug. 31
Course Add Deadline	Tuesday, Sept. 8
Independent Study Proposal Deadline	Tuesday, Sept. 8
Course Drop Deadline	Tuesday, Sept. 15
First Quarter Warnings	Tuesday, Sept. 22 – Monday, Sept. 28
Midterm Exams & Warnings	Tuesday, Oct. 13 – Monday, Oct. 19
Course Withdrawal Deadline	Friday, Oct. 23
Third Quarter Warnings	Wednesday, Nov. 11 – Tuesday, Nov. 17
Spring Registration Begins	Monday, Nov. 23
Final Exams	Monday, Dec. 14 – Saturday, Dec. 19
Spring Open Registration Deadline	Friday, Dec. 18 (\$275 late fee after this date)
Classes End	Saturday, Dec. 19

Spring 2010 Calendar

Monday, January 11 – Tuesday, May 04

**Class
Meetings**

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	Jan. 11	Jan 12	Jan. 13	Jan. 14	Jan. 15	Jan. 16
2	Jan.25	Jan. 19	Jan. 20	Jan. 21	Jan.22	Jan. 23
3	Feb. 1	Jan. 26	Jan.27	Jan.28	Jan.29	Jan.30
4	Feb. 8	Feb. 2	Feb. 3	Feb. 4	Feb. 5	Feb. 6
5	Feb.22	Feb. 9	Feb. 10	Feb. 11	Feb. 12	Feb. 13
6	Mar.1	Feb. 16	Feb. 17	Feb. 18	Feb. 19	Feb..20
7	Mar. 8	Feb.23	Feb.24	Feb.25	Feb.26	Feb.27
8	Mar. 22	Mar .2	Mar. 3	Mar. 4	Mar. 5	Mar. 6
9	Mar.29	Mar. 9	Mar. 10	Mar. 11	Mar. 12	Mar. 13
10	Apr. 5	Mar. 23	Mar. 24	Mar.25	Mar.26	Mar.27
11	Apr.12	Mar.30	Mar.31	Apr. 1	Apr. 2	Apr. 3
12	Apr. 19	Apr. 6	Apr. 7	Apr. 8	Apr. 9	Apr. 10
13	Apr.26	Apr. 13	Apr. 14	Apr. 15	Apr. 16	Apr. 17
14	May 3	Apr. 20	Apr. 21	Apr. 22	Apr. 23	Apr.24
15	May 4 (Tu)	Apr.27	Apr.28	Apr.29	Apr.30	May 1

Holidays

Martin Luther King, Jr. Holiday	Monday, January 18
Presidents' Day Holiday	Monday, February 15
Spring Break	Monday, March 15 - Sunday, March 21

Important Dates

Open Registration Deadline	Friday, Dec. 18 (\$275 late fee after this date)
Late Registration (\$275 late fee)	Monday, Jan. 4 – Friday, Jan 8
Classes Begin	Monday, Jan 11
Course Add Deadline	Tuesday, Jan.19
Independent Study Proposal Deadline	Tuesday, Jan.19
Course Drop Deadline	Tuesday, January 26
First Quarter Warnings	Tuesday, Feb. 2 – Monday, Feb. 8
Named Scholarship Application Deadline	Tuesday, Feb. 16
Cal Grant Deadline	Tuesday, March 2
Midterm Exams & Warnings	Saturday, Feb. 27 – Friday, Mar. 5
Course Withdrawal Deadline	Friday, Mar. 12
Third Quarter Warnings	Tuesday, April 6 – Monday, April 12
Final Exams	Tuesday, April 27 – Tuesday, May 4
Fall Registration Begins	Monday, April 12
Classes End	Tuesday, May 4
Fall Open Registration Deadline	Friday, May 7 (\$275 late fee after this date)
Commencement	Saturday, May 8

Summer 2010 Calendar

Class Meetings

Monday, May 24 – Tuesday, August 3

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	May 24	May 25	May 26	May 27	May 28
2	June 7	June 1	June 2	June 3	June 4
3	June 14	June 8	June 9	June 10	June 11
4	June 21	June 15	June 16	June 17	June 18
5	June 28	June 22	June 23	June 24	June 25
6	July 12	June 29	June 30	July 1	July 2
7	July 19	July 6	July 7	July 8	July 9
8	July 26	July 13	July 14	July 15	July 16
9	Aug. 2	July 20	July 21	July 22	July 23
10	Aug 3 (Tu)	July 27	July 28	July 29	July 30

Holidays

Memorial Day	Monday, May 31
Independence Day Holiday	Monday, July 5

Important Dates

Open Registration Deadline	Friday, May 21
Late Registration	Monday, May 24 – Tuesday, June 1
Classes Begin	Monday, May 24
Course Add Deadline	Tuesday, June 1
Independent Study Proposal Deadline	Tuesday, June 1
Course Drop Deadline	Tuesday, June 8
First Quarter Warnings	Tuesday, June 8 – Monday, June 14
Midterm Exams & Warnings	Tuesday, June 22 – Monday, June 28
Course Withdrawal Deadline	Friday, July 9
Third Quarter Warnings	Tuesday, July 13 – Monday, July 19
Final Exams	Tuesday, July 27 – Tuesday, August 3
Classes End	Tuesday, Aug. 3
Fall Registration	Monday, August 9 – Friday, August 27

(no late fee for summer foundation students)

Spring 2010 Calendar

Graduate Graphic Design Primary Program Only

Monday, January 11 – Tuesday, March 9

Class Meetings

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	Jan. 11	Jan 12	Jan. 13	Jan. 14	Jan. 15	Jan. 16
2	Jan.25	Jan. 19	Jan. 20	Jan. 21	Jan.22	Jan. 23
3	Feb. 1	Jan. 26	Jan.27	Jan.28	Jan.29	Jan.30
4	Feb. 8	Feb. 2	Feb. 3	Feb. 4	Feb. 5	Feb. 6
5	Feb.22	Feb. 9	Feb. 10	Feb. 11	Feb. 12	Feb. 13
6	Mar.1	Feb. 16	Feb. 17	Feb. 18	Feb. 19	Feb..20
7	Mar. 8	Feb.23	Feb.24	Feb.25	Feb.26	Feb.27
8	Mar. 9 (Tues)	Mar .2	Mar. 3	Mar. 4	Mar. 5	Mar. 6

Holidays

Martin Luther King, Jr. Holiday	Monday, January 18
Presidents' Day Holiday	Monday, February 15

Important Dates

Open Registration Deadline	Friday, Dec. 18 (\$275 late fee after this date)
Late Registration (\$275 late fee)	Monday, Jan. 4 – Friday, Jan 8
Classes Begin	Monday, Jan 11
Course Add Deadline	Tuesday, Jan.19
Independent Study Proposal Deadline	Tuesday, Jan.19
Course Drop Deadline	Tuesday, January 26
First Quarter Warnings	Tuesday, January 19 – Mon Jan 25
Midterm Exams & Warnings	Saturday, Feb. 6 – Friday, Feb. 12
Course Withdrawal Deadline	Friday, February 12, 2009
Third Quarter Warnings	Tuesday, Feb. 16 – Monday, Feb 22
Final Exams	Tuesday, March 2 – Tuesday, March 9
Classes End	Tuesday, March 9
Commencement	Saturday, May 8

Foundation

Department Goals

The Foundation Program provides core studies for life-long 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.

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, refining their ability to distinguish between rational, intuitive, and critical thinking processes.
- 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

Freshman Year		Fall	Spring	Degree Requirements
FNDT110/111	Form and Space I/II	2.0	2.0	
*FNDT115	Principles of Design	2.0	—	
ILMS100	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	—	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>
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	—	
Total Credits per Semester		16.0	15.0	

* Students may elect to take the photography 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 majors.

Foundation

Course Descriptions

Form and Space I

FNDT110 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

FNDT 111 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: FNDT110 Form and Space

Principles of Design

FNDT 115 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

FNDT 170 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

FNDT 180 2 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

FNDT 181 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: FNDT180 Life Drawing

Drawing and Composition I

FNDT 190 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

FNDT 191 2 credits
Observation, analysis, and compositional organization are furthered by the addition of color, problem finding, and complexity of idea. 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: FNDT190 Drawing and Composition

Connections through Color and Design

ILMS 100 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 apply these skills in solving problems that engage the larger community, trans-disciplinary practice, research, and collaboration.

Lab fee: \$35.

Electives

Communication Arts: Design Solutions

FNDT 145 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 creates successful solutions that could answer real problems. Taught by Communication Arts faculty.

Communication Arts: Illustration

FNDT 145 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

FNDT 145 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

Digital Media: Motion Graphics Essentials

FNDT 145 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 risk-taking. Explore compositing through the use of software such as After Effects, Flash, Photoshop, Illustrator, and Final Cut Pro. Use digital video, photography, and hand-made artwork for telling stories and creating moving designs. Taught by Digital Media faculty.

Architecture/Landscape/Interiors: Designing Space

FNDT 145 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: Model Drawing

FNDT 145 1 credit

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. All sections taught by Fashion Design faculty..

Course Descriptions

*Electives: Note:
Second semester
studio elective
offerings may
change. See
department for
course descriptions.*

Foundation

Course Descriptions

Fine Arts: Painting Explorations

FNDT 145 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 non-objective 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

FNDT 145 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.

Product Design: Product Design Workshop

FNDT 145 1 credit

An introductory course focused on the process of designing consumer products for a variety of consumer markets. Students engage in market research, 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 Interactive Product Design faculty.

Toy Design: Introduction to Toy Design

FNDT 145 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

FNDT 145 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.

Katie Phillips

Chair

MFA (Painting) Claremont Graduate Univ.; BFA (Fine Arts) Univ. of Illinois, Urbana. Nationally exhibited realist painter. Exhibitions include the Art Museum of South Texas; Frye Museum, Seattle, WA; Spokane Art Museum; J.B. Speed Museum, Louisville, KY. Works have been reviewed in *Art News*. Collection of the J.B. Speed Art Museum. Published in *Images and Issues* and *Leaves of Many Seasons* (Plenum Press).

Randall Lavender

Associate Chair, Professor

MFA (Sculpture) Claremont Graduate Univ., BA (Art) CSU Fullerton. Nationally and internationally exhibited realist painter. Exhibitions include the Frye Museum of Art, Seattle, WA; Museo Calouste Gulbenkain, Lisbon, Portugal. Collections of Cedars Sinai Hospital and the Frederick R. Weisman Foundation. Multiple works featured in *Zoo, Animals in Art*. Published in *F.A.T.E. in Review* and *Journal of Aesthetic Education*.

Sang Bang

Lecturer

MFA (Painting) Claremont Graduate Univ., BFA (Illustration) Art Center College of Design. Studied at Florence Academy of Art. Regional and national exhibitions including Pacini Lubel Gallery, Seattle, WA and Jan Baum Gallery, Los Angeles. Professional experience includes freelance illustration.

Maura Bendett

Senior Lecturer

MFA, BA (Painting) UCLA. Nationally exhibited painter. Exhibitions at Los Angeles County Museum of Art; Kemper Museum of Contemporary Art, Kansas; Pomona College Museum of Art; San Jose Museum of Art; COCA, Seattle; ARC, Vienna, Austria. Recipient WESTAF NEA in Visual Arts grant. Reviewed in *Art in America* and *World Art*.

Beverly Bledsoe

Associate Professor

MFA (Printmaking), Cranbrook, BFA (Printmaking and Sculpture), Cleveland Institute of Art. Nationally exhibited painter. Works shown at the Womens' Center, Los Angeles; Les Yeux du Monde, Charlottesville, VA; Grunewald Art Center, UCLA. Recipient United States Cultural Grant, American Center, Helsinki, Finland. Visiting Artist, Printtus, Helsinki, Finland.

Jason Burton

Assistant Professor

BFA Otis (Environmental Design), Studied at Palomar College (Illustration and Graphic Design), SCI-Arc. Architectural designer, sculptor. Professional activities include numerous distinguished interior/architectural design projects. Published in *Architectural Digest*, *The International Design Magazine*, and *Form-Z Magazine*.

Cole Case

Lecturer

BFA Art Center (Fine Art), BA (English Literature) Stanford University. Painter and Illustrator. Exhibitions include Howard House Contemporary Art, Seattle, WA; Luckman Gallery, CSU Los Angeles; Arizona St. Univ. Art Gallery, Tempe, AZ. Works have been featured/reviewed in *The Stranger* and *Artweek*.

Jacci Den Hartog

Adjunct Professor

MFA (Sculpture) Claremont Graduate Univ.; BA (Art) Linfield Coll.; studied at Centro Cultural Costarricesne Norteamericano, San Jose, Costa Rica. Nationally and internationally exhibited sculptor. Exhibitions include Nantes Museum, Nantes, France; San Francisco Art Institute; Kansas City Art Institute. Commissioned public art at Angel's Knoll, Los Angeles. Reviewed in *Artforum*, *Flash Art*, and *Art in America*.

Foundation

Department Faculty

Nicole Duet

Lecturer

MFA (Drawing and Painting) California State University, Long Beach; BA (Theater) California State University, Northridge. Portraitist and painter whose work has been included in exhibitions at Long Beach Museum of Art, Mount Saint Mary's College, and J. Cacciola Galleries, New York.

Bill Eckert

Associate Professor

MFA, BA (Art), San Diego State Univ. Nationally exhibited realist painter and muralist. Works shown at San Diego Fine Arts Museum; Los Angeles Municipal Art Gallery; 20 Warren Street, N.Y. Professional activities include consulting for Rupert Murdoch, Marvin Davis, Ted Fields, and Dick Clark, and managing projects for Intertec, a lighting research and development company.

Barry Fahr

Assistant Professor

MFA Otis, BFA Univ. of Hartford. Photorealist painter and light installation artist. Works exhibited at Los Angeles Municipal Art Gallery, Jan Baum Gallery, Tortue Gallery. Professional activities include backdrop painting for DreamWorks; Lighting Director for Wall of Voodoo, I.R.S. Records; Museum of Contemporary Art, Los Angeles. Published in *Artweek*.

Gary Geraths

Associate Professor

MFA (Drawing and Painting) Claremont Graduate Univ., BFA (Drawing and Painting) CSU Long Beach. Figurative draughtsman, representational painter, and courtroom artist. Exhibitions include Western Front Gallery, Vancouver, BC; and Frye Museum of Art, Seattle, WA. Professional activities include teaching/consulting for Disney, Mattel, and Sony. Author/Illustrator of *Drawing Animals* (Gainsway Press).

D.J. Hall

Senior Lecturer

BFA U.S.C. Extensive national and international exhibition record. Work has been included in numerous exhibitions nationally and internationally, as well as important publications such as *Contemporary Art in Southern California*, and *Masquerade*. Work has also been featured in numerous periodicals and catalogues, as well as a recent feature film directed by James L. Brooks.

Marjan Hormozi

Senior Lecturer

MFA Univ. Coll. (Slade School), London; BFA Univ. North London; Studied at Chelsea School of Art, London. Distinguished figurative draftsman, painter. Exhibitions at Factory Place Gallery, Los Angeles; Newcastle Polytechnic Gallery, Newcastle Up-On-Tyne, G.B. Recipient of Artist in Residence Award, North East London Polytechnic and the Cheltenham Fellowship, Cheltenham College of Art.

Linda Hudson

Associate Professor

MFA Art Center; BA CSU Northridge. Artist and designer. Numerous design consulting projects include space planning, lighting, furniture, and fixture design for commercial and residential interiors. Solo exhibitions at University Art Museum, UC Berkeley; Santa Monica Museum of Art. Group exhibitions at Whitney Equitable Center, New York, Nevada Institute of Contemporary Art, Pittsburgh Center for the Arts. Reviewed in *Art News*, *New York Times*, *Arts*, and *Výtvarne Umení: The Magazine for Contemporary Art*.

Siri Kaur

Lecturer

BA, Smith College (Comparative Literature), MA Smith College (Italian Art & Literature, MFA Cal Arts (Photography). Work has been featured in exhibitions nationally and internationally. Her compelling portraits have been reviewed in *CMYK*, *The Washington Post*, *The Portland Mercury* and *Photo District News*.

Rebecca Kimmel

Lecturer

BFA Art Center (Illustration), MFA George Mason University (Digital Art). Accomplished instructor of figurative art, digital painting and traditional drawing. Animation and set piece design for live performance, New Media Performance Studio, Harris Theatre, Center for the Arts.

Patricia Kovic

Assistant Professor

BFA SUNY Buffalo. Graphic designer and principal at Studio Morris. Offices in L.A. and N.Y. for Fortune 500 companies. Design awards from the AIGA, N.Y. Art Directors' Club, Communication Arts magazine and Communication Graphics.

Joyce Lightbody

Adjunct Associate Professor

BFA UC Santa Barbara, studied at Kalamazoo College, Univ. of R.I. Nationally and internationally exhibited/featured artist and composer. Solo exhibitions include ACME, Los Angeles; Los Angeles County Museum of Art. Group exhibitions include The San Jose Museum of Art; The Art Museum of South Texas. Reviewed in *Art in America*, *Artweek*, and *Visions Art Quarterly*.

Cathy Lightfoot

Lecturer

MFA (Painting) Cal Arts, BFA (Painting) The Cooper Union. Distinguished painter. Exhibited at Shoshana Wayne and Sherry Frumkin Galleries, Santa Monica; Rosamund Felsun Gallery; Los Angeles Contemporary Exhibitions. Collection of Peter and Eileen Norton. Museum Preparator, Wight Art Gallery, UCLA.

Gregory Martin

Lecturer

MFA (Painting) Claremont Graduate University, BFA (Drawing & Painting/Illustration) CSU Long Beach. Received Ahmanson Foundation Graduate Fellowship. Regional exhibition record. Works included in the public collections of Creative Artists' Agency, 3M Corporation, U.S. Air Force Pentagon.

Helena Min

Lecturer

MA (Art) CSU Long Beach, BFA (Fine Arts) Otis. Nationally and internationally exhibited abstract painter. Works shown at the Seoul Art Center, Seoul, Korea; Taipei Fine Arts Museum, Taipei, Taiwan; San Diego Museum of Art; Pacific Asia Museum, Pasadena. Reviewed in *The Los Angeles Times*, *The Korean News*, *AsianWeek*, and *Asian Art News*.

Christian Mounger

Associate Professor

MFA (Sculpture) Claremont Graduate Univ., BFA (Photography) Memphis College of Art, BA (English Literature) Rhodes Coll. Nationally and internationally exhibited digital and photographic artist. Exhibitions include Abel Joseph Gallery, Brussels, Belgium; Lidovy Dum, Prague, Czechoslovakia; Croatia/Los Angeles Exchange, Dubrovnik, Croatia. Exhibition designer, the Huntington Library Art Collections and Botanical Gardens.

Patrick Nickell

Adjunct Associate Professor

MFA Claremont Graduate Univ., BA Linfield Coll. Nationally and internationally exhibited sculptor. Exhibited at Kohn Turner Gallery; Sue Spaid Fine Art; Gallery 2211, Los Angeles; Laguna Beach Museum of Art; Patricia Faure Gallery; Galleri Markant Langelo, The Netherlands; Galleri Tommy Lund, Denmark. Reviewed in *Art in America*, *Artweek*, *Art Press*, *Art Issues*, and *Visions* magazine.

Amy Robinson

Lecturer

BFA MICA (Fine Arts), MFA UC Irvine (Fine Arts). National and international exhibition record including Mark Moore Gallery and the Municipal Art Gallery, Los Angeles, White Columns, New York, and Art and Idea, Mexico City, Mexico.

Foundation

Department Faculty

Kiki Sammarcelli

Adjunct Associate Professor

MFA, BFA, Otis. Nationally and internationally exhibited painter. Exhibitions include Los Angeles Municipal Art Gallery; Oakland Museum; Galeria de Arte, San Paolo, Brazil; Antichi Arsenali della Repplica, Amalfi, Italy. Other professional activities include costume design and art direction. Reviewed in *Il Mattino*, (Naples, Italy) and *Images & Issues* magazine.

Michael Schrier

Professor

MFA (Painting and Ceramics), BFA (Fine Arts) Otis; Certificate Cleveland Institute of Art. Artist and designer. Produces tapestries for large-scale architectural environments as well as designs for apparel through his studio, Syracuse Tapestries. Professional activities include extensive educational administrative experience as well as national exhibitions.

Rob Spruijt

Adjunct Associate Professor

Ph.D. (Psychology), MS Univ. of Amsterdam; BFA (Fine Arts) Otis. Realist painter. In addition to his extensive academic articles and publications on human psychology and perception, Spruijt is a technical expert on Dutch still life painting and produces contemporary still life paintings in oil on panel. Works exhibited regionally.

Jim Starrett

Professor

Studied (Industrial Design and Painting) Pratt Inst., N. C. St. Univ., UCLA Extension, Otis Continuing Education. Nationally and internationally exhibited painter/sculptor. Shows include the Whitney Museum; North Carolina Museum of Art; Southeastern Center for Contemporary Art, Winston-Salem, NC; Gallery Anton Meier, Geneva, Switzerland. Recipient of NEA Visual Arts Grant. Public collections of the Arnot Museum, Virginia Museum, North Carolina Museum.

Christopher Warner

Associate Professor

MFA Univ. of Colorado, Boulder; BA Gonzaga Univ., Spokane, WA. Nationally exhibited painter. Exhibitions include Koplín Gallery; Henderson Museum, Univ. of Colorado, Boulder; Fred Hoffman Fine Art; Kerckhoff Art Gallery, UCLA. Reviewed in *Artweek*, *Visual Arts* magazine. Recipient of a WESTAF/NEA Regional Fellowship and NEA Artist in Residence Award.

Rush White

Professor

MFA (Painting & Printmaking), BA (Art) UCLA; studied painting and sculpture at the Skowhegan School. Nationally and internationally exhibited painter. Works exhibited at Los Angeles Municipal Art Gallery; Ruth Bachofner Gallery; Cal Arts Gallery; Art Gallery, Minneapolis College of Art & Design; The Alternative Museum and Franklin Furnace, NY; D'Art Maria Luisa Gallery, Genoa, Italy.

The Artists, Community and Teaching (ACT) Program

Department Goals

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 tracks: Teacher Credential Preparation and Community Arts Engagement.

Students enrolled in either track of the ACT Program will...

- Develop a meaningful connection between their studio art/design practice and an engagement with their community.
- Demonstrate an understanding of the practices and theories of arts education and community engagement.
- Gain an understanding of career opportunities for community-based and teaching artists/designers.
- Gain professional practice training through off-campus teaching and community arts internships.

Students enrolled in the Teacher Credential Preparation track 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 and concentrate in either Teacher Credential Preparation or Community Arts Engagement. 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 depending on the department in which they are enrolled and the ACT concentration of their choice.

The ACT Program consists of two tracks:

Teacher Credential Preparation

The Teacher Credential Preparation track is for students who wish to pursue the California Single Subject in Art Teaching Credential needed to teach in California Kindergarten -12th grade public schools. As a California Commission on Teacher Credentialing approved Subject Matter in Art Program, the ACT coursework in this track satisfies the Subject Matter in Art requirements. After completion of ACT and an additional year of graduate study in education at another institution, students will be qualified to pursue the California Single Subject in Art Teaching Credential. This track is open only to Fine Arts majors and requires 18 credits of ACT coursework in place of LAS and Studio electives.

Community Arts Engagement

The Community Arts Engagement track is for students who wish to work in art/design education and community based art/design practices in areas outside of K-12 public schools, such as museum education departments, community arts centers, correctional facilities, therapeutic arts programs, public art, and design companies that focus on educational materials, and the use of design as an agent for positive social change. This track will be open to all students who have 14-18 LAS and Studio elective credits available in their majors.

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 track. Because of the California Commission on Teacher Credentialing requirements, only Fine Arts majors are currently eligible to enroll in the Teacher Credential Preparation track. 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 track of the ACT Program.

Eligibility and Enrollment Requirements

Unlike the Interdisciplinary Concentration, there are no GPA requirements for the ACT Program, however students must be in good standing and have fulfilled curricular requirements of the foundation year in order to be eligible. It is recommended that students who are considering enrollment in the ACT Program elect to take the Sophomore English requirement 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 during their second semester Foundation year. Application forms are available from the ACT Coordinator's office. Approval for participation in the ACT Concentration program rests with the Department Chair (of your major), the LAS Advisor and the ACT Coordinator.

Transfer Students

Transfer students who apply for and are accepted into the ACT Concentration 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 ACT Coordinator for more details.

Course Descriptions

ACT Program

Course Descriptions

In addition to major degree requirements, ACT students fulfill both studio and LAS electives with the following required courses:

Teacher Credential Preparation

Required Courses:

PRNT267 or PRNT268
Printmaking I or Introduction to Screenprinting (3 credits)
SSCI212
Teaching for Learning I (3 credits)
MEDA211
Introduction to Video (2 credits)
SCNG236
Ceramics (2 credits)
ACTS336
Teaching Internship (2 credits)
AHCS312
Aesthetics and Cultural Values (3 credits)
LIBS412
Teaching for Learning II (3 credits)

Community Arts Engagement

Required Courses:

LIBS245
Community Arts in LA (2 credits)
SSCI212
Teaching for Learning I (3 credits)
ACTS335
Community Arts Internship (2 credits)
*ACTS300/400
ACT 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 towards the ACT Concentration, as determined by the IL Director and the ACT Coordinator 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 museums, galleries, non-profit cultural organizations or with community-based individual artists 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. Required for students in the Community Arts Engagement track of the ACT program. Can be taken as an elective for all other students. (6 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 Los Angeles area, kindergarten through 12th grade schools. Students observe, assist and tutor with art teachers in the classroom, and have significant interactions with students from diverse populations. The internship provides an opportunity to expand one's understanding between education theory and art practice in the studio / classroom, and will include shared analysis and debriefings of reflective field annotations through electronic journals. Required for students in the Teacher Credential Preparation track of the ACT program. Can be taken as an elective for all other students. (6 hours a week in class or in the field)

ACT Special Topics

ACTS300/400 2 credits

ACT Special Topics are a series of studio based courses that focus on special topics related to engagement with art and design. Topics will vary from semester to semester and may include: Art Therapy, Public Art, Designing for Pedagogy, Green Initiatives, Creative Practices, Directing and Facilitating Large Scale Projects, Museum Practices.

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.

Michele Jaquis

ACT Coordinator, Assistant Professor

MFA (sculpture) RISD, BFA (sculpture, experimental studio, psychology) Hartford Art School/Univ. of Hartford . Interdisciplinary Artist and Educator. Recent exhibitions and screenings include ReelHeART International Film Festival, Toronto, Canada; Victoria Independent Film Festival, Sebastapol, Australia; LA Freewaves Festival of Experimental Media Arts, University of Missouri Gallery of Art, South La Brea Gallery, Inglewood, CA; Gallery 825, Los Angeles; and Phantom Galleries LA. Curates video screenings and performance events. Co-founder of Rise Industries: Interdisciplinary Projects. Director and Editor, "RECOVERED Journeys Through the Autism Spectrum and Back" – Best Documentary, The Director's Chair Film Festival, Staten Island, NY.

Jane Castillo

Lecturer

MFA (sculpture) Claremont Graduate University, BA (Art Education) CSU Fullerton. LAUSD Itinerant Visual Art Teacher. Solo exhibitions at Bandini Art, Culver City; The Hive, San Pedro. Group Exhibitions at California African American Museum, Los Angeles; The Craft & Folk Art Museum, The Museum of History and Art, Ontario; ASTO Museum of Art, Long Beach; Sejong Center, Korea. Awards include City of LA (C.O.L.A) Individual Artist Fellowship and Visions from the New CA Award. Various public art projects in Los Angeles and Santa Clarita. Author of the book *LINE, 7 Elements of Art*.

Lorraine Cleary Dale

Lecturer

MFA (Painting & Installation) Claremont Graduate University; BFA (Intermedia studies, Drawing & Painting) CSU, Long Beach. Director of Professional Development, Armory Center for the Arts; Consultant/Trainer, Los Angeles County Arts Commission. Has received several public art commissions and has exhibited at the Armory Center for the Arts, Pasadena City College Art Gallery, Kohn Turner Gallery, Andrew Shire Gallery, Jones Center for Contemporary Art, The Buddy Holly Center, Peppers Art Gallery at University of Redlands and Shore Art Gallery. Active in the College Art Association.

Nancy Jo Haselbacher

Assistant Professor

MFA (Printmaking) RISD, BFA Art Inst. of Boston. Owner of Indelible Press printmaking and digital media studio, L.A. Has exhibited at The Riverside Art Museum, CA, Downtown Art Gallery, L.A.; Temple Univ. Rome; SoHo Gallery, FL; The Museum of Urban Art and Culture, Boston; Fine Arts Center, Taos, NM; and The Center for Contemporary Printmaking, Norwalk, CT.

Michael Pierzynski

Lecturer

N.Y. Univ, Interactive Telecommunications Program; BFA Washington Univ School of Art. Exhibited at Carl Berg Gallery, Christopher Grimes Gallery, Post, and USC Fisher Gallery in L.A.; Casey Kaplan and PPOW in N.Y.; W139 in Amsterdam

Jeanne Willette

Associate Professor

PhD (Art History) UC Santa Barbara; MA (Art History) CSU, Long Beach; BA (Fine Arts) Cal State Univ. L.A. Specializes in modern and contemporary art, and critical theory with a particular emphasis on photography. Extensive publication record in both professional journals and exhibition catalogues.

**Department
Faculty**

Architecture/Landscape/Interiors

Department Goals

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

Architecture/Landscape/Interiors

Sophomore Year		Fall	Spring	Degree Requirements
ARLI250/252	Studio I/II	4.0	4.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>
ARLI260/261	Technologies + Ecologies I/II	3.0	3.0	
ARLI270	Digital Media I	2.0	—	
ARLI271/272	Digital Media II-A, II-B	2.0	2.0	
CRIT 205/206	History + Theory I/II	3.0	3.0	
MATH 246	Applied Trigonometry	3.0	—	
SSCI 210	Social Science	—	3.0	
ENGL 202	Sophomore English	—	3.0	

Total Credits per Semester 17.0 18.0

Junior Year		Fall	Spring
ARLI350/353	Studio III/IV	5.0	5.0
ARLI360	Technologies + Ecologies III	3.0	—
ARLI363	Planning to Plan	2.0	—
ARLI370	Analysis and Diagramming	—	2.0
	Studio Electives	—	2.0
ILMS300*	Integrated Learning Studio	—	2.0
CRIT 305/306	History + Theory III/IV	3.0	2.0
NSCI307*	Natural Science	3.0	—
	*Advanced Topics in English or Liberal Studies Elective	—	3.0

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

Total Credits per Semester 16.0 16.0

Senior Year		Fall	Spring
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	
CRIT 405/406	History + Theory V/VI	2.0	2.0
*LIBS440	Senior Liberal Studies Capstone	3.0	—
*ILML400	Integrated Learning Lecture	—	3.0

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

Total Credits per Semester 16.0 16.0

Architecture/Landscape/Interiors

Course Descriptions

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.

Technologies + Ecologies I: Landscape 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 non-structural 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.
Co-requisite: concurrent enrollment in ARLI250 Studio I.

Digital Media II-B: Digital Modeling, Rendering and Fabrication

ARLI272 2 credits
Digital modeling, rendering, and fabrication techniques are introduced and practiced through the material development of studio projects.
Prerequisite: ARLI250 Studio I.

Studio III: Interior/Display/Exchange

ARLI350 5 credits
Design theory, process, and interior technologies are applied to two problems: an exhibit design and a retail space (restaurant, store, health facility, etc.).
Prerequisites: ARLI251 Studio II, ARLI270 Digital Media I, ARLI261 Technologies + Ecologies II.

Studio IV: Private/Interior Architecture

ARLI 353 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 .

Architecture/Landscape/Interiors

Course Descriptions

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.

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.

Prerequisite: ARLI250 Studio I, or equivalent

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: ARLI272 Digital Media II-B.

Digital Media IV: Digital Animation and Fabrication

ARLI371 2 credits

Digital animation and fabrication techniques are introduced and practiced through the development of studio projects.

Prerequisite: ARLI272 Digital Media II-B.

AutoCAD

ARLI424 2 credits

Computer-aided drafting using AutoCAD software is introduced and practiced as a tool for design, presentation, and construction drawings. This course may be repeated for credit.

Prerequisite: ARLI250 Studio I.

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.*

Vertical Studio

ARLI 453 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.

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

A comprehensive exhibit for the display of student work is collaboratively designed and constructed.

Co-requisite: concurrent enrollment in ARLI455 Studio VI.

Architecture/Landscape/Interiors

Course Descriptions

Technologies + Ecologies VI-A: Construction/Installation

ARLI463 1 or 2 credits
Students participate in the collaborative construction and installation of the Architecture/Landscape/Interiors exhibit. No homework, 3 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 in the Architecture/Landscape/Interiors exhibit.

Co-requisite: concurrent enrollment in ARLI462 Constructions.

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.

Advanced Lighting Design

ARLI471 2 credits
Design theory, process and lighting technologies are applied to a series of lighting design problems.

Prerequisites: ARLI362 Lighting Fundamentals, ARLI366 Human Factors/Light and Health

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: ARLI362 Lighting Fundamentals

Daylighting and Sustainability

ARLI473 2 credits
The effects and use of daylighting in the built environment as well as sustainable design practice are introduced, researched, analyzed and documented.

Prerequisite: ARLI250 Studio I, or equivalent

Lighting Workshop

ARLI474 2 credits
Design theory, process and lighting technologies are applied to a site installation in collaboration with a community partner.

Prerequisite: ARLI471 Advanced Lighting Design

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.

Linda Pollari

Department Chair

Univ. of Wisconsin. Architect. Principal, P XS. Awards include American Architecture Award; LABC Award of Excellence; Merit Award, AIA/LA; Merit Award, AIA-Sunset Western Home Awards; House of the Year Award. Project publications include *Architecture and Design (teNeues)*, *Architectural Digest*, *ArchiDom*, *Sunset*, *Metropolitan Home*, *Los Angeles Times*, *Architecture*, *Los Angeles Magazine*, *Design Times*, *Assemblage*, and *Architecture and Urbanism*.

Mohamed Sharif

Assistant Chair

MS (Advanced Architectural Studies) and BS (Architecture), The Robert Gordon University, Aberdeen, Scotland. Associate, Koning Eizenberg Architecture. Awards include Excellence in Restaurant Design, AIA/LA; Honor Award, AIA/LA; Citation, AIA/LA; Honorable Mention, Unbuilt Architecture Awards, Boston Society of Architects; First Prize, Urban Design, Ideas Competition for the Downtown Arts District, Los Angeles.

Rebecca Lyn Cooper

Lecturer

PhD candidate (Architecture), UCLA; MDes, Harvard Graduate School of Design; BArch, Boston Architectural Center. Prior work experience includes Job Captain, T Chalmers Architects; Head Drafter, JA Architects; Office Manager, Gary Wolf Architects, Inc.

Chava Danielson

Senior Lecturer

MArch Harvard GSD, BA UC Berkeley. Architect. Principal, DSH. Competitions include The HOME House Project, The Perfect Chair for Barbie, Second Place in the San Francisco Prize Federal Building Plaza Design Competition. Past Vice President and Member of Board of Directors, Los Angeles Forum for Architecture and Urban Design.

Todd Erlandson

Senior Lecturer

MArch SCI-Arc, BArch Tulane Univ. Architect. Partner, (M)Arch. strategic architectures. Publications include *LA Architect*, *Los Angeles Times*, *American Spa*, *Interior Design*, *W Magazine*, *Contract*, *Interiors and Sources*, *Monitor Unlimited*, and *Arbitare*.

Todd Gannon

Senior Lecturer

PhD candidate (Architecture) UCLA; MArch, BS (Architecture) Ohio State Univ. Architect. Series Editor, Source Books in Architecture. Publications include books on Morphosis, Bernard Tschumi, UN Studio, Steven Holl, Mack Scogin/Merrill Elam Architects, and the MoMA exhibition "Light Construction," and articles in *Log*, *Dialogue*, and *Loud Paper*.

Margaret Griffin

Senior Lecturer

MArch, University of Virginia; BArch, Syracuse University. Architect. Principal, Griffin Enright Architects, has been published extensively locally, nationally and internationally, and has received numerous awards for design excellence including, local and state AIA Awards and most recently the 2006 American Architecture Award from the Chicago Athenaeum. Recipient of the John Dinkeloo Traveling Fellowship from the American Academy in Rome.

Eric Haas

Senior Lecturer

MArch Harvard GSD, BDes Univ. of Florida. Architect. Principal, DSH. Publications and exhibitions include The HOME House Project; *Competitions Magazine*; 1996 San Francisco Prize Winners Exhibit; The Perfect Chair for Barbie, Weil am Rhein, Germany. Second Place in the San Francisco Prize, Federal Building Plaza Design Competition.

**Department
Faculty**

Architecture/Landscape/Interiors

Department Faculty

William Hogan

Senior Lecturer

BArch Cal Poly Pomona. Architect. Owner, Hogan Architecture. Previously Associate Director, Los Angeles Institute of Architecture and Design; Faculty Leader, Architecture Department, Santa Monica College; Project Architect, Walt Disney Imagineering with HNTB; Project Designer, RAW Architecture.

Andrea Keller

Senior Lecturer

MArch UCLA, BA (Design of the Environment) University of Pennsylvania. Architect. Principal, Berry/Keller Architects, Inc.

Jason Kerwin

Senior Lecturer

MArch Harvard GSD, BArch Illinois Institute of Technology. Architect. Partner, Office of Kerwin Bleet. Previously Associate, Koning Eizenberg Architecture; Project Architect, William Hefner Architect; Project Assistant, lab architecture studio, London; Intern, Lohan Associates, Chicago.

Greg Kochanowski

Senior Lecturer

MArch UCLA, BS (Architecture) Temple Univ., BS (Architectural Engineering) Wentworth Institute. Project Architect/Project Manager, Rios Clementi Hale Studios. Principal, Founder, STUFF. Previously Project Manager, Hodgetts + Fung Design Associates; Associate, Lead Designer, Roger Sherman Architecture and Urban Design (rsaud). Awards include Young Architects Forum Award, the Architectural League of New York; Merit Award and Honor Awards, AIA/LA.

Heather Libonati

Senior Lecturer

MFA (Theater Design) CalArts; BA (Theater) Loyola University, Chicago. President, *Luminesce Design*. Awards include (2) Lumen West Awards of Excellence and (3) Lumen West Awards of Merit. Publications include *Architectural Record* and *Lighting Design and Application* for the lighting design of the CalTrans Headquarters in Los Angeles.

Alexandra Loew

Senior Lecturer

PhD candidate (Critical Studies in Architecture Culture), MArch UCLA; BA Univ. of Chicago. Principal in the design firm, from the desk of lola, inc., which focuses on interiors and décor. Publications and exhibitions include Princeton University, Yale University, Monacelli Press, New Wight Gallery, and the Netherlands Architecture Institute.

Richard Lundquist

Senior Lecturer

BA (Architecture) UC Berkeley; Studied at the Architectural Association, London. Architect, Principal, studio RCL. Publications include *LOS ANGELES, Architecture and Design* (teNeues); *Spa-de, Space and Design* magazine; *Hospitality Design*; *Architectural Record*; *The Architectural Review* and *Designer's Journal*. Prior professional experience includes Bolles-Wilson, Frank Gehry, Morphosis, and Michele Saece.

Ben Ragle

Senior Lecturer

MArch UCLA; BArch CSPU San Luis Obispo. Principal, Office 42. Formerly Designer, JohnFriedmanAliceKimm Architects. Exhibitions include Currents, UCLA; Designing the Highline, New York; First Step Housing, New York. Publications include *Metropolis Magazine*, *Thought Matters*, and *Quick, Loose, Dirty: a Tijuana Novella*.

Architecture/Landscape/Interiors

David Reddy

Senior Lecturer

MArch, University of New Mexico; BA, University of New Mexico. Architect. Managing Principal, Design Partner, R&D Architects, Venice, CA. Over twenty years experience in residential, institutional and commercial architectural practice and ten years experience in construction. Prior work experience includes Project Architect, Altoon + Porter Architects; Project Manager and Design Director, Fields Devereaux Architects and Engineers; Project Architect, Frank O. Gehry and Associates; Architect, Gruen Associates; and Intern, Antoine Predock Architects.

**Department
Faculty**

Clark Thenhaus

Lecturer

MArch, Univ. of Penn; BEnvd, Univ. of Colorado. Project Designer, Griffin Enright Architects. Publications include 306090 Vol 12: Dimension and Via Occupation (Via Publications Vol 1) as a featured artist and editor.

Communication Arts

Department Goals

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. Students in the Communication Arts Department will:

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

Advertising Design

Sophomore Year		Fall	Spring	Degree Requirements
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 Art Survey	3.0	—	
AHCS222	History of Gr Des/Adv/Illus	—	3.0	
*ENGL202	Sophomore English Requirements	3.0	—	
*SSC210	Social Science	—	3.0	
Total Credits per Semester		17.0	17.0	
Junior Year		Fall	Spring	
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	—	
ADVT351	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	
	*Advanced Topics in English or Liberal Studies Elective	—	3.0	
Total Credits per Semester		16.0	18.0	
Senior Year		Fall	Spring	
ADVT400/401	Advertising & 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	
*ILML400	Integrated Learning Lecture	3.0	—	
LIBS404	Senior Project/Research Paper	2.0	—	
Total Credits per Semester		15.0	16.0	

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

**Senior Advertising Majors must choose electives from the Advertising List. Any other elective choices require departmental approval.

Graphic Design

Degree Requirements	Sophomore Year	Fall	Spring	
	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 Art Survey	3.0	—
	AHCS222	History of Gr Des/Adv/Illus	—	3.0
	ENGL202	Sophomore English Requirement	3.0	—
	SSC210/211/220	Social Science	—	3.0
	Total Credits per Semester		17.0	17.0
	Junior Year	Fall	Spring	
	COMD300/301	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
		*Advanced Topics in English or Liberal Studies Elective	—	3.0
	Total Credits per Semester		17.0	17.0
	Senior year	Fall	Spring	
	COMD440	Senior Project	—	3.0
	COMD432/433	Practicum I/II	2.0	2.0
	COMD472-477	Sr. Digital Electives	2.0	2.0
		Studio Electives	6.0	6.0
	*LIBS440	Senior Liberal Studies Capstone	—	3.0
	*ILML400	Integrated Learning Lecture	3.0	—
	LIBS404	Senior Project/Research Paper	2.0	—
	Total Credits per Semester		15.0	16.0

Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.

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

Illustration

Sophomore Year		Fall	Spring	Degree Requirements
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	
	Studio Elective -or-	2.0	---	
ILUS320	Drawing Intensive	---	2.0	
AHCS220	Contemporary Art Survey	3.0	---	
AHCS222	History of Gr Des/Adv/Illus	---	3.0	
*ENGL202	Sophomore English Requirement	3.0	---	
*SSCI210/211/220	Social Science	---	3.0	
Total Credits per Semester		17.0	17.0	
<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>				
Junior Year		Fall	Spring	
ILUS300/301	Communication Studio III/IV	3.0	3.0	
ILUS310/311	Drawing & Painting for Illustration	2.0	2.0	
ILUS332/333	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	
	*Advanced Topics in English or Liberal Studies Elective	---	3.0	
Total Credits per Semester		17.0	17.0	
Senior Year		Fall	Spring	
ILUS402	Adv Illustrative Applications	2.0	---	
ILUS440	Senior Project	---	3.0	
COMD432/433	Practicum I/II	2.0	2.0	
COMD472-477	Sr. Digital Electives	2.0	2.0	
	Studio Electives	4.0	6.0	
*LIBS 440	Senior Liberal Studies Capstone	---	3.0	
*ILML400	Integrated Learning Lecture	3.0	---	
LIBS404	Senior Project/Research Paper	2.0	---	
Total Credits per Semester		15.0	16.0	

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

Communication Arts

Course Descriptions

Advertising Workshop

ADVT 240 2 credits

This course introduces students to the world of advertising. Students experience the intersection and difference between graphic design and advertising. They 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.

Deep Brand Dive

ADVT241 2 credits

This course is designed to help broaden the students' exposure to strategy and high-level advertising issues. It will look at the demographic, psychographic and attitudinal behavior of the consumer. The class provides a context for how the creative team can think about what came before the creative brief when considering directions and options.

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: COMD207/208 Communication Studio I/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 4th dimension of time to both advertising concepts through storyboarding and animatics and art direction through talent direction and commercial concepts.

Prerequisite: ADVT300 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 they come from? How do you develop abundant thinking? What exercises work and when? How do you know that it's a good idea? 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 photo-shoots through a series of hands-on commercial photography exercises and 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 the students explore creative assignments ranging from individual print ads to complete campaigns, including television and interactive and convergent media.

Prerequisite: 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

This advanced seminar provides an opportunity to focus on developing advertising and branding solutions related to provocative and timely subjects and themes. Conceived as a professional multidisciplinary studio, students work in a range of media, individually and collaboratively in teams, to produce quality portfolio pieces geared to their areas of professional interest.

Senior Project/Seminar

ADVT440 3 credits

Students explore conceptual, theoretical, 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.

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.

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.

Photographics I

COMD221 2 credits

This course investigates meaning and message, form and function, image and intent, in both digital and experimental expressions and solutions that highlight the potential of photography to capture and contain fresh visual language.

Course Descriptions

Communication Arts

Course Descriptions

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.

Video Workshop

COMD240 2 credits

Students are introduced to working creatively with moving images as a communication tool. Class discussion and assignments provide a theoretical and practical foundation while introducing historical and narrative issues in this medium and culminating in applications for the advertising field. Attention is given to technical and communication concerns in lectures, discussions, digital recording and editing, hands-on demonstrations, and evaluations.

Communication Studio III/IV

COMD300/301 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: COMD207/208 Communication Studio I/II

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.

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.

Photographics II

COMD 322 2 credits

This course explores how photography can be used to explore and create visual allegory, messaging, storytelling and advanced image-making. Students learn how to—use color photography in the lighting studio, as well as in the outside world; use of both digital and film cameras; and further develop their technical skills. They are encouraged to find fresh formal and informal photographic expression and explore new ways of seeing, telling and image making as it applies to their major.

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.

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.

Creative 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.

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.

Small Edition Books

COMD363 2 credits

This course is an introduction to the skills and techniques used in fine letterpress printing, typographic design, and edition bookmaking from lead type to digital plate-making. Course assignments involve the integration of text and image, paper selection, inks and inking, color integration, serial imaging, surface preparation, and press editions. This course may be repeated for credit up to 2 times.

Prerequisite: COMD 362 Introduction to Letterpress.

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.

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: Typography I.

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: Typography I.

Communication Arts

Course Descriptions

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: 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.

Identity and Systems Design

COMD452 2 credits

Students participate in a systematic study of the creation and projection of identity: corporate, national, and personal. Discussion and assignments address problem solving, information gathering, organization, strategy and systems development, and applications standards, with a focus on branding, color, logotypes and symbols, typography, project presentation, and media from print to the web. This course may be repeated for credit 2 times, with new subject matter.

Prerequisite: Typography I/II.

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 story telling, 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.

Interactive Design I

COMD472 2 credits

Students are introduced to the key concepts, tools and techniques, aesthetics, and underlying processes used to create rich interactive communication experiences with particular online applications. Class sessions and individual and collaborative assignments involve interface, navigational structures, metaphor, screen composition, sound, space, rhythm, and the relationship between functionality, content, and form.

Interactive Design II

COMD473 2 credits

Students investigate further applications for experience communication related to individual and class projects that take on expressions appropriate to the purpose of interactivity. The intention of interactive design varies in the areas of entertainment, education and information systems for business presentations, advertising and personal expression.

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 Web site prototypes. Questions such as “What happens to design as it changes media, and how we design for that?” are explored.

Web Design II

COMD479 2 credits

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

Motion Graphics

COMD481 2 credits

The study of motion graphics is explored through the context of title design for film + television. This class includes conceptualizing an idea, through storyboard design phase, to animation and completion. Appropriate software programs are used within class to achieve assignments. Motion graphics and title design examples past and present are introduced to students and analyzed.

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.

Sponsored Projects

COMD489 2 credits

Communication Arts works in collaboration with businesses and corporations to provide opportunities to produce “real projects” for the “real world.” An Otis faculty member facilitates the course and works closely with the client to ensure that students experience the value of professional behavior, thorough concept development, and excellent design outcomes.

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: COMD207/208 Communication Studio I/II.

Communication Arts

Course Descriptions

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.

Drawing Intensive

ILUS320 2 credits
This sophomore elective course is designed to enhance the students' drawing capabilities with a focus on space and objects in space. Emphasis is on developing a basic understanding of, and familiarity with, perspective as a means of organizing space and defining a point of view. Sophomores planning to major in illustration take either one semester of ILUS320 drawing intensive or COMD240 video workshop.

This course may be repeated for credit up to 2 times.

Color Strategies

ILUS 340 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.

Drawing and Content

ILUS341 2 credits
This course provides a highly focused exploration of analytic and expressive drawing for illustration, with an emphasis on perspective, environments, lighting, and spatial dynamics.

Professional Practice

ILUS354 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.

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.

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.

Prerequisite: COMD207/208. This course may be repeated for credit up to 4 times.

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.

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.

Introduction to Screenprinting

PRNT268 2 credits

This course introduces artists to screen-printing, one of the most versatile print mediums. Students will gain a good understanding of the materials from coating and exposing a screen, registration, use of stencils and mixing inks. Direct emulsion photo screens allow students to work from a variety of source material. Students may work on surfaces including paper, fabric, plastic and wood.

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.
(A prerequisite of Printmaking I or equivalent experience is required.)

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.
(A prerequisite of Printmaking I or equivalent experience is required.)

Communication Arts

Department Faculty

Kali Nikitas

Chair

MFA (Graphic Design) Cal Arts; BA Univ of Illinois at Chicago. Designer, author, curator and editor. Founder of the design firm, Graphic Design for Love (&\$). Fellow of the Design Institute of Minneapolis; past Chair of the Department of Visual Arts at Northeastern Univ. and Minneapolis College of Art and Design; faculty member at the School of the Art Institute of Chicago. Curated two international design exhibitions and co-programmed the international symposia “Just the Type” and “What Matters.” Her work has been published in *Emigre*, *Eye*, *I.D.* and the AIGA Journal; and she has received awards from the ACD, AIGA and the Type Directors Club.

Barbara Maloutas

Associate Chair

MFA (Creative Writing) Otis; BFA (Graphic Design), Philadelphia College of Art; Graduate Studies, Kunstgewerbeschule, Basel, Switzerland with Armin Hoffman and Wolfgang Weingart. Freelance graphic designer and book designer.

Annie Adjchavanich

Senior Lecturer

BFA Corcoran College of Art & Design. Gallery Director of Billy Shire Fine Arts, Culver City, CA and La Luz de Jesus Gallery, Los Angeles, CA. Previously Executive Director Washington Project for the Arts/Corcoran and evaluator for the MacArthur Fellows Program.

Marci Boudreau

Senior Lecturer

BA University of Minnesota. Senior Designer, MOCA. Partner with Vesna Petrovic in Picnic Design, specializing in exhibition and print design for arts and cultural clients. After work as a designer for the Minnesota AIDS Project, moved to L.A. to be senior designer at MoCA.

Maja Blazejewska

Senior Lecturer

Designer, LACMA. Clients include Sony Music, Ogilvy Brand Integration Group. Recognition from AIGA, awards from Art Directors Club, Out:Put. Currently designer for Los Angeles County Museum of Art for publications, marketing materials, special exhibition graphics and exhibitions' visual identities. Recognized by AIGA and rewarded by Art Directors Club and Out:Put as well as published in *Lino*.

Michael Boychuk

Lecturer

BFA (Graphic Design) and BA (Advertising) Washington State University. Co-founder with CEO Ben Wiener of Wongdoody, Los Angeles. His clients have included Adidas, Alpine Electronics of America, CLIF Bar, Fox Sports, Johnny Rockets, the Dodgers and MGM Home Entertainment. He has been recognized nationally and internationally with awards from Cannes (a Gold Lion), the Clios, Communication Arts, Art Directors, The One Show, Graphis and The Belding Awards.

Miguel Caballero

Senior Lecturer

BS (Advertising) University of Florida, with further studies at Miami AD School. Currently, Senior Writer, DDB/LA. Clients include Wells Fargo, Big Brothers/Big Sisters, LA Public Health Department. Previously, writer for agencies—WongDoody, Butler Shine & Stern, Creature, Cole & Weber, JWT and Johnson Sheen whose clients included Gerber Knives, Tool & Gear, Oregon Cheese, Portland Tribune, Tonkin Automotive.

Rebecca Chamlee

Associate Adjunct Professor

BFA (Communication Design) Otis. Graphic designer with a particular interest and passion for books. Clients include Capitol Records, Coors Brewing Company, Creative Artist Agency, Chronicle Books, LA County Museum of Art, Ogilvy & Mather, Sony Music Entertainment, Inc., Virgin Games & Interactive Entertainment.

Ken Choi

Senior Lecturer

BFA (Illustration) Art Center. Currently an Art Director at Ignition Print, specializing in theatrical one sheets for the entertainment industry.

Robert Dobbie

Lecturer

BFA (Illustration) Otis. Freelance illustrator. Clients include American Airlines, Fox Family Channel, AFLAC, Snack King and Murphy Design.

Volker Durre

Senior Lecturer

BFA (Communication Design) Art Center. Previously, Senior Designer with Metropolitan Transit Authority Currently, Principal & Creative Director, DurreDesign. Clients include MOCA, Johnson & Johnson, Warner Brothers, CO Architects, ExerciseTV.

Noah Dziobecki

Senior Lecturer

Design Interactive Designer, Maddenmedia. Clients include Toyota, Bank of America, Reebok, Lexus, Honda.

Jessica Fleischmann

Senior Lecturer

MA (Latin American Studies) University of Chicago; MFA (Graphic Design) Cal Arts; BA (History) UC Santa Barbara UC Santa Barbara. Principle, Still Room. Formerly, with Lorraine Wild Design, Art Director of Western Interiors and Design magazine. Collaborates with designers on both coasts. Clients include Abrams, Chronicle Books, Greybull Press, LACE, LACMA, MOCA, Whitney Museum, UC Press, Laguna Museum of Art.

Besse Gardner

Senior Lecturer

BA (Anthropology) UC Berkeley. Strategic Planner at 72andSunny where her clients have included Bugaboo, The CW network, Callaway Golf, The Discovery Channel, Quiksilver and a variety of new business projects. Prior to 72andSunny she freelanced in the Planning Department at RPA in Santa Monica on Acura.

Katie Hanburger

Senior Lecturer

MFA (Graphic Design) California Institute of the Arts; BA (Journalism), University of North Carolina-Chapel Hill. Graphic designer, maker & illustrator interested in the intersection of the practical and the imaginary. Clients include CalArts, REDCAT, USC Roski School of Fine Art, Chronicle Books, MTV and Lane Crawford/Chandelier Creative. www.ktothet.com

Erin Hauber

Assistant Adjunct Professor

Post-Baccalaureate (Graphic Design), Minneapolis College of Art and Design; BA (Art History and English) University of Wisconsin-Madison. Principal, cottage industries. Formerly Design and Communications Director, Westport Arts Center; Senior Designer, Intermedia Arts; Designer and Project Manager, MCAD DesignWorks. Recent clients include: Process Type Foundry, the Westport Arts Center, Relay Records and the Los Angeles Chamber Orchestra.

Lorenzo Hurtado Segovia

Assistant Professor

MFA Otis, BA (Art) UCLA. Master Printer, Analogue Press and Cirrus.

Lynda Kahn

Senior Lecturer

MFA Art Institute of Chicago, BA Philadelphia College of Art. Creative director / partner in TwinArt Inc. a hybrid art + design studio known for building brands, conceptualizes ideas and stylizing pop culture for television. Emmy award for “The ELLEN DeGeneres Show,” BDA Gold Award main title “Arrested Development” and a National Endowment of the Arts fellowship grant in New Media. Designed logo for WE: Women’s Entertainment. She received her master’s degree from The Art Institute of Chicago and her bachelor’s degree from The Philadelphia College of Art (The University of the Arts) www.twinart.com

Communication Arts

Department Faculty

Yasmin Khan

Senior Lecturer

MFA Cal Arts, BFA Art Center College of Design, BA UCLA. Partner, counterspace, an LA-based design studio focused on design for cultural institutions and branding/identity in Web, broadcast, and print media. Recent clients: MOCA, the Orange County Museum of Art, Imaginary Forces, *Arthur* Magazine, HarperCollins, REDCAT.

Cecil Kim

Senior Lecturer

BFA (Illustration) Art Center. Conceptual designer and illustrator for Imaginary Forces, Parasite Eve, Square USA, Sony.

Marc Kompanejets

Lecturer

BFA University of Pennsylvania. Attended School of Art Institute of Chicago and Pennsylvania Academy of Fine Arts.

Margaret Lee

Senior Lecturer

BFA (Graphic Design and Packaging) Art Center. Package and identity systems for The Disney Store as well as other speciality retailers. Clients include Warner Bros. Online, The Gap Inc., Old Navy In-Store Marketing, Coca Cola, General Mills, and Nestlé.

Daniel Lim

Senior Lecturer

MFA School of Visual Arts, BFA Art Center College of Design. Published in *American Illustration*, *3by3* Magazine, *Illustration Now!* by Taschen Books. Clients include Guidepost, Angel Magazine, Playboy, Mixmag UK, Oxford American Magazine, New York Times, LA Weekly, G4TechTV, Television Weekly, Upscene Magazine and Murphy Design.

Greg Lindy

Senior Lecturer

BA (Graphic Design) CSU Northridge. Graphic designer, principal at Intersection Studio. Developed a font family for Thirstype, which includes the fonts Lux and Section. Clients include The Getty Center, Autry Museum of Western Heritage, Capitol Records, E! Entertainment Television, UCLA, and SCI-Arc.

Anna Llorente-Thurik

Senior Lecturer

Post-Bac (Graphic Design) Art Institute of Chicago, MFA (Graphic Design) Cal Arts, BAS (Architecture) Washington University, St. Louis. Recently founded own design practice with clients including The Getty Museum, The Jerde Partnership, California Institute of the Arts, Urban Partners LLC and Fernando Vasquez/Studio among others. Formerly with Sussman/Prejza & Company, Inc., Richard Orne and Associates and Lorraine Wild Design/Morphosis.

Geoff McGann

Senior Lecturer

BFA Art Center, Creative director and writer for Weiden + Kennedy, Portland, Ogilvy & Mather, L.A., and Digital Kitchen, Seattle/Chicago. Clients include Nike, Miller, Coca-Cola, MTV, Subaru, Sega, Gap, Microsoft, AT&T, GM, Chrysler, Ford, Dow and Proctor & Gamble.

Nathan Ota

Assistant Adjunct Professor

BFA (Illustration) Art Center. Clients include The Wall Street Journal, Chicago Tribune, New York Times, U.S. News & World Report, Capitol Records, House of Blues Music Company, and Virgin Interactive-Entertainment, Jazz magazine, Imago Recording Company, and 2-13-61 Publications.

Agnes Pierscieniak

Senior Lecturer

MFA (Graphic Design) Rhode Island School of Design. BArch University of Southern California. Environmental design for Ford Design, Pasadena; exhibit design for KPC Design, Boston; print design for Stolze Design, Boston. Currently designer at Sussman/Prejza, Culver City. Clients include Amgen SF, City of Santa Monica, Westfield, Universal, and City National Plaza.

Faria Raji

Senior Lecturer

BFA (Advertising) Art Center College of Design. Clients include Anaheim Angels Baseball Team, Heaven's Bistro Pizza, Manifesto Films, Hurricane Beer, Larry Flynt Publications, Big and Tall Pictures, TotalSports.com, Triple X Records, Universal Pictures and many more.

Tanya Rubbak

Senior Lecturer

MFA (Graphic Design) California Institute of the Arts; BA (English) University of Pennsylvania. Freelance graphic designer concentrating on print and web design for arts and culture clients. Previously at Mixed Greens gallery and 5+design studio.

JT Steiny

Senior Lecturer

BFA (Illustration) Otis. Freelance Illustrator. Clients include *Los Angeles Times*, *USA Today*, *Smart Money*, Sony Records, Rhino Records, and *LA Weekly*.

Leslie Sun

Senior Lecturer

MFA California Institute of the Arts; BS (Marketing) USC. Partner, LSMD (www.littlesunmakedesign.com) Formerly with Green Dragon Office.

Cybil Weigel

Senior Lecturer

MFA (Media Design) Art Center, BFA (Graphic Design) Maryland Institute College of Art. Founder of Embeddedin.LA. Clients include MGM Music, BLX Records, Gold Chain Music, Diamonds Entertainment.

Jessica Wexler

Senior Lecture

MFA Cal Arts; AAS Parsons School of Design; BA Haverford College. Partner, Greenblatt-Wexler. Freelance designer specializing in print and web for the art, culture and creative industries.

John White

Assistant Professor and Coordinator, Advertising Design

Founder and principal of Paperplane, a full service brand communication agency with clients including, Mattel Toys, Epson of America, Subaru of America, El Torito and Acapulco Restaurants, Hot Topic, Weider Nutrition, Kinkos and The Queen Mary. Awards include a Telly and inclusion in the Permanent Collection of the Library of Congress.

Davey Whitcraft

Assistant Professor

MFA (Design and Media Arts) UCLA, BFA CCA. Principal, Willem Augustus Studio. Awards from AIGA, Art Directors Club N.Y. Published in *Graphis*, *Print*, *SXSW Interactive*, *Altpick*, *Eisner American Museum of Advertising and Design*, *EvoMUSART*.

Jim Wojtowicz

Senior Lecturer

BFA (Advertising Design) Art Center. Freelance Art Director for Quicksilver. Past Art Direction for Ogilvy and Mather Advertising, Anaheim Angels, Foote Cone and Belding, Mike Salisbury Communications, NBC, *Rage Magazine*.

Digital Media

Department Goals

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. 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; teach them how to act both as individuals and as team members to support the whole.
- Learn to continually challenge themselves and also laugh often and fully enjoy what they do.
- 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.

Digital Media

Sophomore Year		Fall	Spring	Degree Requirements	
DGMD200/220	Media in Motion I/II	3.0	3.0		
DGMD270	Basic 3D for Storytellers	2.0	—		
DGMD250	Perspectives in Stories, Technologies & Design	2.0	—		
DGMD260	Studio Visits	—	2.0		
DGMD230	Drawing the Fantastic for Films and TV	—	2.0		
-or- +DGM340	Type and Design Fundamentals	—	2.0		
DGMD285	Concept Development and Creativity	—	2.0		
	Studio Elective	2.0	2.0		
AHCS310	Art History Elective	—	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
AHCS220	Contemporary Art History	3.0	—		
*ENGL202	Sophomore English	3.0	—		
LIBS217	Concepts & Issues in Media Arts	2.0	—		
*SSCI210	Social Science	—	3.0		
Total Credits per Semester		17.0	17.0		
Junior Year		Fall	Spring		
DGMD300/301	Media in Motion III/IV	3.0	3.0		
DGMD320	3D Modeling and Animation	3.0	—		
DGMD325	Advanced 3D Animation	—	3.0		
DGMD330/331	Visual Effects I/II	3.0	3.0		
DGMD350	Perspectives in Entertainment & Technology	2.0	—		
ILMS300	Integrated Learning Studio	—	2.0		
*AHCS310	Art History Elective	3.0	—		
MATH136	Math for Artists and Designer	3.0	—		
*NSCI307	Natural Science	—	3.0		
	*Advanced Topics in English or Liberal Studies Elective	—	3.0		
Total Credits per Semester		17.0	17.0		
Senior Year		Fall	Spring		
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 & Techniques	—	3.0		
DGMD450	Advanced Concept Development	2.0	—		
	Studio Electives	2.0	4.0		
*LIBS440	Senior Liberal Studies Capstone	—	3.0		
*ILML400	Integrated Learning Lecture	3.0	—		
Total Credits per Semester		15.0	16.0		

*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 Junior required courses.

Digital Media

Course Descriptions

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 non-linear 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 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.

Drawing Fantastic The Creative Figure

DGMD 230 2 credits

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

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. Included is a brief look at other imaging applications, such as Freehand, Painter, StudioArtist and Artmatic.

Perspectives in New Technologies and 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, post-production facilities, film and TV Studios, independent design houses, and freelancers, as an exposure to the positions available in the industry and the different cultures of these companies.

Basic 3D for Storytellers

DGMD270 2 credits

This course introduces students to 3D animation. Students begin to learn about space and the principles of animation through stop motion animation techniques. They then proceed to 3D 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. Examples follow:

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 back-story 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 & Props & Vehicles

DGMD310 2 credits

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

Concept Art Environmental Painting

DGMD310D 2 credits

This is a digital painting class focusing on Environments.

Dynamic Painting Concepts

DGMD312B 2 Credits

What is digital painting without the PAINTING? We will cover painting basics from an advanced perspective for concept art. Our 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

DGMD312C 2 Credits

Explore digital painting and sketching as well as vehicle design. You'll be using the Cintiq lab for this class.

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. Examples follow:

Comics Class

DGMD311 2 credits

This course provides an introduction to the comics as a story telling medium. Students learn to develop and execute their own ideas using comics. The industry's history and future are explored. Emphasis is placed on writing, drawing, and presentation. Both traditional skills and digital skills are required.

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 non-traditional 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. Examples follow:

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, etc. 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.

Digital Media

Course Descriptions

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. Examples follow:

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.

Visual and Special Effects in Hollywood

DGMD315 2 credits

In this class, students explore the history of 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 vs. 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, Max, After Effects, Commotion, Magic Bullet, and Shake 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. Examples follow:

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.

Design And Type Principles

DGMD 316 2 credits

You will learn how to use and extend your knowledge of typography as a design element, and how to control the details of its use, which is the hallmark of good designers. If you want to be a successful motion graphics designer, this is vital!

Audio Topics

DGMD317 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 sound production. See department for offerings each semester. Examples follow:

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. Examples follow:

Game Design Overview

DGMD 318 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.

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.

Digital Media

Course Descriptions

Environments in 3D

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 principals. Efficient modeling techniques (polys and subd's). Lighting and Texturing XSI's render tree / Mental Ray Rendering and compositing. We will cover how to set up custom passes and how to use them in your compositing

3D 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 3D in films, televisions, and video games.

3D for Motion Graphics

DGMD323 2 credits
Students learn how to create 3D elements for motion graphics projects. "Flying logos" are one type of animation, but this course also explores other forms of 3D animation that enhance designs and contribute to students' value in the marketplace.

Advanced 3D 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 2D animators have long used to create life-like characters, and reveals the computer-generated techniques that are available today.

Advanced 3D Animation: 3D for Motion Graphics

DGMD325 3 credits
This section of the class concentrates on 3D animation as applied to motion graphics.

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. Post-production use of color timing, time code editing, digital video effects, and effects editing are included.

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. Students explore various third-party plug-ins and the capabilities of the AE Production Bundle. Students must have worked with After Effects for at least 2 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 New Technologies

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.

Practical 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.

Digital Media

Course Descriptions

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 Junior required courses.

Digital Still Photography

DGMD361 2 credits

The basics of photography assist students with improving their videography, computer generated compositions, and films. After briefly touch 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 3D form as it applies to computer-generated models, character design, and props. They create maquettes, hand-crafted 3D 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 3D 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 or equivalent experience.

Acting for Animators

DGMD373 2 credits

Sony Imageworks, ILM, and many other large and small production houses use "Acting for Animators" 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.

Professional 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.

Tricks of the Trade

DGMD385 2 credits

This course investigates variations in techniques and attitudes as they differ within the many fields that utilize digital media. Students are exposed to the specific tools and techniques that enable them to be successful within diverse segments of the industry.

Honors Class

DGMD399 3 credits

For outstanding students who wish to explore their own projects in greater detail. This multi-disciplinary class will see a wide range of projects and gain much from class critiques of their work as it progresses.

Senior Thesis

DGMD400 3 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 Preparaton

DGMD402 2 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.

Business Seminar I: Career Planning & Personal Management I

DGMD410 2 credits

This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a freelance business. Students learn presentation techniques and practical business concepts, from accounting and personal finances to business communications and networking.

Business Seminar II: Career Planning & Personal Management II

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 Office of Career Services, assist students in locating appropriate internship positions. These internships assist students in gaining the work experience and industry contacts necessary for job placement upon graduation.

Animation Principles

DGMD428 3 credits

Learn how to do traditional animation to help your 3D 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 you will study in depth the principles of animation and the principles of animation as applied to computer animation. 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 3D, 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 a effective member of a creative team.

Course Descriptions

Digital Media

Course Descriptions

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.

Harry Mott

Chair

MFA and MBA USC Peter Stark Motion Picture Producers Program. Speaker, writer, designer for motion graphics, animation, education, art and design industries. Education Director for the American Film Institute's Advanced Technologies Training Division. DV Expo Conference Chair. Freelance designer and producer of motion graphics, visual effects and web sites. Member L.A. SIGGRAPH and BDA-Broadcast Designers Association.

Art Durinski

Asst. Chair

MFA and MA UCLA. BFA Univ. of Illinois. Motion Graphic Designer/Director, Visual Effects Supervisor, Computer Animation Director. Clients include: Sony Corporation, Sega Enterprises, Toyota, Bridgestone Corporation, Walt Disney Corporation, New Line Cinema, Dentsu, and 20th Century Fox.

Orrin Anderson

Senior Lecturer

Designer, director, photographer, animator, art director, and drummer. Recent client is Mattel.

Laura Barbera

Senior Lecturer

MFA (Computer Graphics and Animation), MFA (Painting and Printmaking) Pratt Inst, BFA (Photography) Brooklyn Coll). #D character animator, photographer, artist and improv actress. Entertainment work includes more than 25 commercials, ten films, and seven TV shows with Emmy and Clio awards and nominations.

Chuck Carey

Lecturer

BS (Film) Northwestern University, Co-Founder and President of award winning Troika Design Group. Clients include ABC, DirecTV, E! Entertainment, ESPN, Fox, Oxygen Channel, Starz Entertainment, HGTV, and KCET. Chuck was a producer and creative director at Pittard Sullivan and is currently the Vice Chair of the BDA (Broadcast Designers Association) Board of Governors.

Robert Coddington

Senior Lecturer

Attended Academy of Art College with concentration in animation. Animation and Cinematic Director at Electronic Arts. Has worked on titles such as the "Medal of Honor" series, "Tiberium," and "Knock Out Kings." Author of the Gnomon instructional DVD "Animation for Games with Robert Coddington."

Tracy Colby

Professor

MFA Syracuse Univ. Clients include Siggraph Traveling Art Show II, "Drei Maler aus den USA", and Spannungen.

Chris T. Do

Adjunct Associate Professor

BFA Art Center. Creative Director and Founder of Blind Studio. Clients include Saatchi & Saatchi, Toyota, Deutsch, Mitsubishi, Wieden & Kennedy, Nike, TBWA Chiat Day, and Nissan.

Chris D. Do

Senior Lecturer

BFA (Digital Media) Otis. Co-Owner and Co-Founder of Fulltank, a creative company of artists of diverse backgrounds in print, illustration, typography, photography, cell-animation, storytelling, and directing. Has worked with prominent studios, companies, and designers such as: Christopher Wargin, Smog and Western Images, Digital Kitchen, and Stardust, and agencies such as Crispin, RPA, BBDO, JWT, Ogilvy & Mather, Young & Rubicam, Wieden & Kennedy, Chiat/Day, Fallon, Campbell-Ewald, Saatchi & Saatchi, and Believe Media.

Jason Doss

Senior Lecturer

BFA Otis. Character Technical Director and Artist at: Sony Pictures Imageworks, Digital Domain, and Rhythm & Hues. Feature Films include: Alice in Wonderland, Watchmen, Surf's Up, Chronicles of Narnia, and The Day After Tomorrow.

Digital Media

Department Faculty

Keith Downey

Associate Professor

BA and MFA, Cal Arts. Associate Professor of motion graphics, 3D and video art.

Chris Eckhardt

Associate Professor

Owner of 3D/Visual Effects Company. Films include “Galaxy Quest,” “Metal Gold,” and “American Outlaws.” Commercials include Hot Jobs “Super Bowl Spot,” and Sun Microsystems. Music Videos include the Red Hot Chili Peppers, Britney Spears, Papa Roach, Ricky Martin, Backstreet Boys, AeroSmith, Korn, and Jennifer Lopez.

Bill Eckert

Professor

MFA San Diego St. Univ. Clients include Rupert Murdoch, Marvin Davis, Don Henly of the Eagles, Dick Clark Production, Entertec, and Strand Century/Rank Xerox. Currently working on the historic renovation of Green Acres, Beverly Hills. Shows include Artists Look at Hollywood.

Jennifer Egger

Associate Professor

BFA Otis. Graphic Designer. Clients include Time Warner Inc., Price Waterhouse, Disney Publishing, and Disney Consumer Products.

Glen Eisner

Senior Lecturer

AA, San Joaquin Delta College. Other training includes, Dick Smith: Advanced Professional Make-Up Certification, and Taro Yashima’s Method of Painting. Emmy Award Winning Freelance Sculptor/Make-Up Designer/Puppeteer/Illustrator for television programs such as Buffy, Babylon 5, and the X-Files. Feature film credits include 300, The Passion of Christ, The Mask of Zorro, The Nutty Professor, Batman Returns, Terminator 2, Exorcist III, Gremlins 2. Also hold California Art Club honors.

Brian Eun

Senior Lecturer

Attended Center for Creative Studies-College of Art and Design majoring in transportation design curriculum. Freelance toy and entertainment designer, past experiences include working as concept design illustrator for Mainframe

Entertainment on CG cartoons shows “Reboot,” “Beast Wars,” “Weird-Oh’s,” and product concept designer for Kenner Toys/Hasbro Toy Group, working on boy action properties such as G.I. Joe, Jurassic Park, Microverse, and Superman.

Gary Geraths

Professor

BFA Cal St. Univ. Long Beach; MFA ClaremontGrad. School. Clients include Disney, Mattel and many film production companies; sketch artist for the OJ Simpson criminal trial. Gary has exhibited both nationally and internationally.

Ellis Goodson

Senior Lecturer

Concept Artist, Digital Artist, Illustrator, Designer, Storyboard Artist with significant videogame design experience. Currently creates concept and digital art for Heavy-Iron/THQ. Has worked for Leland Entertainment, Blue Sky games, The Neverhood, and Paradox Games. Credits include Pixar license games such as Ratatouille and Wall-E, as well as Curious George, Mortal Combat, Shoalin Monks, Skullmonkeys, Boombots, Vectorman, Jurassic Park, Shadowrun, Top Gun, Dragon’s Lair Two, Getting Even, and Final Cut.

Bob Gordon

Senior Lecturer

BA, UCLA Film School. Film editor with extensive experience editing major studio and independently produced feature films. Pioneer in the development of CGI animation. Credits include “Final Fantasy,” “The Chubb Chubbs,” “Stuart Little III,” “Toy Story,” and “The Blue Lagoon.” Currently experimenting with a storytelling technique using classical sculpture and painting as the source of semi-animated visuals.

Lewis Hall

Senior Lecturer

BFA, Theater, Film & TV, UCLA. Emmy and Academy Award-winning writer and producer with an extensive background in filmmaking and design. Has produced five award-winning educational films, including the animated documentary, “Anti-Matter.” Has served as design director for CBS Entertainment, senior art director for Novocom. Clients include CBS, NBC, RTL

Germany, BskyB in the UK, Star TV, Channel Corp in Saudi Arabia, and Channels 5, 8, and 12 in Singapore. Currently completing a novel, writing DVD games, and developing an interactive vocabulary program for middle school students.

Kraig Horigan

Senior Lecturer

Leading game designer and illustrator. Currently lead designer, THQ Heavy Iron Studios. Was lead designer at Point of View, Inc. on LotR's White Council for EA and, a core producer on EA Sports NASCAR 06: Total Team Control and the re-launch of The Shield for Aspyr and Fox Interactive. Lead scripter on Midway's NARC and lead level designer for Namco's Dead to Rights. Other credits include; game designer on Xena: Warrior Princess and Associate Producer on Spider: the Video Game and Motoracer GP.

Chip Houghton

Senior Lecturer

B.S. School of Communications, Boston University. Co-Founder of Imaginary Forces—a multi-disciplinary entertainment and design company based in Hollywood and New York. Has extensive experience in Executive Producing and in Digital and Special Effects. Notable film and television credits include “Seven,” “Spider-Man,” “Band of Brothers.” Major clients include Sony, Disney, IBM, Nike, Universal Studios, and The Museum of Modern Art.

James Huang

Senior Lecturer

BFA (Graphic Design)—Univ. of the Pacific, BFA Art Center. Motion Graphics Designer, Game Designer. Earned a Hollywood Reporter Key Art Award and Golden Trailer Award. Credits include; “Blades of Glory,” “Grindhouse,” “Forgetting Sarah Marshall,” “Hellboy II,” “Spider-man 2,” “The Hitchhiker’s Guide to the Galaxy” and “Hairspray.” Has worked with; 20th Century Fox, Paramount, Columbia, Universal, Newline, Warner Bros, Lionsgate, Focus Features, Dimension and Miramax Films.

Kate Johnson

Adjunct Associate Professor

President of EZTV. Clients include the Getty Center, Politically Incorrect, Seagrams America, Faye Dunaway, and the Watts Tower Cultural Center.

Cathy Jones

Senior Lecturer

AA, Arts & Humanities, Chaffey College. Specializes in Concept Design and 3D Animation with an extensive history of working on major studio productions. Most recent film credits include, “Surf’s Up!,” “The Golden Compass,” “The Simpsons Movie,” “Monster House,” “Sinbad: Legend of the Seven Seas,” “Spirit: Stallion of the Cimarron,” “The Land Before Time,” “All Dogs Go to Heaven,” and “The Prince of Egypt.” MGM, Sony Pictures Imageworks, Dreamworks, and Rhythm and Hues.

Doug Jones

Senior Lecturer

BFA Otis. Creative Director of Ratched Graphics at Asylum Entertainment, a Emmy nominated company that has produced and developed close to 350 hours of television for networks such as ABC, HBO, MTV, BET, E! Entertainment, Discovery, A&E, TLC, ESPN, and Fox Sports Net. Experience in Animation, Storyboarding, Art Directing, and Freelance Broadcast Design. Credits include; “American Gangster,” “The Forbes Celebrity 100: Who Made Bank,” “Men in Black,” “Top 20 Women in Entertainment,” “Who Wants to be a Millionaire,” and “Gilmore Girls.”

Kory Jones

Senior Lecturer

Executive Producer, Creative Director, and Co-Founder of Reality Check Studio in Hollywood, a company that develops innovative graphics, games, animation, visual effects, websites, and interactive projects. Visual Effects and Animation credits include “Star Wars Episode 1,” “Behind Enemy Lines,” “Spiderman II,” “The Messengers,” “The Grudge 2,” “Harold and Kumar Go To White Castle,” “Jersey Girl,” “The Grudge,” and “Titan A.E.” Other projects include the redesign of ESPN’s in game graphics for NFL, NBA, MLB, College Football and College Hoops, CBS Sports, NFL Networks, CCTV China and Sky Italia.

**Department
Faculty**

Digital Media

Department Faculty

Tim Jones

Senior Lecturer

Senior Animator, Lead Modeler and Artist at Knowledge Adventure. Projects include: Jumpstart World, Math Blaster, Barbie Swan Lake, Jurassic Park Scan Command, Dear America, American Idle, and Barbie Fashion Show.

Jeff Kaisershot

Senior Lecturer

MFA. BFA (Fine Arts) University of California, Santa Barbara. Specialties in Digital Animation and Media in Motion. Editor, Fine Art Artist, Artist, and designer. Clients include: LA Eyeworks, Disney, Showtime, Warner Bros., NBC, and GRP Records. Fine Art Exhibitions include Robert Berman Gallery, Contemporary Exhibitions (LACE), County Museum of Art, Bliss, Patricia Correia Gallery.

Siri Kaur

Senior Lecturer

MFA from CalArts, her MA in Italian Studies and BA in Comparative Literature from Smith College. Her photographs have been exhibited in numerous group shows, including 401 Projects in New York, Hayworth Gallery in Los Angeles, the Torrance Museum of Art, and the UCLA Wight Biennial. Kaur's work is in the permanent collections of the National Gallery in D.C. and the University of Maine. She lives and works in Los Angeles, where she is currently a visiting lecturer at Otis College of Art and Design.

Ben Kerr

Senior Lecturer

MFA (3D Animation) Academy of Arts University. BA Indiana University. Character Animator at Sony Pictures Imageworks, Walt Disney Animation, and Rhythm & Hues. Projects include: Cloudy with a Chance of Meatballs, Bolt, The Golden Compass, and Alvin and the Chipmunks.

Cecil Kim

Senior Lecturer

BFA(Illustration) Art Center. Concept Artist, Storyboard Artist, and Illustrator. Videogame industry experience. Currently working as Environment Lead Concept Artist, Sony Computer Entertainment Santa Monica Studio since 2000. One of the main developers for "God of War"

franchise. Worked on films "Final Fantasy IX," and "Parasite Eve."

Rebecca Kimmel

Senior Lecturer

BFA Art Center (Illustration), MFA George Mason University (Digital Art). Accomplished instructor of figurative art, digital painting and traditional drawing. Creator and moderator of online forum "Artistic Anatomy & Figurative Art" on CGSociety.org. Animation and set piece design for live performance, New Media Performance Studio, Harris Theatre, Center for the Arts. Animations featured in Live Movies: A Field Guide to New Media for the Performing Arts, Malone, Kirby and Gail Scott White, eds.

Bryan Koszoru

Senior Lecturer

BS (Advertising) Univ. of Florida. Senior Environment Artist at Sony (SCEA) and Amaze Entertainment. Game Projects include: God of War III, X-Men Origins: Wolverine, Indiana Jones and the Staff of Kings, Call of Duty: Roads to Victory, and Pirates of the Caribbean 2:Dead Man's Chest.

John LePrevost

Senior Lecturer

BFA Univ. of Arizona. Emmy awards for computer animation

George Maestri

Senior Lecturer

President/CEO of Animation Studio "RubberBug, Inc." Director/Producer for such projects as: Price is Right DVD Game, Scooby Doo DVD Game, Algebra's Cool, Math's Cool, Corey the Clown, Shrek Totally Twisted Tales, Sandy Lane, and Fringer. Worked for Threshold Digital, Toon Disney, Warner Brothers, Film Roman, MGM Animation, and South Park.

Debra Magit

Senior Lecturer

BA Loyola Marymount. Actor/Acting Teacher. Clients include UCLA Extension, Raytheon.

Marilyn McLaughlin

Senior Lecturer

MFA Acting, UCLA; CLMA, Integrated Movement Studies. BFA Dance, University of Utah. Marilyn's performing arts career had a broad and colorful range—from performing in the Frank Zappa production of *A Zappa Affair*, to a series of full length solo cabaret performances, to writing music and acting in stage productions with Ten Thousand Things Theatre Company, presenting classical theatre for nontraditional theatre audiences. She also toured professionally with Tandy Beal and Company.

Izzy Medrano

Senior Lecturer

BFA Art Center. Character and Creature Concept Artist at companies such as Sony Entertainment and SCEA Santa Monica. Also a Published Illustrator for games developed by Neversoft. Paints frequently for *Wizards of the Coast*.

Kathleen Milnes

Adjunct Associate Professor

BA(American Studies) Univ. of MD. Senior Vice President of Workforce & Economic Development, Entertainment Industry Development Corporation.

Raul Moreno

Associate Professor

BArch So Ca. Inst. of Architecture. Worked with Trailer Park, Banned from the Ranch. Films include "Austin Powers 2," "Mod Squad," "Big Daddy," "GO," and "8mm," "Entrapment," "Enemy of the State." Effects artist, "Dr. Dolittle."

Rick Morris

Senior Lecturer

Designer of titles, show opens, and commercials. Instructor and speaker at American Film Institute, as well as at numerous international conferences. His short films have been featured at festivals such as Resfest, Worldwide, Rotterdam, Lovebytes, and Oberhausen. Creative Director, Nobleassassins.

Jan Nagel

Senior Lecturer

BA (Journalism) Cal State L.A. Marketing, advertising, public relations, business development. Major clients include, Rhythm and

Hues, Jadooworks Animation Studio, US Army Recruiting, Hughes Aircraft

Joddy Nicola

Senior Lecturer

Certificate of Fine Arts, Character Animation. Animator, Director, Writer. Owner of Hijinks Animation. Has worked with Jim Keeshan Studio Animatics. Clients include Disney and Warner Brothers.

David Nicksay

Senior Lecturer

BA, Hampshire Coll. Film producer with visual effects experience. Has produced more than twenty films, and is currently Executive Producer of "Surrogates," a science fiction detective film starring Bruce Willis, to be released in 2009 by Walt Disney pictures. Nicksay was most recently Executive Producer of "Step up 2 the Streets." Former positions: President, Morgan Creek Productions; Sr. VP, Paramount Pictures; Assistant Dean, Ringling Bros Clown College. Additional credits include "Legally Blonde 2," "Agent Cody Banks," and "Married Life."

Jung Ho Park

Senior Lecturer

BFA (Illustration) Art Center College of Design. Senior Concept Designer at Sony (SCEA). Projects include: God of War III, Tabula Rasa, Lineage Forever, Aion, Mortal Kombat, NFL Blitz, and Strangelhold.

Richard "R.T." Taylor

Adjunct Associate Professor

Computer Graphics Technical Director. Clients include Alaias|Wavefront, ILM, Rhythm and Hues, Sony, NASA, IBM, Charles Eames, ABC, CBS, NBS, CBC, TF1, HBO, 20th Century Fox, Universal, Columbia, Paramount, Warner Bros., Technicolor, Exxon, ESSO, Chevrolet, Volkswagen, Ford, Kawasaki, USC, Cal Arts, Academy of Art, and CSULB.

Michael Wright

Professor

BFA Univ. of Wash. Shows include WYSIWYG (What You See is What You Get), "I Be Am", LA Printmakers Invitational, Featured in Computer & Visual Arts.

**Department
Faculty**

Fashion Design

Department Goals

The Fashion 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. 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.

Fashion Design

Sophomore Year		Fall	Spring	Degree Requirements	
FSHD200/201	Sophomore Studio I/II	3.0	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
FSHD210/211	Fashion Illustration/Intro 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		
AHCS310	Art History Elective	—	3.0		
AHCS220	Contemporary Art History	3.0	—		
ENGL202	Sophomore English	3.0	—		
NSCI311/312	Textile Science I/II	2.0	2.0		
Total Credits per Semester		18.0	17.0		
Junior Year		Fall	Spring		
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		
	*Advanced Topics in English or Liberal Studies Elective	3.0	—		
*MATH 136	Math for Artist & Designers	—	3.0		
Total Credits per Semester		16.0	17.0		
Senior Year		Fall	Spring		
FSHD400/401	Senior Studio I/II	6.0	6.0		
FSHD412/413	Fashion Illustration V/VI	1.0	1.0		
FSHD425 or FSHD426	Digital Design IV or Digital Portfolio	—	1.0		
FSHD430	Model Drawing V	1.0	—		
FSHD460	Fashion Design III	3.0	—		
FSHD470	Marketing	1.0	—		
FSHD475	Portfolio Development	—	2.0		
*ILML400	Integrated Learning Lecture	—	3.0		
*LIBS440	Senior Liberal Studies Capstone	3.0	—		
*SSCI210	Social Science	—	3.0		
Total Credits per Semester		15.0	16.0		

*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 the School of Fashion Design.

Important 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+" g.p.a. in design and studio throughout the design process in order to work with a mentor.

Fashion Design

Course Descriptions

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

Sophomore Studio

FSHD200/201 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

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.

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 utilize 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

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, etc. 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.

Prerequisite: FSHD211 Introduction to Design.

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 and 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

Advanced digital course in which 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 utilizes and 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 non-majors 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

Fashion Design

Course Descriptions

Independent Study

FSHD999

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.

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 non-credit period is open to all students who need additional help in draping, pattern drafting, tailoring, or sewing.

Illustration Laboratory

This non-credit period is open to all students who need additional help in drawing and rendering.

Design Laboratory

This non-credit period is open to all students who need additional help in design.

Rosemary Brantley

Chair

BFA (Fashion Design) Parsons School of Design. Student Designer of the Year. Founding Chair Otis Fashion Design Department. Designer for Kasper Joan Leslie-NYC, Jaeger of London, Rosemary Brantley for Staples- Los Angeles 1980 to present. Recipient of L.A. Fashion “Inspiration” Award, 2005.

MariBeth Baloga

Assistant Academic Chair, Professor

MFA (Textiles) Indiana Univ., BS (Art Ed.) Kent State Univ. Textile instructor 1975 to present at Brooks College, Otis, FIDM, and UCLA Extension. Past Chair of the Textile Design Department, FIDM. Exhibiting fine artist.

Jill Higashi-Zeleznik

Assistant Design Chair, Associate Professor

BFA (Fashion Design) Otis. Freelance designer for Tommy Bahama and Bugle Boy. Design Director for Carole Little, Motherhood, Saint Germain. Head designer for Shryan, Theodoie, and Bronx Clothier's.

Terri Arias

Sr. Lecturer

MA Cal St L.A., BA Scripps Coll. Dress Designer/Patternmaker (Eveningwear), Joy Stevens, Ruben Panis Designs and Jarin by Ruben Panis, Nancy Johnson, Inc.

Susan Baker

Professor

BA (English Literature) CSU Dominguez Hills, AA Degree (Fashion Design) LA Trade Tech. Coll. Involved in all phases of commercial manufacturing in the LA fashion industry since 1969.

Aiko Beall

Professor

AA (General Education) Pierce Coll., Certificate with honors Parsons School of Design, Diploma Osaka Costume Art School, Diploma Yodogawa Fashion Design School, Degree (Aesthetics, Ikebana) Misho-Ryu. Student assistant in Christian Dior design studio, N.Y. Assistant Designer for Jacque Tiffeau N.Y., Jean Louis L.A.; Assistant to costume designers for ABC daytime TV “General Hospital.” Designer for Emmys. Faculty member since 1979.

Eddie Bledsoe

Sr. Lecturer

MFA (Theatrical Design) USC; BS (Fashion Design) Woodbury Univ., BA (Design) UCLA. Menswear and costume designer for film and theatre. Published work includes “Art + Performance, the Life of Reza Abdoh.” Designs archived in the Reza Abdoh Collection, NY Public Library. Recent design honors include New York Film Festival, “Rocket's Red Glare;” Los Angeles Independent Film Festival, “No Easy Way;” The Vienna Festival, “Quotations From a Ruined City.”

Brice Bowman

Senior lecturer

MA CSU Sacramento; BA Cal St Univ S.F. Instructor: Digital Design, Art History, Art. Otis College of Art and Design, UCLA Extension, Art Institute of California, Santa Monica City College. Exhibits nationally and internationally.

Jackie Doyle

Professor

BFA Art Center, Winner of the Rudi Gernreich Award from the NY Art Director' Club. Illustrator, the Neiman Marcus advertising department for Valentino, Chanel.

Jane Engelman

Textile and Resource Specialist

Senior Lecturer.

BFA (Fashion Design) Otis. Perry Ellis Thimble Award. BFA Textile Design, University of Iowa, 1986. Teaching Credential Art K-12.

Fashion Design

Department Faculty

Rosi Gabl

Lecturer

School of Art and Design Diploma (Dressmaking and Fashion Design) Basel, Switzerland; studied fashion illustration at Central Saint Martin's College of Art and Design, London. Best of Rosi Web Site.

Kathryn Hagen

Professor

MFA (Fine Arts), BFA Otis; Certificate (Fashion) Parsons School of Design; studied painting at the Art Student's League. Artist and freelance illustrator. Author of *Fashion Illustration for Designers and Garb*.

Farnaz Harouni

Lecturer

BFA (Fashion) Otis. Winner of the Nolan Miller Thimble Award and the Rudi Gernreich National Design Award. Published in Vogue, Women's Wear Daily, California Apparel News. Designer for Tadashi, Kellwood, Guess. Evening and bridal designer and founder of Farnaz Couture.

Morrison Jackson

Senior Lecturer

MFA (Theatre Design) USC; BFA (Theatre Design) and BA (Fashion Design) Stephens Coll. Assistant designer and patternmaker specializing in sportswear. Costume Designer and technician. Manager of 20th Century costume rental company. Cutter/drafter and tailor's assistant for feature films, television and theatre.

Paul Keng

Senior Lecturer

BFA Otis. Fashion Designer/Merchandiser M.I.L.K.Y., Heaven Knows, Reality Check Inc., MZM Sport; Maxi Modo; Waters & Waters; Motherhood Maternity; TD4 Inc.

Evelyne Poghosyan Khanyan

Lecturer

AA Atex 1997, Armenia. BFA Otis (Fashion) 2001, Winner of Gold medal Samsung Institute, Seole, Korea. Finalist, Onward Koshiyama, Tokyo, Japan. Winner, FGI Rudi Gernreich scholarship. Freelance experience. In 2002 created Evelina Galli line of clothing, Instructor Otis College of Art and Design 2004 to present

Karolyn Kiisel

Professor

Studied at UCLA and UC Berkeley (Theatrical Costume Design). Industry designer for theater, film and television. Intimate apparel and children's wear designer. Designer for and owner of Jacaranda, specializing in contemporary dresses.

Gail Knierim

Associate Professor

Diploma (Art) Royal Melbourne Inst. of Technology. Head designer for Australian fashion houses and private couture clientele in L.A.

Sumi Lee

Associate Professor

BFA (Fashion) Otis. Freelance designer for special occasion dresses. Illustrator for costume designers. Head designer for Esquire, assistant designer for Glen Williams.

Amanda B. Linder

Assistant Professor

BS (Fashion Design) Syracuse Univ. Experienced in flat pattern drafting, draping, technical drawing, illustration, clothing reproduction with complete sewing, construction, alterations and fitting. Specializes in costume design for feature films, television and theatre.

Michelle Lucas

Associate Professor

BFA (Fashion Design) Otis. Designer and illustrator for Mattel, Savannah, Esprit, Debra McGuire, and Contempo. Owner of and designer for Rouge and Butterfly, specializing in young designer dresses and sportswear.

Evelyn McInerney

Associate Professor

AA Fashion Inst. of Technology, studied at UCLA (Vocational Education Teaching). Extensive design and manufacturing experience, specializing in junior dresses and sportswear in N.Y. and L.A.

Chetna Mehta

Sr. Lecturer

MA California State Univ. Northridge, MFA California State Univ. Long Beach, Textile s. Professional artist, designer and educator. Exhibited and collected nationally and internationally.

Sheri Mobley

Sr. Lecturer

BA from UC San Diego, President of Mobley Marketing Communications, Inc. Client roster includes Tommy Bahama, Apparel Ventures, Warnaco, Kellwood Company and Macy's West. Regional Director of Fashion Group International of LA, member of Costume Council at LACMA, Congressional Appointment to 1995 White House Conference on Small Business.

Alexis Montgomery

Sr. Lecturer

AA (Fashion Design) Los Angeles Trade Tech. Coll. First through production patternmaker with 28 yrs. experience in the garment industry, working both in-house and freelance for Mossimo, Lane Bryant, J.C. Penny, HSN.

Aaron Paule

Assistant Professor

BFA (Fashion) Otis. Ten years in the L.A. garment industry designing for Free Wear, Jidai Industries, Symbol & Democracy. Freelance designer and illustrator for television and film.

Nicolette Paulsen

Professor

West Valley Occupational Center (Draping). Freelance designer Fredricks of Hollywood, Dreamgirl Lingere, Isisport. Twenty-five years as Freelance design patternmaker. Owner/Designer, Whose Sari Now.

Mitra Rajabi

Adjunct Assistant Professor

BFA (Fashion Design) Otis; studied at LA City Coll. (Fashion Design and Fine Arts). "Designer of the Year" Award (Otis), "Mizuno Grand Prize" winner 1989. Designer/illustrator for La Belle, Euphoric, Dr. Baby, Ceduxion; Founder of Peacock Inc. Menswear Store; Eleven years professional experience in designing for apparel manufacturers and retail.

Karen Regoli-Arthur

Adjunct Assistant Professor

AFA (Fashion Design) Otis Extension. Designer, creator of custom wedding gowns and costumes; instructor for Los Angeles HeArt Project fashion residency program.

Miguel Reyes

Lecturer

BA (Illustration), Otis. Freelance painter, portrait artist, muralist, photographer, printer, stylist, art and fashion show producer. Vogue/Sotheby's Fashion Illustration Award, MTA Muralist.

Diane Sisko

Senior Lecturer

BFA Purdue Univ. Costume and makeup for film, TV, UCS, LAUSD, Odyssey Theatre Co., John Anson Ford Theatre Director of Costume Program, LACC Theatre Academy; Member of Costumer's Guild & Costume Society of America.

Francis Spitta

Senior Lecturer

BFA (Fashion Design) Otis. Freelance surface designer specializing in menswear and young men's prints, represented by "The Style Council" print studio in N.Y.

Pat Stiles

Associate Professor

Studied at Pratt Inst. (Fine Art/Illustration); Parsons School of Design (Fashion Illustration). Fashion illustrator and graphic designer for film and advertising.

Robert Valerio

Senior Lecturer

BA (Economics) UC San Diego. President of Kubic Marketing Inc.; Chairman of the Board International Association of Skateboard Companies; CEO Giant Skateboard Distribution.

Jackie Wickser

Associate Professor

AA (Fashion Design) North Texas State Univ. 30 years experience in N.Y. and L.A. designer market as designer and pattern maker; pattern designer for Koos Van Den Akker, Gloria Sachs, Mark Eisen, Katayone Adeli and Rosae Nichols; consultant for Seven For All Mankind; work published in *Vogue*, *Elle*, *Paper*, *Mademoiselle*, *The Denver Post*, and *Sportswear International*.

Fashion Design

Department Faculty

Tony Young

Professor, Design

BFA (Fashion Design) Otis; Studied (Art History) Middlebury Coll. Interior design for BCBG store concepts; window displays for Saks, Neiman Marcus; designer and art director for runway collections, product design/fabric development, innovative construction techniques. Awards for product illustrations in *W*, *Vogue*, *WWD*.

Susan Zarate

Senior Lecturer

BA CSU Fullerton. Costume illustrator for film and music industry, including “AI,” “Amistad,” “Batman and Robin,” “To Wong Foo,” “Anchorman,” “Spiderman II;” fashion illustration for Absolut, Versace for *Vogue* magazine, Prada commercial; sketched and designed costumes for Madonna. Fashion illustrator for *Vogue*.

Tuula Zivin

Assistant Professor

AA (Fashion Design) Brooks College. Extensive industry experience as head patternmaker for Compagnie BX, Bronx, Saint Germain, Motherhood, City Girl, and California Concepts; branded and private label customers include Neiman Marcus, Saks, Nordstrom, Fred Segal, and Shauna Stein. Technical consultant for patented Tummy Tuck jeans.

Fine Arts

Department Goals

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. 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, 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

Sophomore Year		Fall	Spring	Degree Requirements
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 Art Survey	3.0	—	
*ENGL202	Sophomore English	3.0	—	
*SSCI210	Social Science	—	3.0	
*MATH136	Math for Artists and Designers	—	3.0	
Total Credits per Semester		17.0	17.0	
Junior Year		Fall	Spring	
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	—	
	*Advanced Topics in English or Liberal Studies Elective	—	3.0	
Total Credits per Semester		18.0	16.0	
**ILMS300	Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year			
Senior Year		Fall	Spring	
FINA470/471	Senior Studio I/II	5.0	5.0	
FINA443	Senior Review	—	2.0	
FINA455	Professional Practices	—	2.0	
	Studio Electives	5.0	3.0	
LIBS455	Senior Thesis	3.0	—	
*LIBS440	Senior Liberal Studies Capstone	3.0	—	
*ILML400	Integrated Learning Lecture	—	3.0	
Total credits per Semester		16.0	15.0	

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

Photography

Degree Requirements	Sophomore Year	Fall	Spring	
	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
<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	AHCS246	Postmodern Theory and Fine Art	—	3.0
	AHCS220	Contemporary Art Survey	3.0	—
	*ENGL202	Sophomore English	3.0	—
	*SSCI210	Social Science	—	3.0
	*MATH136	Math for Artists and Designers	—	3.0
		Total Credits per Semester	17.0	17.0
	Junior Year	Fall	Spring	
	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	—
		*Advanced Topics in English or Liberal Studies Elective	—	3.0
	Total Credits per Semester	18.0	16.0	
	**ILMS300	Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year		
	Senior Year	Fall	Spring	
	FINA470/471	Senior Studio I/II	5.0	5.0
	FINA443	Senior Review	—	2.0
	FINA455	Professional Practices	—	2.0
		Studio Electives	5.0	3.0
	LIBS455	Senior Thesis	3.0	—
	*LIBS440	Senior Liberal Studies Capstone	3.0	—
	*ILML400	Integrated Learning Lecture	—	3.0
	Total Credits per Semester	16.0	15.0	
	*These courses may be taken in either the fall or the spring semester.			

Sculpture/New Genres

Sophomore Year		Fall	Spring	Degree Requirements
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 Art Survey	3.0	—	
*ENGL202	Sophomore English	3.0	—	
*SSCI210	Social Science	—	3.0	
MATH136	Math for Artists and Designers	—	3.0	
Total Credits per Semester		17.0	17.0	
Junior Year		Fall	Spring	
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	—	
	*Advanced Topics in English or Liberal Studies Elective	—	3.0	
Total Credits per Semester		18.0	16.0	
**ILMS300	Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year			
Senior Year		Fall	Spring	
FINA470/471	Senior Studio I/II	5.0	5.0	
FINA443	Senior Review	—	2.0	
FINA455	Professional Practices	—	2.0	
	Studio Electives	5.0	3.0	
LIBS455	Senior Thesis	3.0	—	
*LIBS440	Senior Liberal Studies Capstone	3.0	—	
*ILML400	Integrated Learning Lecture	—	3.0	
Total credits per Semester		16.0	15.0	

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

Fine Arts

Course Descriptions

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. We will explore 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.

Blue Space/White Box

FINA305 2 credits

Students curate and mount shows for the Bolsky Gallery. This course, designed to deepen students' understanding of the intellectual and practical tasks of curating contemporary art, works with proposals submitted by students and faculty, as well as group shows generated by the class. Students learn the aspects of curatorial and exhibition design and installation.

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 studio and seminar workshops in their practice, methods or medium. Course content will vary in content each semester. See the Fine Arts Department for specific course 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.

Co-requisite: 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 school.

Advanced Topics

FINA406/415 2 credits/3 credits

This course allows the student 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.

Senior Review

FINA443 2 credits

By way of a professional presentation to their peer group, each student's practice is contextualized within the them 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 their 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 art work 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

Course Descriptions

Fine Arts

Course Descriptions

Introduction to Video

MEDA210 3 credits

This course offers an introduction to working with moving images as an art form. While receiving training in basic digital video production and editing techniques using Final Cut Pro and other professional applications, and learning about historical and contemporary use of video as an art form, students will complete several short projects of their own. Techniques covered will include planning, lighting, camera work, editing, and mixing sound using digital video media.

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; 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), technical and mixed improvisation (DJ-ing).

Offered in alternating semesters/years.

Super-8 Filmmaking

MEDA316 2 credits

In Super-8 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 post-production 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, B&W 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

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

Photography Studio Practices

PHOT215 2 credits

See Department for Course Description

Extended Techniques in Photography

PHOT218 2 credits

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

Lighting Studio I

PHOT230 3 credits

This course introduces students to basic studio skills in lighting and electronic flash applications, including 4x5 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.

Photography III

PHOT314 3 credits

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

Offered Fall semester only.

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

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: Photo Collage, the Digital Photograph, and Mural Printing.

Offered on a rotating basis

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 4X5 photography, strobe and tungsten lighting, and 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.

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

Fine Arts

Course Descriptions

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.

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 & Concepts of Color, Figure

Processes & 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 non-traditional approaches, including installation.

This course may be taken as an alternative to PNTG314 Painting III. Offered in Fall 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 3D printer), adhesives and joinery, basic mold making and casting, as well as contemporary new genres forms such as performance and installation art.

Offered in 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, critique and interviews with artists and will be exploring some of these topics in their own work.

Offered in 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.

Required for students in the Arts Educator Preparation track of the ACT program. Can be taken as an elective for all other students.

Ceramics

SCNG236 3 credits

Introduction to the fundamental skills of working with clay. This six hour course will explore techniques including slab and coil construction, glaze application, and kiln firing. Exposure to historical use and international variety of techniques in ceramics, as well as discussion of contemporary uses in crafts and art. Required for students in the Arts Educator Preparation track of the ACT Program. Can be taken as an elective for all other students.

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 large-scale, long-term projects in sculpture and/or new genres, working in-depth in a chosen material or skill: for instance, using complicated mold-making 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 in Fall semester only.

Fine Arts

Department Faculty

Meg Cranston

Interim Chair

MFA Cal Arts; BA (Anthropology/Sociology) Kenyon Coll. Internationally recognized performance and installation artist. Solo shows at Dunedin Public Art Gallery, New Zealand; Rosamund Felsen Gallery, Santa Monica; Galerie Michael Kapinos, Berlin; Venetia Kapernekas Fine Art, N.Y.; Carnegie Museum of Art, Pittsburgh. Recipient COLA Individual Artist's Grant, Architectural Foundation of America Art in Public Places Award, John Simon Guggenheim Memorial Foundation Fellowship.

Linda Burnham

Distinguished Professor of Painting

BFA Cal Arts. Painter. Solo exhibitions at Christopher Grimes Gallery, Santa Monica; Jessica Fredericks Gallery, NY; Finesilver Gallery, San Antonio; Gwenda Jay Gallery, Chicago; and Jan Baum Gallery, LA.

Joshua Callahan

Lecturer

MFA UCLA. BA Cultural Anthropology University of North Carolina at Asheville. Artist. Exhibitions include LA Louver, Los Angeles; Kantor/Feuer Gallery, Los Angeles; Magazzino d'Arte Modern, Rome; High Desert Test Sites, Yucca Valley, CA; South La Brea Gallery, Los Angeles; USC Master of Fine Arts Gallery, Los Angeles; Kirk Douglas Theater, Los Angeles; Spencer Brownstone Gallery, NY.

Carole Caroompas

Professor

MFA USC, BA CSU Fullerton. Artist-Painter. Retrospective exhibition at Otis Gallery. Exhibitions at Western Project, Culver City; Mark Moore, Santa Monica; P.P.O.W., N.Y.; Sue Spaid Fine Art; Hammer Museum at UCLA; Corcoran Gallery of Art, WDC. Grants include Adolph & Esther Gottlieb Foundation; two National Endowment for the Arts, John Simon Guggenheim Memorial Fellowship, COLA Grant, California Community Foundation Grant.

Phil Chang

Lecturer

MFA Cal Arts, BA Univ. of California, Irvine. Photographer, curator. Exhibitions include Hudson Franklin, NY; Bolsky Gallery, Otis College, Los Angeles; Sam Lee Gallery, Los Angeles; Outpost for Contemporary Art, Los Angeles; Armory Northwest/965, Pasadena; Scalo Project Space, NY; Recipient of The Ahmanson Foundation Award and California Institute of the Arts Grant.

Liz Craft

Lecturer

MFA UCLA, BFA Otis. Solo exhibitions include Patrick Painter, Santa Monica; Marianne Boesky, N.Y.; and Alison Jacques Gallery, London. Group exhibitions include "WONDERLAND - Through the Looking Glass," KadE, Amersfoort, The Netherlands (2009); "Cult Fiction," Hayward Gallery, London (2007); "Eden's Edge," Hammer Museum (2007); and "The Americans," Barbican Centre, London (2000). The artist completed a residency with the Halle für Kunst, Lunéberg, Germany in 2006 and was included in the 2004 Whitney Biennial. Liz Craft currently lives and works in LA.

Jacci Den Hartog

Interim Program Director; Sculpture/New Genres
MFA Claremont Graduate University; BA Linfield College; studied at Centro Cultural Costarricense Norteamericano, San Jose, Costa Rica. Sculptor. Exhibitions include Nantes Museum, Nantes, France; San Francisco Art Institute; Kansas City Art Institute. Commissioned public art at Angel's Knoll, Los Angeles. Reviewed in Artforum, Flash Art, and Art in America.

Dana Duff

Professor

MFA Cal Arts, BFA Cranbrook. Artist. Solo shows at Max Protech, NY; Richard Kuhlenschmidt, L.A.; Milford Gallery, NY, New Museum of Contemporary Art, Whitney Museum, NY, 2005 Biennale de l'Image en Mouvement, Geneva; 2005 International Film Festival, Rotterdam.

Scott Grieger

Program Director, Painting

BFA Chouinard Art School. Artist. Exhibition at Margo Leavin, LA; Patricia Faure, Santa Monica; Santa Barbara Contemporary Arts Forum; Armory Center for the Arts, Pasadena; Los Angeles County Art Museum; Whitney Museum, NY; Museum of Modern Art, NY, San Francisco Art Museum.

Asher Hartman

Lecturer

MFA California Institute of the Arts, BA UCLA. Artist. Exhibitions include Sea and Space Explorations, Los Angeles; Highways Performance Space, Los Angeles; Track 16, Los Angeles; Side Street Projects, Los Angeles; Whitney Biennial 2008, NY; Machine Project, Los Angeles; High Energy Constructs, Los Angeles; Paris-Berlin Film Festival; Museum of Jurassic Technology, Los Angeles.

Skylar Haskard

Lecturer

MFA UCLA. BFA Glasgow School of Art. Performance, video and sculpture artist. Group exhibitions include Transmission Gallery, Glasgow; UCLA Fowler Museum, Los Angeles; MAK Center, Los Angeles; Black Dragon Society, Los Angeles; Anna Helwing, Los Angeles.

Susan Hill

Lecturer

BA Wellesley. Artist. Co-developed the needlework of Judy Chicago's The Dinner Party with Judy, researching the historic techniques and leading a team of needle-workers in the creation of the majestic embroidered able runners. Over 30 years experience working among Los Angeles non-profit arts organizations.

Gian Martin Joller

Lecturer

MFA/BFA Cal Arts. Exhibited at CAG Gallery, St.Petersburg, Russia; Armory Center for the Arts Northwest, Pasadena; Gallery G19, Helsinki, Finland; Zolla/Lieberman Gallery, Chicago, IL; Norma Desmond Productions, L.A., and Haus Gallery @ the Brewery, Los Angeles, CA.

Soo Kim

Interim Program Director, Photography

MFA Cal Arts, BA UC Riverside. Artist, writer and curator. Exhibition at Sandroni Rey Gallery, LA; DCKT Contemporary, NY; National Center for the Arts, El Salvador; Gwangju Biennale, Korea; Whitney Museum, N.Y; American Cinemateque, San Francisco.

Michele Jaquis

Lecturer

MFA RISD, BFA Hartford Art School. Interdisciplinary Artist. Solo exhibitions at South La Brea Gallery, The Office, Gallery 825 and The Hatch Gallery. Curates video screenings and group exhibitions. Co-founder of Rise Industries: Interdisciplinary Projects. Videographer/editor for the Center for Autism and Related Disorders, where she recently completed the documentary "Recovered - Journeys Through the Autism Spectrum and Back."

Siri Kaur

Lecturer

MA (Italian Studies), BA (Comparative Literature) Smith College. Photographer. Exhibitions include 401 Projects in New York; Hayworth Gallery, Los Angeles; The Torrance Museum of Art; UCLA Wight Biennial. Permanent collections include The National Gallery in D.C. and The University of Maine.

Daniel Mendel-Black

Lecturer

Artist and writer. Exhibitions include Margo Leavin, Los Angeles; Guggenheim Gallery at Chapman University; Daniel Hug Gallery, Los Angeles; Young Eun Museum of Contemporary Art, Korea; Royal Melbourne Institute of Technology, Melbourne. Editor and publisher of Spring Journal and contributor to Meise, published in Berlin.

Fine Arts

Department Faculty

Adam Overton

Lecturer

MFA Cal Arts; Artist. Exhibitions and performances include Los Angeles County Museum of Art; Sea & Space Explorations, Los Angeles; Machine Project, Los Angeles; High Energy Constructs, Los Angeles; David Patton, Los Angeles; Scores and writings have appeared in FOARM Journal of Arts & Research, Ratsalad Deluxe, Leonardo Journal and Contemporary Music Review.

Michael Pierzynski

Lecturer

BFA Washington University. St. Louis, MO. Studied at Tisch School of the Arts, NYU. Artist. Exhibitions in Los Angeles include Carl Berg Gallery, Christopher Grimes Gallery, POST, Kim Light Gallery, Rosamund Felsen Gallery and LACE. Other exhibitions include Casey Kaplan, N.Y.; Angstrom Gallery, Dallas, and New Museum of Contemporary Art, N.Y.

Monique Prieto

Lecturer

MFA Cal Arts, Skowhegan School of Painting and Sculpture, BFA UCLA. Painter. Solo exhibitions include ACME, LA; Praz – Delavallade, Paris; Cheim & Read, NY; Scottsdale Museum of Contemporary Art, AZ; Il Capricorno, Venice; Corvi-Mora, London. Recipient of The Louis Comfort Tiffany Foundation Grant. Work included in the Latino Museum L.A.; Museum of Contemporary Art, San Diego; LACMA, Whitney Museum, Orange County Museum, MFA Houston and UCLA Hammer Museum.

Alex Slade

Adjunct Assistant Professor

MFA Cal Arts, BA Univ. of Michigan. Exhibitions at Liverpool Biennial; Wiensowski & Harbord, Berlin; Kunstlerhaus Bethanien, Berlin; Roger Merians Gallery NY; The Downtown Arts Festival, NY; Mark Foxx, Santa Monica; Goldman Tevis Gallery, L.A. 2008 COLA Grant.

Alexis Smith

Senior Lecturer

BA University of California Irvine. Solo exhibitions at the Whitney Museum, ICA Boston, Walker Art Center, MoCA, Miami Art Museum, and Museum of Contemporary Art, San Diego. Group exhibitions include Louisiana Museum, Denmark; Site Santa Fe Biennial, MoCA, P.S. 1, and Centre Pompidou.

Ann Summa

Lecturer

BA Beloit Coll. Exhibitions at Track 16, Santa Monica. Photojournalism published in *Time*, *Fortune*, *Wired*, *People Weekly*, *Entertainment Weekly*, *ESPN Magazine* among other national and international publications. Represented by Getty Images.

Holly Tempo

Associate Professor

BA Pitzer Coll; MFA Claremont Grad School. Artist. Has shown extensively in Southern California, including at Ruth Bachofner Gallery, Miller/Durazo Contemporary Art, POST, Kohn Turner Gallery, Self-Help Graphics, LACMA's Leo S. Bing Center, and LACE; as well as internationally in Great Britain, France, The Netherlands, India, and Panama.

Timothy Tompkins

Lecturer

BFA Otis. Artist. Exhibitions include DCKT Contemporary, NY; Suzanne Vielmetter Los Angeles Project; LA Louver, Los Angeles; Brunelli Gallery, Ferrara, Italy; Creative Artists Agency, Beverly Hills; Margini Arte Contemporanea, Massa, Italy; Carnegie Art Museum, Oxnard, CA; Rohrer Fine Art, Laguna Beach, CA; Walter Maciel Gallery, Los Angeles; Barnsdall Art Park, Los Angeles; ACME, Los Angeles.

Mario Ybarra Jr.

Lecturer

MFA University of California, Irvine. BFA Otis. Artist. Exhibitions include Lehmann Maupin Gallery, New York; CCA Watts Institute for Contemporary Arts, San Francisco; Anna Helwing Gallery, Los Angeles; Art Basel Miami Beach; Galerie Bob Van Orsouw, Zurich; Whitney Museum, LACMA, Tate Modern, London.

Eric Wesley

Lecturer

BA UCLA, Co-founder of Mountain School of Art, Los Angeles. Exhibitions included Maureen Paley, London; China Art Objects, Los Angeles; Museum of Contemporary Art, Los Angeles; Galleria Fonti, Naples; Art Basel, Switzerland; Metro Pictures, NY; Prague Biennial, Czech Republic; Black Dragon Society, Los Angeles; P.S. 1 Contemporary Art Center, NY.

Chris Wilder

Senior Lecturer

MFA Cal Arts, BFA San Francisco Art Institute. Artist. Solo exhibitions include Kim Light/Lightbox, Los Angeles; e31, Athens, Greece; Kapinos Galerie, Berlin; The Happy Lion, Los Angeles, CA, Galerie Michael Janssen, Cologne, Germany; Andrew Kreps Gallery, N.Y., Sarah Cottier Gallery, Sydney, Australia; Roger Merians Gallery, N.Y., Blum & Poe, Santa Monica, CA. Public collections include LACMA; Museum of Contemporary Art, Miami; Norton Foundation, Los Angeles; Orange County Museum of Art; Laguna Beach Museum of Art.

2009-10 Visiting Critic**Christopher Knight**

A three-time finalist for the Pulitzer Prize in Criticism (1991, 2001 and 2007), Mr. Knight received the 1997 Frank Jewett Mather Award for Distinction in Art Criticism from the College Art Association, the first journalist to win the award in more than 25 years. In 1999 he was awarded an Honorary Doctor of Fine Arts degree from Atlanta College of Art (Georgia). Prior to joining the staff of the *Los Angeles Times* in 1989, Mr. Knight served as Los Angeles Herald Examiner art critic (1980-89), as assistant director for public information at the LACMA (1979-80) and as curator of the Museum of Contemporary Art, San Diego (1976-79). From 1986 to 1989 he also served as a program advisor to the Lannan Foundation in Lake Worth, Florida.

**Department
Faculty**

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 student's diverse visions. Through collaborative projects students will:

- Negotiate diverse public spheres
- Work in interdisciplinary teams
- Develop trans-disciplinary 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

Integrated Learning

Integrated Learning courses are strategically woven throughout the entire undergraduate curriculum and is structured as follows:

- A two-credit introductory studio course taken within the Foundation Year
- A two-credit elective studio course taken in the junior year
- A three-credit Liberal Arts elective course taken in the senior 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. Skills developed: Students solve problems that engage the larger community, trans-disciplinary practice, research, and collaboration.

Integrated Learning Studio Elective

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 real-world challenges.

Integrated Learning Liberal Arts Elective

ILML400 3 credits

An upper-division interdisciplinary seminar course affording students a synergistic investigation of special themes. The integrative methodology promotes the ability to work collaboratively and synthesize diverse perspectives.

Examples of previous and planned ILMS 300 courses:

The Right to the Street: Social Objectives through Semi-guerrilla Tactics

The Right to the Street (a variation of Henri Lefebvre's 'right to the city'), is the second in a series of Integrated Learning studios that examines through research, design, and action our rights to the production of the oeuvre, or the city as a creative work. Partner: Los Angeles Poverty Dept.

Collaborating 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 LA? Results will range from preventative design, to survival design, to design for a post-catastrophic future. Partner: City of El Segundo

Creative Solutions to the Autism Epidemic

Autism Spectrum Disorder - Neurodiversity - Recovery. In this course students will work with staff at CARD and the families for whom they provide services to learn more about these issues and to design solutions that transform and enhance the experiences of people on the spectrum, their families, their therapists and the public awareness of Autism. Partner: CARD (Center for Autism and Related Disorders)

Comic Heroes: From 2D to 3D

Partner: Platinum Studios

An exploration of comics and their 3-D counterparts. Outcome may be an intriguing marketing promotion or perhaps a "final product" that could range from a virtual world, to an action figure, a digital game, or even a user-created and edited website. Partner: Platinum Studios

Environmental Studio: Reclaiming The Oil Fields

Conceptualize and produce art and design interventions in partnership with Baldwin Hills Conservancy. Engage issues of sustainability, environmental stewardship and blue-sky project development for a historically significant LA landscape. Partner: Baldwin Hills Conservancy

Course Descriptions

Integrated Learning

Course Descriptions

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 Aces Elementary School in South Los Angeles. Partner: ACES (Accelerated Charter Elementary School)

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, WC/ Loyola Branch Library 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. We believe it is at the design education level where we have the best opportunity to create a sustainable future. Partner: Global Green International

Examples of ILML 400 courses: 3 Credits

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 that 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: Homeboy Industries Inc.

LA Past Lives: A Virtual Architecture

This course will challenge students to reconstruct past physical and social nexuses of neighborhoods/ communities in LA 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 LA’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, rites of intensification, attend field trips for first-hand experience, attempt to use or perform some of these practices and concepts in class. Partner: Hollywood Forever Cemetery

Movies That Matter

As artists and designers, students need to understand that movies can inspire and educate as well as entertain. In this class students will gain a historical perspective to understand the past and present in order to visualize the future. Through compelling and entertaining stories, the selected films depict social, political, cultural and gender, racial and ethnic issues. Partner: FilmAid International

Nurturing Identity and Community

Proyecto Jardin depends on community collaboration. The presence of multiple constituents reveals ways in which people address emerging issues associated with the globalized food economy. Students will learn and employ ethnographic theories and methods of interviewing garden patrons. Partner: Proyecto Jardin Community Garden

Walking Freedom's Road

The Civil Rights movement made far reaching strides during 1956–1968. Using the upcoming exhibit “Road to Freedom: Photographs of the Civil Rights Movement 1956-1968” at the Skirball Cultural Center as a focal point, students will discuss how this era reshaped American history, society, and culture from a multi-disciplinary perspective, and examine the events, figures, and issues central to the Civil Rights movement. Partner: TBA

The Otis Legacy Project

This course focuses on preserving and showcasing the rich oral, written and visual history of Otis alumni. Students will research selected alumni, place their work in an art historical context, learn interviewing techniques, interview Otis alumni, and write biographies. Partner: Otis Alumni Relations

Integrated Learning

Department Faculty

Richard Shelton

Director of Integrated Learning
MFA (Art) Cal Arts, BFA (Media Arts) Minneapolis College of Art & Design. Associate Professor/Animation MCAD 1994-2004 Recent exhibitions and clients: Walker Art Center, MN, NEXIT gallery Arnhem, Netherlands, Jung and Pfeffer, Amsterdam/Germany. Partner, GD4Love&\$. Founded and co-runs the Minneapolis Record Show and Convention. Richard has been teaching at Otis since Fall 2006.

Maura Bendett

Lecturer, Connections Through Color and Design
BA, MFA (Painting) UCLA. Exhibitions: Los Angeles County Museum of Art; Santa Monica Museum of Art; Kemper Museum of Contemporary Art, Kansas; San Jose Museum of Art; Kansas City Art Institute; Arizona State University Art Gallery; COCA, Seattle; ARC, Vienna; Christinrose Gallery, New York. WESTAF NEA Visual Arts Grant

Cole Case

Lecturer, Connections Through Color and Design
BFA (Fine Art) Art Center; BA (English Lit) Stanford Univ. Painter and Illustrator. Exhibitions include Howard House Contemporary Art, Seattle, WA; Luckman Gallery, CSU Los Angeles; Arizona St. Univ. Art Gallery, Tempe, AZ. Reviewed in *The Stranger* and *Artweek*.

Perri Chasin

Senior Lecturer
MA (Speech Communication) Queens Coll, City Univ N.Y.; BA (Speech and Language), City Coll, City Univ N.Y. Broadcast writer/producer and speech and language specialist. Former CBS Records International executive, National Celebrity Coordinator for Hands Across America and co-producer of "The Story of Hands Across America." Writer and producer of television news, entertainment specials, reality series, live events and a critically acclaimed series for public radio.

Todd A. Erlandson, AIA

Senior Lecturer
MArch, SCI-Arc. BArch, Tulane Univ. Architect. Partner at (M)Arch, a practice with the goal of creating significant architecture that succeeds in adding value to the brand with responsible solutions, and contributes to the community.

Rogan Ferguson

Senior Lecturer, Creative CAD Studio
MS (Architecture) Yale Univ. Former designer for Frank Gehry on design and architectural projects. Principal of Rogan Ferguson Studio, a design consultancy and instructional workshop that develops complicated curving and sculptural forms utilizing cutting edge software.

Michele Jaquis

Coordinator of ACT
BFA Hartford Art School; MFA RISD. Combines installation, video, performance, conceptual art and digital imagery to examine the complexities within personal relationships. Solo exhibitions at The Office in Huntington Beach, Gallery 825 and The Hatch Gallery, both in L.A. Curates video screenings and group exhibitions. Co-founder of Rise Industries: Collaborations in Art and Architecture.

Patricia Kovic

Associate Professor
BFA SUNY Buffalo. Graphic designer and principal at Studio Morris. Specializing in branding and identity systems. Offices in L.A. and N.Y. for Fortune 500 companies. Design awards from the AIGA, N.Y. Art Directors' Club, *Communication Arts* magazine and *Communication Graphics*.

Candace Lavin

Adj Asst Prof
BA (Graphic Design) Cal St Univ. Northridge. "Dr. Toy" award-winner. Professional experience includes environmental graphic design for Walt Disney Imagineering; toys, collectibles, and specialty gift design for Applause, Warner Bros., and Disney.

Joyce Lightbody

Adj Assoc Prof, Connections Through Color and Design
BFA Coll of Creative Studies. Artist and composer who blends the poetics of language and meaning with aspects of notation systems, cartography, and illuminated manuscripts. International exhibitions, as well as significant grants, awards and honors.

Cathy Lightfoot

Lecturer, Connections Through Color and Design
BFA Cooper Union; MFA Cal Inst of the Arts.
Paintings and sculpture elaborate on common color, pattern, and pictorial space concepts. Professional activities include mural commissions and extensive exhibitions.

Christopher Michlig

Senior Lecturer
MFA Art Center College of Design. Fine Artist with an interdisciplinary practice. Represented by Jail Gallery, Los Angeles.

Christian Mounger

Assoc Prof, Connections Through Color and Design
BA (English Literature); BFA Memphis Coll of Art; MFA Claremont Grad School. Fine artist and graphic artist who makes digitally generated photographs. Exhibitions nationally and internationally.

Ysamur Flores-Pena

Assoc Prof, Homeboys – Histories and Culture
PhD (Folklore and Mythology) UCLA; BA, MA (Education) Catholic Univ of Puerto Rico.
Extensive publications including *Fit for a Queen: Analysis of a Consecration Outfit in the Cult of Yemaya*. Has presented papers at the Fowler Museum and the St. Louis Museum.

Kiki Sammarcelli

Senior Lecturer, Connections Through Color and Design
BFA, MFA, Otis. Using a range of paint surfaces and textures, she reveals a sense of humor. Professional activities include an extensive record of international exhibitions, numerous articles and reviews, public and private collections, and awards and honors.

Linda C. Samuels

Senior Lecturer
MArch Princeton University, BDesign University of Florida Taught in the College of Architecture at UNC-Charlotte for nine years where she founded The Mobile Studio and developed an Architecture as Activism design curriculum. Has lectured and published widely on topics ranging from popular culture to post-Hurricane New Orleans. Received numerous grants and awards and has exhibited in the US and abroad. Currently working towards a PhD in Urban Planning at UCLA.

Michael Schrier

Prof, Connections Through Color and Design
BFA, MFA, Otis. Produces tapestry designs for large-scale architectural environments as well as designs for apparel. Professional activities include extensive administrative experience, as well as national exhibitions.

Jim Starrett

Prof, Connections Through Color and Design
Studied at Pratt Institute. Sculpture and painting reflects social and political concerns in a variety of media. Professional activities include multiple Whitney Museum Annuals, a solo show at the Whitney, numerous articles and reviews, NEA Visual Arts Grant.

Kerri Steinberg

Asst Prof
PhD (Art History) UCLA. Concentrates on modern art and photography, and has published articles and reviews on visual culture and American Jewish self-representation. Currently researching the critical role played by graphic design within popular culture

Joan Takayama-Ogawa

Assoc Prof, Otis Legacy Project
MA (Education) Stanford Univ; BA (East Asian Studies and Geography) UCLA. Educator and ceramic artist whose work is in public collections of the Renwick Gallery, Smithsonian Institution, LACMA, and Oakland Museum.

Jeanne S. M. Willette

Assoc Prof
PhD (Art History) UC Santa Barbara; MA (Art History) Cal State Univ, Long Beach; BA (Fine Arts) Cal St Univ, LA. Specializes in modern and contemporary art and critical theory with a particular emphasis on photography. Extensive publications in professional journals and exhibition catalogues.

Interdisciplinary Concentration

Program Goals

The Interdisciplinary Concentration allows students to pursue their interests in an area of study outside of their major by taking elective courses based on specific educational goals. Students need to meet eligibility requirements to pursue an Interdisciplinary Concentration

Students in the Interdisciplinary Concentration will...

- Develop an awareness of interdisciplinary opportunities in professional art and design practices.
- Increase their exposure to a broad range of skills, experiences, and knowledge.
- Pursue a concentration that extends and complements studies in the major and that addresses a particular area of interest.

Interdisciplinary Concentration

The Interdisciplinary Concentration (IC) allows eligible students to choose elective courses from participating departments (see below). Students choose courses as electives based on consultation with their Department Chair or advisor and register for courses on a space-available basis. Students in the Interdisciplinary Concentration 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, Liberal Arts and Sciences, 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.

Because of the curricular requirements of the Fashion Design and Toy Design programs, students in these majors currently are not able to participate in the Interdisciplinary Concentration.

Eligibility and Enrollment Requirements

Students must have a cumulative and semester grade point average of 3.0 or higher to pursue an interdisciplinary concentration.

Students may apply for the Interdisciplinary Concentration during registration 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. To do so, a student must have permission from their Department Chair, the Chair of the concentration department, and the Provost, and must apply during the second semester of the sophomore 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 the Interdisciplinary Concentration program whose semester or cumulative grade point average (g.p.a.) 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 an application form, available at the Registration Office. The application includes a statement, written by the student, that describes the goals and intentions of the Interdisciplinary Concentration.

Approval for participation in the Interdisciplinary Concentration program rests with your Department Chair, the Chair of the concentration department, and the Provost. Approval for specific elective courses rests with the Department Chair or advisor for your department as well as the department(s) in which you wish to take elective courses.

Transfer Students

Transfer students who apply for and are accepted into the Interdisciplinary Concentration upon entering the College 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.

Interested students should see their Department Chairs for more details.

Program Description

Liberal Arts and Sciences

Department Goals

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.

- Pursue excellence in reading, writing, and speaking.
- Hone critical-thinking skills in defining and solving problems.
- Develop the ability to locate, evaluate, and critically use library and electronic resources for research.
- Use multidisciplinary methods of thought and inquiry.
- Investigate visual culture, its historical origins, and its influence on cultural, intellectual, and artistic structures.
- Value multicultural perspectives and respect for the diversity of ideas.
- Learn qualitative analysis through fieldwork.
- Expand quantitative skills.
- Demonstrate creativity.
- Develop interdisciplinary connections between the liberal arts and sciences and studio.
- Successfully transition into and out of the Otis community.
- Develop ethical awareness, social and community responsibility, and lifelong learning in a global context.

Liberal Arts and Sciences

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

Distribution Requirements

Liberal Arts and Sciences courses make up 1/3 of the course requirement 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 Developmental English I or ENGL 090 Developmental II.

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)

Required Courses:

Students are required to fulfill all Art History, 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 Art History, English, or Liberal Studies.

Course Descriptions

	ARLI	COMD	DIGM	FASD	FINA	IPRD	TOYD
Art History							
FNDT	6	6	6	6	6	6	6
Required	15	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							
AHCS/ENGL/ LIBS	3	3	3	3	3	3	3
Integrated Learning							
Required	3	3	3	3	3	3	3
LAS Capstone							
Required	3	3	3	3	3	3	3
LAS Total Credits	49	45	45	46	46	45	45

Liberal Arts and Sciences

Course Descriptions

By Major:

Art History

Architecture/Landscape/Interiors:
CRIT 205/206 History + Theory I/II (6)
CRIT 305/306 History + Theory III/IV (5)
CRIT 405/406 History + Theory V/VI (4)

Communication Arts:

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

Digital Media:

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

Fashion Design:

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

Fine Arts:

AHCS 220 Contemporary Art Survey (3)
AHCS 246 Postmodern Theory and Fine Art (3)
AHCS 310 Art History Electives (6)

Product Design:

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

Toy Design:

AHCS 220 Contemporary Art History (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

Communication Arts:

MATH 336 Introduction to Symbolic Logic (3)

Digital Media; Fashion Design; Fine Arts; Interactive 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 II (4)

Product Design:

NSCI 319 Anatomy & Ergonomics (3)

Toy Design:

NSCI 308 Juvenile Anatomy & Ergonomics (3)

Liberal Studies

Communication Arts:
LIBS 404 Senior Project/Research Paper (2)

Digital Media:

LIBS 217 Concepts & Issues in Media Arts (2)

Fine Arts:

LIBS 455 Senior Thesis (3)

Product Design:

LIB 235 Economics and Product Market (2)

Toy Design:

LIBS 454 Business Practices (2)

Integrated Learning

All majors:
ILML 400 Integrated Learning Lecture (3)

LAS Capstone

All majors:
LIBS 440 LAS Capstone (3)

Required Elective Course

All majors:
AHCS/ENGL/LIBS Elective (3)

Liberal Arts and Sciences

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 general credit only and do not apply towards 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.

Eportfolio Requirement

An eportfolio is a purposeful electronic collection of work focused on learning and reflection. In foundation year, students will set up an eportfolio within the college's course management system. In all Liberal Arts and Sciences classes they will select one artefact that they feel best represents the learning outcomes of the course and their work in that class, and post that in their eportfolio along with a reflection on why they chose it. The eportfolio will culminate in LIBS440, the senior capstone course. Transfer students will establish their eportfolio in a special orientation.

The First Year Initiative

Offered as a part of first-year English classes, the First Year Initiative (FYI) helps diverse art and design students successfully transition into the Otis community.

The Honors Component

The Liberal Arts and Sciences department offers a four year honors component for students who qualify by their intake score and English Placement evaluations. The Honors component consists of AHCS 120 Honors Introduction to Visual Culture, AHCS 120 Honors Modern Art, AHCS 220 Honors Contemporary Art, ENGL 106 and ENGL 202 Honors English, SSCI Honors Cultural Studies, an Honors Liberal Studies Elective and LIBS 440 Honors Capstone.

Qualified transfer students may join the Honors components for AHCS 220 Contemporary Art and the Junior Liberal Studies elective.

Foundation (FNDD) Courses:

AHCS120H Honors Intro. to Visual Culture (3)
AHCS121H Honors Modern Art History (3)
ENGL106H Honors English (3)
ENGL202H Honors Literature (3)
SSCI130H Honors Cultural Studies (2)

Sophomore Year:

AHCS220H Honors Contemporary Art Survey (3)

Junior Year:

AHCS310/ENGL400/LIBS410H Honors Junior Elective (3)

Senior Year:

LIBS440H Honors Capstone (3)

ENGL106H and ENGL202H

Honors English is a two-semester course of study of modern and contemporary literature, with an emphasis on experimental writing, and the critical and theoretical concepts that inform and describe it.

Those who complete the sequence are not required to take ENGL 104 Critical analysis and Semiotics. To replace these credits, after completion of ENGL 202 Introduction to Literature, they may take any upper division elective.

AHCS 120H, AHCS 121H, and AHCS 220H.

The Honors Art History sequence offers a more challenging approach toward the material covered by the regular Introduction to Visual Culture, Modern Art and Contemporary Art History courses.

ENGL 400/LIBS 410 Junior Liberal

Studies elective

This Honors Junior elective will address a selected topic each year through an interdisciplinary approach.

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.

Course Descriptions

Liberal Arts and Sciences

Course Descriptions

Creative Writing Interdisciplinary Concentration

The Interdisciplinary Concentration in Creative Writing offers art and design students an opportunity to give voice and shape to their creativity through a variety of written expressive forms. The concentration 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.

Cultural Studies Interdisciplinary Concentration

Why do people behave as they do? The Interdisciplinary Concentration in Cultural Studies 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.

Art History Interdisciplinary Concentration

The Interdisciplinary Concentration in Art History offers students an opportunity to focus on an expanded range of historical and cultural ideas about art and art making. The concentration 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.

Paired Developmental English II and Introduction to Visual Culture Class.

These tied first year courses are for students whose first language is not English. Many of the reading and writing assignments are connected, using the Developmental English class as a supportive medium to the art history course. The course serves as a bridge to the academic mainstream courses. 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 criticism. 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. This course consists of a weekly lecture and class discussion.

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.

Contemporary Art Survey

AHCS220 3 credits

This course outlines contemporary art and design, as well as contemporary culture and its socio-political context and theories from 1960 to the present. It looks at the change from Modern art/design to Postmodernism art/design and focuses on the relationships between contemporary fine art and other fields such as graphic, fashion, and product design, architecture and digital media. It considers the role that popular culture, mass media and institutions of privilege play in all creative practices and looks critically at how contemporary art and design blur standard Modernist barriers between high and low art, fine art and design, the Western canon and more global viewpoints.

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 Design 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

Liberal Arts and Sciences

emphasis is placed on understanding designed objects in their broad socio-cultural context. Special emphasis is placed on consumer products since the Industrial Revolution.

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 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.

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 from both Western and non-Western perspectives. Required for all Fine Arts majors in the ACT program

History of Photography

AHCS 321 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 20th century is also explored.

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.

Garb(ing) Identity

AHCS310 3 credits

Everyone dresses, and for everyone, dressing, regardless of how minimal, is a social construct. This is the starting point for a course that investigates the complex matrix of relationships, associations, and meanings of contemporary dress, including its intersections with fine art and visual culture.

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 5th 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.

Baroque and the Rococo World

AHCS310 3 credits

This course investigates the social, religious, and cultural changes that arose from 1600-1750 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.

Course Descriptions

Liberal Arts and Sciences

Course Descriptions

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 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.

Modernism in Mexico

AHCS310 3 credits

Modernism came to Mexico in unique ways: via the studies abroad of major figures like Diego Rivera; via visits of modernist thinkers to Mexico such as Andre Breton, Edward Weston, and Tina Modotti; and via the political revolutions that rocked Mexico from 1920-30. This course examines the artistic and cultural consequences of these multi-faceted inputs and analyzes their impact on the unique nature of the Mexican Avant-garde.

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 20th 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 first half of the 20th 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.

History of Design

AHCS310 3 credits

This course deals with the most important developments in the history of design including, architecture, interior, furniture, decorative arts, industrial, product, costume, textile, graphic design, and digital. This class is intended to provide the background needed for understanding the rich heritage of historical design in the arts. An understanding of the development of design as influenced by political, religious, technological, climatic, and geographic factors is as important as learning the definitions and style recognition

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

AHCS 310 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 post-war 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.

Film Noir

AHCS 310 3 Credits

This course examines the film noir genre of American film in its various aesthetic and socio-cultural contexts. This will address the changing political and gender forces in American culture following World War II that influence key classical Hollywood films and the genre's transnational appeal and appropriation by European filmmakers who used the film noir style to create new postwar genres. Students will also analyze the formal aspects of film noir as both a movement and a style by studying narrative, editing, cinematography/lighting, mise-en-scène and sound

Horror Film

AHCS310 3 credits

This course examines the horror film genre within a range of cultural, theoretical, and historical contexts. We will consider 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."

Islamic Art

AHCS310 3 credits

This course is a contextualized overview of Islamic art, both historical and contemporary. Students investigate the traditional Islamic practices as well as look at works of contemporary Damascus artists.

19th Century Visual Culture

AHCS310 3 credits

This course explores the totality of the visual in the 19th century, including fashion, furniture, film, architecture, photography, illustration, advertising, and fine art.

Photo Culture

AHCS310 3 credits

This thematically organized course acquaints students with the role photography has played in the production of culture. The emphasis is 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.

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. We will study folk narratives and folk representation 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.

Semiotics and Visual Communication

AHCS310 3 credits

This course is an advanced study of visual culture and its communicative outlets and manifestations. The course explores a range of semiotic analyses

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Course Descriptions

with an emphasis on their applicability to visual culture. The course will build on the issues introduced in Visual Culture and Critical Analysis and Semiotics, and will follow a systematic survey of basic methods and topics in visual communication analysis.

Advertising the American Dream

AHCS310 3 credits

From the “big idea” to the text-less ads, advertising occupies a prominent position within the cultural landscape of capitalist America. This course explores American advertising in its various frontiers, taking into consideration how advertising constructs national, social, cultural, political, and gender identities.

Making of a Hero

AHCS310 3 credits

A cultural, theoretical, and historical analysis of action heroes across a variety of popular media: films, television programs, video games, comic books. Students explore the myth of the superhero, interrogating the hero’s role as a profitable icon for the entertainment industry, the popular press, toy manufacturers, and merchandisers.

Making of a Heroine

AHCS310 3 credits

This course is a cultural, theoretical, and historical analysis of a female action hero across a variety of popular media: films, television programs, video games, and comic books.

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

AHCS 310 3 Credits

In the first half of the 20th 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 we now consider stereotypes.

Mesh of Civilizations

AHCS310 3 credits

How do we know what we know about Islam? Where do the images come from? The course examines post-9/11 debates through fine art and popular imagery, travel writing and tourism, fiction, film and fashion. Rather than an inevitable Clash of Civilizations between “Islam” and “The West,” it suggests, through their intertwined histories, possibilities beyond the rhetoric of fanaticism and war. Above all it is concerned with intercultural communication as an issue of everyday ethical practice

Film History through Hitchcock

AHCS310 3 credits

Through an examination of the director’s role within the British and the US film industries from the 1920s to the 1970s, this course analyzes a selection of films by Alfred Hitchcock. These films are evaluated in terms of their aesthetic, cultural, political, and ideological characteristics. Emphasis on auteurism and genre studies.

Art, Technology, and War

AHCS310 3 credits

Artists and cultural producers have always used their art to respond to war and its ensuing consequences. At this historical moment there is a proliferation of politically and socially engaged art concentrating on the intersections of war and technologies of power. In this course, students examine historical and contemporary manifestations of this “art of conscience” and explore the ideological contexts through which

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war and violence are viewed and articulated. They raise questions about the role of art in relation to the futility of war, and engage how art and technologies of production (from painting to digital media) can prompt society to visualize new ways of resolving international conflict.

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?

The American Way

AHCS 310 3 Credits

Almost immediately following the War of Independence, American leaders began grappling with the issue of what constituted American art. How should a president be pictured? What kind of architecture was appropriate for the capitol? What do we do with the nude? If every great nation had great art, what should American art look like and who should decide? These were the questions and they raised a variety of answers, issues, and concerns. In this course, students will investigate the historical development of American art, the American artist, and the American public from the Colonial period through early Modernism.

The Classical World

AHCS 310 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.

Aesthetics

AHCS312 2 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 Arts Educator Preparation track of the ACT Program. Can be taken as an elective for all other students.

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 20th century is also explored. Required for all Photography majors.

Special Topics

AHCS310 3 credits

Each semester, special topics courses are offered in some of the following areas. 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 20th 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 19th 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.

Course Descriptions

Liberal Arts and Sciences

Course Descriptions

Theory and Critical Studies Courses

History + 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

CRIT305 3 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 20th 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, mutated forms of urbanism in Asia, Africa, and elsewhere are diagrammed through techniques of urban mapping from figure-ground to datascares.

Prerequisite: CRIT305 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: CRIT305 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: CRIT305 History + Theory III.

Required for Architecture/Landscape/Interiors majors.

English Courses

English for Non-Native 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 non-native 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 non-fiction 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 Non-Native 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, etc., along with reading short non-fiction 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.

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

ENGL 106H 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.

Sophomore English

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

Introduction to Creative Writing

ENGL202 3 credits

This course focuses on the fundamentals of creative writing including fiction, drama, and poetry; 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.

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Course Descriptions

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 literary 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 present at the deepest level of our psyches. They have endured because they portray a vivid psychological reality through which we can gain an understanding of ourselves. This course analyzes selected fairy tales from many points of view.

African American Narratives

ENGL202 3 credits
Because there is no one monolithic "African American community," 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, inter-racial 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.

Chocolate as Metaphor

ENGL202 3 credits
This course is designed specifically around the exploration of chocolate as a symbolic metaphor pervading contemporary literature, advertising and cinema. Students will be given an introduction to chocolate: its history, popularity and multiple cross cultural manifestations and meanings outside of the stereotypical Valentine's Day love connection. Students will read fiction where chocolate is a dominant element and hopefully discover that chocolate is a unique character. Students will also watch movies to compare the use of the chocolate from book to film to see if chocolate is at all transformed in the process.

The New Testament as Literature

ENGL202 3 credits
Students will explore the varied genres, structures, and narrative devices used in the writings which constitute the New Testament. Students will also study the many historical and contextual understandings of the New Testament, together with its impact on religious and secular cultures. Special attention will be paid to narratives which have substantial reference in art and literature. No prior knowledge of the Bible is assumed.

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 Rowling's books in an effort to understand how and why Harry Potter has made reading fun again.

Text and Image

ENGL 202 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 like 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

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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.

Speech

ENGL 202 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 the human experience. Historical context, techniques, and audience are analyzed with students applying these insights to their writing and delivering of speeches.

Reel Docs

ENGL 202 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.

Advanced Topics in English

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

Advanced Composition

ENGL400 3 credits

This course is designed to develop academic writing and critical thinking skills beyond the level achieved in ENGL106. The course stresses analysis and evaluation of sources, integration of a variety of rhetorical strategies, and research and the documentation methods necessary for successful academic writing. Assignments are designed to address the cross-curricular needs of students.

Creative Nonfiction

ENGL400 3 credits

This class focuses on the autobiography, biography, and essay as examples of "creative non-fiction," 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.

Voices Of America: Studies in Multi-Cultural Literature

ENGL400 3 credits

This course reviews literature of the "other," focusing on the role of varied cultural groups in the U.S. as exemplified in American literature. The study of such literature allows examination of marginalized voices.

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 hyper-real 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

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.

Children's Literature

ENGL400 3 credits

This course surveys world literature written primarily for children, including material from the oral tradition, realistic fiction, fantasy, and poetry, emphasizing a critical analysis of some of the myths, fables, legends, rhymes, and fairy tales found in children's literature.

Detective Fiction

ENGL400 3 credits

This course is a survey of detective fiction from Edgar Allan Poe to the present, including such writers as Arthur Conan Doyle, Agatha Christie, Sayers, Christie, Chandler, Hammet and Ross MacDonald.

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Harlem Renaissance

ENGL400 3 credits
This survey of one of 20th-century America's most vital cultural movements features the New Negro Movement in arts and letters, from its start in 1919 with soldiers returning from the Great War, to its undoing with the Great Depression in the mid-1930s.

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.

The Graphic Novel

ENGL400 3 credits
This course focuses on the graphic novel, analyzing texts from diverse critical positions, along with examination of critical approaches to comics as a medium, narrative form, and a set of cultural and social practices. Readings are centered on visual narratives, comic art, and the rhetoric of the image. The course examines the interaction of text and image in sequential art, as well as the literary and critical themes and tropes within this genre.

Movies that Matter

ENGL400 3 credits
A good story well told can make a difference in how we see the world. This course will present both domestic and international films that address real issues that shape our lives. Students will examine the processes and creative possibilities that cinema reveals through these stories and the way they have depicted social, political, cultural, gender, racial, and ethnic inequities. We will look at the art of film as an agent of change, critically and aesthetically—asking questions about the cultural and social implications that each story reveals and the power of the medium to educate and enrich lives.

Los Angeles Literature

ENGL400 3 credits
Love it. 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.

The Narrative

ENGL400 3 credits
Students analyze and evaluate current practices of narrative prose in such forms as the essay, news stories, television, film, and fiction, applying concepts of organization, style, usage, rewriting, and editing. The first half of the class focuses on non-fiction writing and the second half of the class on fiction writing.

Hyperliterature

ENGL400 3 credits
The print text/book is a highly ordered system with a fixed beginning and end, and a predetermined sequence leading from the former to the latter. The hypertext/book knows no such hierarchical organization, and allows the reader to navigate freely through the work by clicking on hyperlinks that lead to related (though non-sequential) "pages" of electronic text. In this class students will read works of hyperfiction and poetry and examine the implications of this technology on literary practice.

Terrorism in Literature

ENGL400 3 credits
Terrorism is an abhorrent—but nevertheless understandable tactic in conflict as well as a growing force in the contemporary world. This course will study portraits of terrorists and terrorism in both film and literature, with attention to an expanding mood/tone of fear and apprehension in narratives following the attacks of September 2001. We will consider the complex moral, political, historical, social, economic, and ideological factors which underpin the employment of terrorism.

Modern Drama

ENGL400 3 credits
This survey of modern drama will look at how the introduction of realism changed the function, role and definition of this genre of literature. The course will begin with Ibsen and end with contemporary dramatists.

Image and Text

ENGL400 3 credits
This class explores the conjunction of the written and the visual across various media (painting,

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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?

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 literary 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.

Social Change Through Media

ENGL400 3 credits

This course will explore the creative and strategic ways in which artists and organizations work together towards social transformation. We will discuss how the participation of artists and the imaginative process nurture the realization of how we can impact change in our society. Some of the questions that we will consider are: How do we employ the media to visualize change? What processes or organization feed that process towards change? How do the organizers, administrators, painters, poets, dancers, video makers, publicists, and fundraisers work together to build constituencies and affect policies?

Literature of Propaganda:

ENGL 400 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.

Literature and Fashion:

ENGL 400 3 credits

From zoot suits to little black dresses, from overcoats to necklaces, from glass slippers to new clothes, literature has used fashion to develop character, engage conflict, extend themes, and more. Using the motif of fashion as a lens into storytelling students will read, discuss, critique, and write about its role in a range of literature including the short story, poetry, and the novel.

Literature of Mental Illness

ENGL 400 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*, *On 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.

Integrated Learning Courses

Integrated Learning Liberal Arts Elective

ILML400 3 credits

An upper-division interdisciplinary seminar course, which synergistically investigates special themes. The integrative methodology requires the ability to work collaboratively and synthesize diverse perspectives using the skills of creative and critical thinking, articulate expression and information literacy in a public context. See the Liberal Arts department for 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.

Economics and Product Market

LIBS235 2 credits

This course focuses on social forces such as

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demographic trends and life styles, and their impact on changing consumer needs and market conditions. Students will also be introduced to the tools of economic analysis, principles, and business organizations, developing research skills, methodologies, and analytic abilities.

Required for Product Design majors.

Community Arts in LA

LIBS245 2 credits

Through alternating field trips, writing assignments and class discussions students will learn about the myriad of community arts practices throughout LA. Site visits (held every other week) will include museum education departments, such as The Getty, LACMA, MOCA, SMMoA, and arts/cultural organizations, such as Side Street Projects, Armory Art Center, Machine Projects, Telic Art Exchange, The HeArt Project, Echo Park Film Center, A Window Between Worlds, First Street Gallery Art Center and may change with each semester. Required for students in the Community Arts Engagement track of the ACT program. Can be taken as an elective for all other students.

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 21st 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 their own studio practice or discipline 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 pro-

jects that represent their individual studio interests. A grade of C or better is required to pass capstone.

Junior Liberal Studies Elective

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

Mass Media and Society

LIBS410 3 credits

The developments of mass media have altered the way that people visualize information. This course looks at the problems and issues concerning the structuring role of media in society.

History of Jazz

LIBS410 3 credits

This class explores jazz from its roots to its most current forms. Hear the music, study its contributions, and explore the cultural patterns and trends that surround its development. Students will develop a comprehensive understanding of the history of jazz and the ways that jazz has influenced contemporary visual culture.

Legends, Fairy Tales, and Storytelling

LIBS410 3 credits

Students learn about multiple forms of oral narration including legends, personal experience narratives, folktales, myths, and rumors. Various theories are also explored regarding textual analysis, structuralism, and behaviorism to explain why stories exist in cultural variation and why people tell stories.

Witchcraft in Religion and Society

LIBS410 3 credits

This class explores a variety of perspectives on witchcraft. Discussion includes the Biblical injunctions against magic, the Medieval and Renaissance persecutions, the Salem trials, and literary and artistic views of the witch as a demonic, anti-Christian figure. The class also explores modern religious witches around the world.

Anthropology of Religion

LIBS410 3 credits

This course examines the role of religious beliefs and practices in various cultures, including its effect on art, its relationship to the environment,

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etc. Emphasis is on cross-cultural and intercultural experiences in the U.S.

World Music

LIBS410 3 credits

The class explores world music traditions and the role that music plays in the lives of the people who perform it and those who listen. Students investigate music in terms of its social, religious, cultural, and political aspects. 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. Sci-fi 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 non-static 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.

Modern Spiritual Cultures

LIBS410 3 credits

This class examines the origins of the Spiritualist movement, which accepts life after death and mediumship. Focus is on its development in relationship to the psychic market today. It also looks at other "New Age" cultural groups that maintain some Spiritualist ideas and explores concepts regarding folk beliefs, magic and folk religion.

John Cage

LIBS410 3 credits

In this interdisciplinary 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 20th 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.

Festival

LIBS410 3 credits

This class explores festivals and the role that they play in the life of the community. Members of the class will attend several festivals, getting behind-the-scenes looks at the Lunar New Year's Parade

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in Chinatown, the Scottish Festival and Games at the Queen Mary in Long Beach, Mardi Gras celebrations in and around Los Angeles, and Saint Patrick's Day, and will participate in a Passover Seder. Course readings help place these festivals in their cultural context and help students recognize the deeper meanings behind these and other large-scale public events. Based on their experience and understanding of festivals, the students will help organize and design the Otis Storytelling Festival.

Contemporary Music

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 non-static arts.

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. We will explore three main domains: 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 we will focus 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

We all listen to music almost every day of our life; however, few of us know much about this music's history. 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. They look at the music but also the culture that developed around it, and how it inspires work, morality and fashion.

Teaching for Learning II

LIBS412 3 credits

In this course, emphasis is on the stages of human and aesthetic development in the youth and adult. Students 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, ESL, Special Education, health and safety, engaging teaching styles, and best practices.

Required for participants in the ACT Program.

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.

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,

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

Natural Science Requirement

NSCI307 3 credits

Fashion Design, Toy Design, and Interactive Product Design offer Natural Science courses that are specific to their curricula. All other majors choose one course from the following offerings:

The Brain and its Functions

NSCI307 3 credits

With the current technological explosion has come new means for investigating the human brain, its evolution, structure, and functions. This course examines research about the interrelationship between cortical functioning and all aspects of human behavior: intelligence, personality and temperament, specific talents and skills, learning and memory, normal vs. abnormal behavior.

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 non-conceptual cognition; and the continuities and discontinuities between mental images and the artist-made images (drawing, painting, and photography) which are based on such visualizations.

Who's That Face: The Neurology of Face Perception

NSCI307 3 credits

We can recognize thousands of different people from their looks, guess their ages with some accuracy, and even determine if they are happy or sad. How do we do this? In this class students use a variety of sources, as well as student-generated material, to study the recent developments in the neurology of face perception. This course is relevant for students interested in portraiture, illustration, the figure, or just their fellow humans.

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.

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Textile Science I

NSCI311 2 credits
Through lecture and experiments, students learn the unique aesthetic and performance properties of individual fibers. Through the study of construction, students develop their ability to identify various woven and knit fabrics. Required for Fashion Design majors.

Textile Science II

NSCI312 2 credits
Students rework fabrics through surface treatments. Fabric finishes, dye processes, and printing techniques are explored. Students gain practical experience in immersion dyeing, fabric painting, and resist techniques.

Required for Fashion Design majors. Lab Fee: \$35.

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, etc., 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 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:

Cultural Space

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. Includes five field trips.

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.

Food and Popular Culture

SSCI210 3 credits
This course analyzes why certain foods are taboo to certain people, and considers issues of obesity. In addition to these very serious political topics, students also look at the social aspects of food, and the ways people enjoy being social through eating, especially as it is related to dating, mating, and celebrating.

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.

Urban Studies

SSCI210 3 credits
This course focuses on contemporary cultures in an urban setting, both immigrant and more established. It also examines the syncretism that takes place when the familiar and the new intersect. Using cultural and artistic expression such as music, religion, dress, and foodways, students examine how people establish new paradigms for family and community.

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Video Game History and Culture

SSCI210 3 credits

The course examines the world of computer and video games through a socio-cultural 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.

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, socio-cultural parameters, marketability, and characteristics of successful toys. Required for Toy Design majors.

Introduction to Psychology

SSCI210 3 credits

Taking a historical/thematic perspective, the first half of this course consists of a history of theories of mind and psychology beginning in the Classical Western World and ending with Post-modern concepts of the Mind-Brain-Body function and interaction. The second half offers an introduction to the various contemporary theories of psychology and implications of these theories in terms of understanding human behavior.

History of Jazz

SSCI210 3 units

This class explores jazz from its roots to its most current forms. Hear the music, study its contributions, and explore the cultural patterns and trends that surround its development. Students will develop a comprehensive understanding of the history of jazz and the ways that jazz has influenced contemporary visual culture.

Gender and Culture

SSCI210 3 credits

This course examines the construction of femininity and masculinity especially as they relate to various ethnic and class-based groups in the U.S. The course will investigate how gender is shaped by culture and in turn, helps to shape it. Using readings, films and discussion, we will consider/contrast various populations including city/suburban/ex-urban and various geographical areas of the U.S.

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 participants in the ACT Program.

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Department Faculty

Debra Ballard

Chair

MA (English) Cal St Univ. Northridge. BA (English) Univ. of Maryland; Publication editor, educator with extensive curriculum design experience; published articles on education, portfolio use, and conference presentations.

Parme Giuntini

Director Art History

PhD, MA, BA (Art History) UCLA. BA (History) Field of specialization 17th-19th-century art, with a focus on the construction of modern domestic ideology and museology.

Sharon Bell

Lecturer

MA, BA (English) Vanderbilt Univ. Magazine writer and Arts and Music editor. Award-nominated television writer of episodic cable US and documentary for NHK Japan. Bronze medal for a screenplay at the Charleston Film Festival. Teacher Excellence Award from West Los Angeles College Honor Society.

Guy Bennett

Associate Professor

PhD, MA, BA (French Literature) UCLA. Extensive publications in poetry, reviews, criticism, and translation.

Adam Berg

Senior Lecturer

MA, ABD (Philosophy), Haifa Univ., BA (Philosophy) Univ. of Toronto and Haifa Univ. Studied Academia delle Belle Arte, Rome, Video and installations shown internationally. Artist-in-Residence, McLuhan Center for Culture and Technology, Univ. of Toronto; and Headlands Center for the Arts, Sausalito.

NeKèya Billingslea

Adjunct Assistant Professor

MFA (Creative Writing) Brooklyn Coll. Studied with Beat poet Alan Ginsberg Contributor to *Rap Pages*, *the Brooklyn Advocate*, *Orange County Herald Dispatch*, and *Stress Magazine*. Her poetry has been published in *Catch the Fire*.

Pam Blackwell

Senior Lecturer

MA (Art History and Studio Art) UC Riverside, BA (Art History). Getty Visiting Scholar Program. Artist/Photographer. Photographs exhibited and published widely.

Maja Blazewska

Lecturer

MFA (Graphic Design) California Institute of Arts; BA (Graphic Design) The School of Visual Arts. Maja has worked as a junior art director at Sony Music Entertainment and a designer at BIG (Brand Integration Group) at Ogilvy & Mather, New York.

Erica Bochanty-Aguero

Lecturer

PhD Candidate (Cinema and Media Studies) UCLA; MA (Critical Studies) UCLA; BA (Art History/Film Studies) UC Santa Cruz. Active member of The Society of Cinema and Media Studies. Currently completing her dissertation on "Music that Movies: Television Music, Industrial Travel, and Consumer Agency."

Carol Branch

Director SRC

PhD, MA (Folklore and Mythology) UCLA; BA (English and German) UCLA. Specialization in African American performance art. Contributed to a teachers' curriculum guide published by the Afro-American Museum.

David Bremer

Associate Professor

MDiv (Religion, Myth and Popular Culture) Harvard Univ.; BA (English) Wittenberg Univ. Directs special programs in faculty development. Led Otis Creative Renewal program for Mattel. Special interests in creativity, storytelling, and spirituality.

Joann Byce

Lecturer

PhD (Art History) UCLA; MA (Art History) UC Davis; BA (Studio Art). Active in the College Art Assn., Session co-chair in 2003 for "Making Art Make History: The Art Gallery as Institution."

Perri Chasin

Lecturer

MA (Speech Communication) Queens Coll. City Univ. of N.Y.; BA (Speech and Language), City College, City Univ. of N.Y. Broadcast writer/producer and speech and language specialist. Former CBS Records International executive, National Celebrity Coordinator for "Hands Across America" and co-producer of the documentary "The Story of Hands Across America." Wrote and produced television news, entertainment specials, several reality series, live events and a critically acclaimed series for public radio.

Scarlett Cheng

Senior Lecturer

MA (Television/Film Studies) Univ. of Md; BA American Univ. Writer on film and visual arts for *Los Angeles Times*, *Art News*, *Far Eastern Economic Review*. Programmed first Chinese film series in history of Smithsonian Inst.

David Chierichetti

Lecturer

MFA (Motion Picture History) UCLA; BA (History). Author of several books including *Hollywood Costume Design* and *Hollywood Director: The Career of Mitchell Leisen* and *Edith Head: The Life and Times of Hollywood's Celebrated Costume Designer*.

Melissa Clark

Lecturer

MA (English) UC Davis; BFA (Professional Writing) Emerson College. Creator of animated television series "Braceface" and writer for "Rolie Polie Olie," "Totally Spies," "Sweet Valley High," among others. Author of "Swimming Upstream, Slowly" published in 2006 by Broadway Books/Random House. Currently completing her second novel, "Imperfect."

Heather Cleary

Lecturer

MLIS UCLA; BA (English) Reed Coll. Librarian specializing in cataloging and visual materials; on executive board for Artists' Books Conference LA 2004 conference; given several presentations at conferences.

Lorraine Cleary-Dale

Lecturer

MFA (Studio Art) Claremont Graduate Univ. BFA (Studio Art) CSU Long Beach. Director of Professional Development, Armory Center for the Arts, Consultant/Trainer, Los Angeles County Arts Commission, Active in the College Art Assn.

Diane Cunningham

Lecturer

Ph.D. UC Irvine; MA, UC Irvine; MA, CSU Fullerton; MA, BA, UCLA. With a varied background ranging from performing arts to forensic economics, Dr. Cunningham's current teaching and research interests deal with American popular and consumer culture, individual economic choice, and the sociology of death and dying.

Abdelali Dahrouch

Lecturer

MFA (Painting, Video, Art Criticism) Pratt University; BA (Studio Art, Art History) State University of New York; in addition to attending Corcoran School of Art Open Program (Painting, Drawing) Washington, DC; Strayer College, Washington, DC; University of Toulouse (Liberal Arts) Toulouse, France. In 2004 Abdelali was a Fellow in Residence, "Intra-Nation Residency," at The Banff Center, Banff, Canada. His most recent exhibitions include *Desert Sin, Revisited*, "Anthropos & Phagein," Museum of Contemporary Art (MUHKA), Antwerp, Belgium; White Night, "Piece Process", Arab/Muslim/Jewish Artist Collective, Berkeley Art Center, California and Memorial Art Gallery, University of Rochester, N.Y. to name a few.

Andrew Davis

Adjunct Assistant Professor

Ph.D. (Performance Studies) New York Univ.; M.A. (Folklore) UCLA; B.A. (English) San Francisco St. Univ. Writes and curates museum exhibitions on theatre related topics. His company, Baggy Pants Productions, produces shows and events in the L.A. area.

Liberal Arts and Sciences

Department Faculty

Marlena Donohue

Associate Adjunct Professor

ABD, MA (Art History) USC; BA (Psychology) UCLA. Art critic for several newspapers and magazines, including *Sculpture Magazine*, *The Los Angeles Times*, *Artweek*, and *London Art Newspaper*.

Ysamur Flores-Pena

Associate Professor

PhD, MA (Folklore and Mythology) UCLA; MA, BA (Education) Catholic Univ. of Puerto Rico. Extensive publications including *Fit for a Queen: Analysis of a Consecration Outfit in the Cult of Yemaya*. Has presented papers at the Fowler Museum and the St. Louis Museum.

Joseph Futerman

Sr. Lecturer

PhD (Clinical Psychology) Pacifica Graduate Inst.; MA (Clinical Psychology) Antioch Univ.; BA (Film Studies) Pitzer Coll.

Eva Forgacs

Lecturer

PhD (Art History) Hungarian Academy of Sciences; MA (English and French Literature and Linguistics) Eotvos Lorand University, Budapest.

Polly Geller

Lecturer

MFA candidate Otis College of Art & Design; B.A. (Comparative Literature) Dartmouth College. Member of Screen Actor's Guild and American Federation for Television and Recording Artists. Jazz Singer. She is also the co-founder of 3+3, a poetry group which performs nationally, travels to different cities, and invites established poets to read along with them.

Tiffany Graham

Lecturer

Current Ph.D candidate (World Arts and Cultures) UCLA; BA (English) Univ. of Missouri-Columbia.

Brooke Green

Lecturer

MFA (Creative Writing) Columbia Univ.; A.B. Wellesley College.

Claudia Hernandez

Lecturer

PhD candidate (World Arts and Cultures) UCLA. Specializes in Latina/o religion, spirituality and healing practices in Los Angeles. Dissertation topic is "Healing Strategies Among Latina/os at Proyecto Jardin Community in Boyle Heights, Los Angeles."

Marsha Hopkins

Lecturer

MFA (Writing), BFA (Painting) Otis. Published in *Garb: A Fashion and Culture Reader* and in *Otis Review*.

Heather Joseph-Witham

Associate Professor

PhD, MA (Folklore and Mythology) UCLA; BA (Political Science), Author of many articles including "Ironic Bodies and Tattooed Jews," "The Magical Harry Potter," as well as "Star Trek Fans and Costume Art." "Current President, Calif. Folklore Society.

Kristan LaVietes

Lecturer

MFA (English), CSU Long Beach, BA (English)/BA (Advertising) Penn State Univ. Published poet and fiction writer. Professional publications editor, specializing in Web publications.

Candace Lavin

Lecturer

BA (Graphic Design) CSU Northridge. Dr. Toy award winner. Professional experience includes environmental graphic design for Walt Disney Imagineering, product design of toys, collectibles, and specialty gifts for Applause, Warner Bros. and Disney.

Maggie Light

Lecturer

MFA candidate (Creative Writing) Otis College; BA (Theater) Univ. of Virginia.

Joyce Lightbody

Adjunct Associate Professor

BFA UC Santa Barbara. One-person and group exhibitions include “Ear Ink,” “Earsight: Visual Scores and Musical Images,” and “Visual/Musical Permutations.” Recordings and publications include “Bell Play- songs for the Carillon,” “A Few More Songs” and “Joyce Lightbody’s Dictionary of the American Language.”

Sue Maberry

Director of the Library

MLS San Jose St. Univ.; BA (Art/ Women’s Studies) Pitzer College. Created Otis’ Information Literacy Curriculum.

Ross Melnick

Lecturer

Ph.D. Candidate (Cinema and Media Studies) UCLA; Master of Arts (Critical Studies) UCLA; BA (American Studies) Brandeis University, Waltham, MA.

Mikhail Morozov

Lecturer

MA, BS (Math and Physics) Univ. of Tiraspol. Received the National Champion in Competition for Teaching Methods and the Award of Teaching Excellence from the Univ. of Tiraspol. Produced two training manuals on algebra.

Karri Paul

Lecturer

MFA (Studio Art) University of Texas at Austin; MFA (Writing) University of Iowa; Graduate Certificate (Book Studies) University of Iowa; BA (Humanities) University of Tennessee at Chattanooga. Karri’s work appears in various journals including The Boston Review, Fence, and The Iowa Journal of Cultural Studies, and her poem “Weather Update” was selected for The Pushcart Prize: Best of the Small Presses.

Leena Pendharkar

Lecturer

MA (Journalism) UC Berkeley; BA (English/public policy analysis) Univ. of North Carolina-Chapel Hill. Writer and filmmaker with a background in digital design. Has worked in news, documentation, interactive media and traditional film. Currently works as a screenwriter for hire while developing film projects.

Andrew Plakos

Lecturer

MBA Univ. of St. Thomas, St. Paul MN; BA (Industrial Arts) Cal St Univ. L.A.. V.P. of Engineering and Preliminary Design at Strotzman International; design and production experience.

Yael Samuel

Lecturer

MA (English) CSU Dominguez Hills. Artists’ books text editor for Edition JS including works by Marina Abramovic, Guillermo Kuitca, Gabriel Orozco, Meredith Monk, Miroslaw Balka, Frank Gehry, Dan Graham, Andrea Zittel, and Chris Burden. 10,000 Kites Executive Director.

Terry Saunders

Senior Lecturer

Ph.D., MA, BA (Folklore and Mythology) UCLA. Co-edited the UCLA Folklore and Mythology Studies Journal, and published several articles including “Santeria in Los Angeles” and “The Myth of Wrestling.”

Rob Spruijt

Adjunct Associate Professor

Ph.D. (Psychology and Epidemiology) Amsterdam Univ.; BFA Otis. In addition to his extensive academic articles and publications on human psychology and perception, Spruijt is a technical expert on Dutch still life painting and produces contemporary still life paintings in oil on panel.

Richard M. Shelton

Adjunct Assistant Professor

MFA Cal Arts, BFA Minneapolis Coll. of Art and Design. Produces both client-based work and personal work for exhibitions. Recent exhibition’s and client’s include The Walker Art Center, MN, Jung and Pfeffer, Amsterdam/Germany and he is a partner in GD4Love&\$, Los Angeles.

Kerri Steinberg

Assistant Professor

Ph.D. (Art History) UCLA. Specializes in modern art and photography, and has published articles and reviews on visual culture and American Jewish self-representation. Currently researching the critical role played by graphic design in popular culture.

Liberal Arts and Sciences

Department Faculty

Robert Summers

Lecturer

ABD, UCLA (Art History and Critical Theory); MA, BA (History of Art), UC Riverside. Studied critical theory and contemporary art; specialized in continental philosophy, feminism, queer theory, contemporary art, performance and body art, and history of Photography. Published papers in anthologies, writes for *ArtUS*; presented research and chaired panels at conferences across the globe, and has curated exhibitions and organized academic conferences internationally.

Joan Takayama-Ogawa

Associate Professor

MA (Education) Stanford Univ.; BA (Geography/East Asian Studies) UCLA. Educator and ceramic artist in public collections of Renwick Gallery, Smithsonian Institution; LACMA, Oakland Museum, Long Beach Museum of Art, Celestial Seasonings, Hallmark Racene Art Museum.

Jean-Marie Venturini

Lecturer

MFA (Creative Writing: Fiction) Otis College of Art & Design; BA (Classics and Classical Civilizations, Minor in Archaeology) Loyola Marymount University.

Frauke von der Horst

Senior Lecturer

PhD (Art History), UCLA; MA (German Literature) Cal St Univ. Long Beach; BS (Pedagogy/Mathematics) Hamburg Univ. Specializes in critical theory, museology, and modernism. Has lectured extensively on museology both in the U.S. and Germany, and has curated exhibitions at Illinois State Museum, and Long Beach Museum of Art.

Nathan Westbrook

Adjunct Assistant Professor

MA (Philosophy) UC Riverside; BA Philosophy, with French minor) Brigham Young University. Interest include philosophy of mind, cognitive science, free will and moral responsibility, epistemology, logic and philosophy of science. Has taught philosophy and psychology courses at UCR and UCI.

Jeanne Willette

Associate Professor

PhD (Art History), UC Santa Barbara; MA (Art History) Cal St Univ. Long Beach; BA (Fine Arts) Cal St Univ. L.A. Specializes in modern and contemporary art, and critical theory with a particular emphasis on photography. Extensive publication record in both professional journals and exhibition catalogues.

Michael Wright

Associate Professor

BA (European History) and BFA (Painting and Drawing) Univ. of Washington. Widely exhibited digital artist.

Product Design

Department Goals

The Product Design Department (PD) is a career-focused program that prepares students for careers in the field of product design. This comprehensive program provides students with a wider career path and ability to design products across a variety of consumer product related industries. The emphasis of the program is on *creativity, communication* of ideas in 2D graphics and 3D 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 that 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. Project-based studios, labs and workshops expose the student to various design challenges and problem solving opportunities that require critical thinking and creative problem solving to produce aesthetic and functional solutions that fulfill a user need. The goal of the program is to foster each student’s creative vision, design leadership abilities and develop a multi-faceted set of design skills that will enable them adapt to an ever-changing global economy and marketplace with innovative products and services.

- Furniture Design, Home Decor
- Office Products
- Fashion Accessories, Shoe Design
- Mobility Design
- Life Style Products
- Sports / Recreation Product
- Consumer Electronics
- Medical Products
- Personal Care Products
- Physical Packaging Design
- Juvenile Products
- Entertainment Products

Product Design

Sophomore Year		Fall	Spring	Degree Requirements	
PRDS200/201	Design Studio I/II	3.0	3.0		
PRDS220/221	Integrated Design I/II	2.0	2.0		
PRDS240/241	Forms & 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	—	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
AHCS220	Contemporary Art Survey	3.0	—		
AHCS225	Product Design History	—	3.0		
*SSCI210	Social Science	—	3.0		
Total Credits per Semester		17.0	17.0		
Junior Year		Fall	Spring		
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 & Materials I/II	2.0	2.0		
*ILMS300	Integrated Learning Studio	—	2.0		
AHCS310	Art History Elective	—	3.0		
	*Advanced Topics in English or Liberal Studies Elective	3.0	—		
NSCI319	Anatomy & Ergonomics	—	3.0		
MATH136	Math for Artists & Designers	3.0	—		
Total Credits per Semester		16.0	18.0		
Senior Year		Fall	Spring		
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	—		
ILML400	Integrated Learning Lecture	—	3.0		
*LIBS 440	Liberal Studies Capstone Elective	3.0	—		
LIBS235	Economics and Product Market	—	2.0		
Total Credits per Semester		15.0	16.0		

*These courses may be taken during the Fall or Spring Semester

Product Design

Course Descriptions

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 principals 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 2D and 3D 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 principals 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.
Co-requisite 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.
Co-requisite for PRDS 200/201 Design Studio

Digital Design I/II

PRDS270/271 2 credits/2 credits
These courses integrate 2D graphic design and 3D 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 2-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.
Co-requisites: 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 non-durable 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.

Co-requisites: PRD385/PRDS 386 Methods and Materials I/II

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 and 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 3D 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.

Co-requisites: 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 non-durable 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.

Co-requisites: 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 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.

Product Design

Course Descriptions

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.

Co-requisites: 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 trans-disciplinary 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 life-long 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.

Steve McAdam

Chair

MFA (Film and Design) Cal Arts. Award-winning product designer and filmmaker with over 25 years of design experience in the fields of product design, packaging, graphic design, animation and film. Former Director of Product Design for the Activities Design Group at Mattel Toys. Vice President of Creative Services for the Leo Paper Group International. Clients: Hallmark, Disney, Nickelodeon, Wham-O, Penguin-Putnam, Simon & Schuster, Zondervan, and McDonalds. Former documentary filmmaker. Assistant animator for television and motion pictures. Professional work includes Hanna Barbera, Jay Ward, Mirakami-Wolf and Pantomime Pictures cartoons, and the feature film "Yellow Submarine," and feature documentaries "Woodstock" and "Gimme Shelter." Twice awarded the Cine Golden Eagle Award for best educational documentary (1974, 1976), winner of the *Esquire* Magazine Film Festival for dramatic short (1969), winner of the Toy of the Year Award from Mattel. Member of Industrial Design Society of America.

Michael Kollins

Assistant Chair

BFA (Industrial Design/Transportation Design) Coll. of Creative Studies, Michigan. Former Senior Director of Product Development at Toy Quest designing video books, musical instruments, and vehicles. Senior Designer at Ford Motor Company in advanced concepts and special exterior and interior features. Product Designer at Playmate Toys designing for multiple lines: Ninja Turtles, Speedez, and games. Mgr. Prod. Design at Mattel for Hot Wheels Adult Collector segment. Vice Chair West Chapter and member of Industrial Design Society of America.

Mark Andersen

Senior Lecturer

B.S. Industrial Design, Art Center College of Design. Principal, Zoom Out Design Inc. and Direct Design. Senior Designer / Project Manager at Houser, Inc. and Bartlett Design. Academic Appointments: Core Faculty – Graduate Industrial Design and served as Assistant Department Chair for Product Design, Art Center College of Design. Honors: IDEA Silver Award - ZACA, Inc. Spacecab Medicine Cabinet, IDEA Bronze Award – Hycor Biomedical AccuPinch Assay System, IDEA Bronze Award – Siemans Pacesetter System.

Michael Andrews

Lecturer

BA (Industrial Design) Pratt Institute. Product Designer specializing in the design and integration of technology and interactive software (awarded 4 patents). Award winning toy designer with an expertise in applied technology, and interactive software and products. Served as a Staff Designer for 23 years at Mattel Toys and as a exhibition designer for Glen Fleck Associates pioneering the first interactive museum exhibits in Los Angeles.

Larissa Bank

Senior Lecturer

MFA Cal Arts; MFA University of Maryland at College Park; currently an artist, college and university art instructor, gallery director; Produces artwork in a variety of mediums inclusive of painting, sculpture, drawing, video, electronics, and computer based projects.

Steve Boyer

Senior Lecturer

March (SCI-Arc), BA (Music) Northwestern Univ. and Art Institute of Chicago. Pioneering designer of interactive art and technologies (awarded two patents), video game Producer, software and electronic design Engineer, interactive light and sound Artist, Educator teaching electronic art and design in the UC system. Director of R&D for Vivendi Games Sierra Entertainment, Founder and Principal Designer for SkyBoy Productions Inc., formerly Director of Software Development for Exit Entertainment.

Product Design

Department Faculty

Jason Burton

Assistant Professor

BFA Otis (Environmental Design), Studied Architecture at SCI-Arc. Freelance sustainable environmental designer. Professional activities include job-site administrator for R&D Architects, Venice, CA, Assistant Manager and instructor, SCI-Arc woodshop. Publications: *Architectural Digest* and *ID Magazine*.

Rogan Ferguson

Adjunct Assistant Professor

MS (Architecture) Yale Univ. Former designer for Frank Gehry on design and architectural projects. Principal of Rogan Ferguson Studio, a design consultancy and instructional workshop that develops complicated curving and sculptural forms utilizing cutting-edge software.

Jonathan Fidler

Senior Lecturer

BA (Graphic Design/Typography) Uni. Plymouth, Exeter, UK, Higher National Diploma (HND) (Design / Photographic Mgmt.) Fylde College Blackpool UK. Founder and principal of Solubile a full service communication / graphic design agency. Formerly Creative Director for Cluworks Multimedia, Director of Sales for AVID Telecom, and served in various creative and design capacities for Colliers Seeley, Digital Boss, Illuminate Magazine and UPSU Exeter. Member of the Board of Directors for the Foundation of Art Resources.

Kristen Foster

Senior Lecturer

MFA Otis. BA Cal St. Univ. Northridge. Fine Artist/sculptor, and graphic designer. Solo exhibition at Otis Bolsky Gallery. Selected group exhibitions at University of Southern California Helen Lindhurst Fine Arts Gallery and University of Southern California Roski MFA Gallery; Supersonic, LA Art Fair at Los Angeles Civic Center.

Maggie Hendrie

Senior Lecturer

Diplome Des Etudes Approfondies (DEA) Multimedia Design & Communication, Paris VIII University, France; MSc Communication & Information Science, Nouvelle Sorbonne University, France; MA (ord), Edinburgh University, Scotland; Currently director of User

Experience at Sony Pictures Entertainment; Serving over 18 years experience innovating and delivering successful retail, consumer and software products for large and small companies in Europe and the US. Clients include Harley Davidson, Toyota Financial Services, Sony Corp., Houghton-Mifflin and Hachette.

Wendy Holden

Senior Lecturer

BFA, Parsons School of Design (Industrial Design); additional studies with master shoemaker, Mauricio Osorio. Principal/owner of Wendy Holden Shoes a couture shoe design firm specializing in made-to-order shoes for individual clients.

Linda Hudson

Associate Professor

MFA Art Center; BA CSU Northridge. Artist and designer. Design consulting projects include extensive space planning, lighting, furniture design for commercial and residential interiors, consultation on color and materials for interiors and exterior. Recent projects include a 4000 square foot home built of reclaimed materials and local stone located adjacent to Yosemite National Park and a low income housing project of 52 town homes for the City of Palm Springs. Solo art exhibitions include: University Art Museum, UC Berkeley; Santa Monica Museum of Art Group exhibitions include Whitney Equitable Center, New York, Nevada Institute of Contemporary Art and Pittsburgh Center for the Arts. Reviews in Art News, New York Times, Arts, and Vytvarne Umenf: The Magazine for Contemporary Art.

Robert Hunt

Senior Lecturer

B.S. Environmental Design, Art Center College of Design. Principal / Partner, Studio E Design, Inc. Concept illustrator responsible for collaborating with directors and product designers on numerous motion pictures, music videos, and television commercials. Products: Mercedes, Lexus, Lincoln, Nissan, Acura, Volkswagen, Volvo, Pepsi, Mountain Dew, Budweiser, Coors Light, Taco Bell, General Electric, American Express, L'Oreal, Cover Girl. Member: IATSE, Illustrators and Matte Artists.

Elena Manferdini

Senior Lecturer

MS (Architecture) UCLA and professional degree (DAPT) Engineering Univ., Bologna Italy. Architectural design, sculpting and product design in various industries such as fashion, object design, aeronautics, car design, architectural designs and installations. MAK residency at the Schindler House; Iceberg Award for Industrial Design (Italy 2000); AIA Award (USA, 2000 and 1999). Exhibitions: MAK Center; Japanese American Cultural Center, L.A.; Santa Monica Museum of Art, Armand Hammer Museum and American Pavilion Architecture Venice Biennale 2000.

Christopher Paterno

Senior Lecturer

MFA Furniture Design Rhode Island School of Design; BA Commercial Art w/Photo Concentration, Roanoke College; Created RISD's only Green Materials Design Library. Professional practice is focused on eco-conscious product design, and sustainable building methodologies.

Drew Plakos

Senior Lecturer

MBA, Univ. of St. Thomas, MN; BA (Industrial Arts), CSU LA. Owner InSight Out LLC providing product development services to the toy and premium trades. Extensive experience conceptualizing, developing, designing and manufacturing premiums, toys, children's articles, housewares, and leisure products for Mattel, Lakeside Games, Schaper, Thermos, and Strotzman Int'l.

Karen Regoli

Adjunct Assistant Professor

AFA (Fashion) Otis College of Art and Design, Royal College Of Art UK, Fullerton College. In-depth experience in various areas of fashion design with a specialty in custom designed wedding gowns, costumes and unique fashions and performance wear. Member of the LACMA Costume Council.

Gustavo Rincon

Senior Lecturer

MArch UCLA; MFA Cal Arts. Senior Designer for 5 Design Inc., Design Consultant for Plasis Design LLC. Board of Directors of the Foundation for Art Resources, 2001-2005. Currently affiliated with emitto.net.

Behnam Samareh

Senior Lecturer

PhD, MArch (UCLA), BS, BFA (Univ. Maryland) Virtual Environment Architect, and interaction design. Principal / Designer for Plasis Design, LLC an architectural, event design studio that specializes in the design and creation of real-time virtual environments, user interfaces, publications and web-basted materials. Awarded the UCLA Dissertation Fellowship and Alumni Fellowship, Blair Graphics Fellowship, Golden Key National Honor Society.

Joan Takayama-Ogawa

Associate Professor

MA (Education) Stanford Univ.; BA (Geography/ East Asian Studies) UCLA. Educator and ceramic artist in public collections of Renwick Gallery, Smithsonian Institution; LACMA, Oakland Museum, Long Beach Museum of Art, Celestial Seasonings, Hallmark Racene Art Museum.

Randall Wilson

Professor

M.A. Otis College of Art and Design; B.A., Colorado State University. Awards: LAAIA Educator of the Year. Merit Award, ACSA Honorary Award. National Merit Award U.S. Department of Transportation. Publications: Wall Street Journal, Abitare, the New York Times, Metropolis, Dwell, Graphis, LA Architect among others. Interviews: CNN World News. Teaching: Art Center College of Design, SCI-Arc, Thaichung University (Taiwan), Otis College of Art and Design, Pepperdine, Tulane.

Toy Design

Department Goals

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. 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 concepting, 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.

Toy Design

Sophomore Year		Fall	Spring	Degree Requirements
TOYD200/201	Toy Design I/II	3.0	3.0	
TOYD220/221	Drawing I/II	2.0	2.0	
TOYD230	2D Visualization	2.0	—	
TOYD231	3D Visualization I	—	2.0	
TOYD240/241	Model Making I/II	2.0	2.0	
TOYD250/251	Methods & Materials of Production I/II	2.0	2.0	
TOYD261	Conceptual Problem Solving & Brainstorming	—	2.0	
SSCI211	Child Psychology	3.0	—	
ENGL202	Sophomore English	3.0	—	
MATH136	Math for Artists and Designers	—	3.0	
Total Credits per Semester		17.0	16.0	
Junior Year		Fall	Spring	
TOYD300/301	Toy Design III/IV	4.0	4.0	
TOYD320/321	Drawing III/IV	2.0	2.0	
TOYD330/331	3D Visualization II/III	2.0	2.0	
TOYD340	Model Making III	3.0	—	
TOYD455	Portfolio Development	—	2.0	
*ILMS300	Integrated Learning Studio	2.0	—	
	Advanced Topics in English or Liberal Studies Elective	—	3.0	
AHCS236	History of Toys	—	3.0	
AHCS220	Contemporary Art Survey	3.0	—	
Total Credits per Semester		16.0	16.0	
Senior Year		Fall	Spring	
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	—	
*ILML400	Integrated Learning Lecture	—	3.0	
	Art History Elective	3.0	—	
*LIBS 440	Senior Liberal Studies Capstone	—	3.0	
Total Credits per Semester		18.0	16.0	

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

**Note: TOYD415, Career Development: Though the coursework portion of this class is offered during the fall semester, students are encouraged to participate in an industry internship during the summer between junior and senior years.

Toy Design

Course Descriptions

Toy Design I/II

TOYD200/201 3 credits

In these courses, students develop an understanding of the creative process of toy design. Emphasis is placed on developing toys which engage children in what is referred to in the toy industry as a “play patterns.” Students apply skills in drawing, model making, and fabrication to create original toys which engage children in imaginative play and shape developmental skills and decision-making, socialization and creativity. The 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 3D models, and present the final products to faculty and visiting toy industry professionals.

Lab Fee - Toy Design I/II - \$50.00

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 tools with perspective being the foundation. Students spend the semester becoming familiar with the principals 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 vis sketching as well as marker rendering, which enable the designer to convey information about surface characteristics such as color, texture and material.

2D 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.

3D Visualization I

TOYD231 2 credits

This class examines the computer as a means to construct and render an idea via 3D-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 3D-modeling program that emphasizes the 3D construction and surface rendering of ideas and output to the rapid prototyping machine.

Model Making I

TOYD240 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.

Lab Fee - \$245.00

Model Making II

TOYD241 2 credits

This course introduces students to plastic fabrication and prototyping concepts through the use of various machines, including vacuum forming, milling, and the lathe.

Lab Fee - \$100.00

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, toy use by consumers, and the methods and costs of production. Each of these issues must be considered in order to successfully design and market a toy. This course focuses on different manufacturing processes as well as the understanding and use of materials used in toy design.

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 on design, exploring the possibilities and limitations associated with plastic toy components.

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.

Toy Design III/IV

TOYD300/301 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 which can be expanded to become a toy brand with line extensions. Students will utilize analog and digital drawing skills, technology including digital design software for rapid proto-typing, 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.

Drawing III

TOYD320 2 credits

Students focus on the full understanding of material indication in monochromatic values. Topics covered include concept sketching, composition, layout, perspective drawing, using sketching as a design tool, and understanding and rendering reflective forms.

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.

3D Visualization II

TOYD330 2 credits

A more advanced version of Technical Illustration II, this course continues the use of Rhino, the 3D 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 3D models through output to the rapid prototyping machine.

3D Visualization III

TOYD331 2 credits

This is an advanced computer lab course that allows students continue to develop their 3D 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 on-going projects. Students apply acquired learning to improve toy design projects for use in their portfolios.

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.
Lab fee - \$150.00

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.

Toy Design V/VI

TOYD400/401 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.

Toy Design

Course Descriptions

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 will 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. It will showcase their talents, and is held at the end of the semester.

Career Development

TOYD415 2 credits

This class is the follow-up to the summer internship that the students participated in with a toy company. A formal presentation of the students' job duties and company profiles are required. In addition, the course will cover interviewing skills, research and targeting potential job prospects, and preparation of oral and written communications.

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.

Drawing VI

TOYD421 2 credits

This is an advanced computer lab course that allows students to apply their knowledge from prior drawing classes to on-going projects in an effort to build their portfolios.

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.

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.

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.

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:3D Visualization IV

TOYD 460 2.0 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 Technical Illustration III and IV. 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

Deborah Ryan

Chair

BS Magna Cum Laude (Design) University of Cincinnati College of Art and Design, Architecture, and Art. Award-winning designer with extensive experience in designing toys, licensed products, apparel, dolls, feature plush, novelties, gifts, and other consumer products for Mattel, Disney, Applause, and Kenner Toys.

Rebecca Salari Taylor

Assistant Chair

MA, BA (Design) California State University, Los Angeles. Toy designer and digital artist. Past clients include Mattel Toys, Playmates Toys, Universal, Tomy Toys, Becca Design. Clients include Cunard Lines and Hilton Hotels. Director, L/N Toys R&D/packaging. Owner, Pacific Edge Design.

Michael Albert

Senior Lecturer

BFA (Design) Columbus College of Art & Design Texas A & M, (Aerospace Engineering) Owner/Designer Dream Themes; Owner/Designer, Innovation Design Concepts; Project Designer, Mattel Toys; Manager R & D, Planet Earth Entertainment; Sr. Animation Designer, Walt Disney Imagineering. Consultant with extensive conceptual design and engineering experience.

Joe Allard

Senior Lecturer

Cal State University Northridge, (Art & Film) Owner/Designer Design Devil; Sr. Designer at Applause Toys Sr. Colorist, Marvel Comics. Clients include: Hasbro, Mattel, Disney, Sideshow Collectibles.

Dan Garr

Senior Lecturer

BA (International Relations) UC Davis. President of Hot Buttered Elves, Inc. Clients include Disney, Warner Bros., Hit Entertainment, Dreamworks, and Marvel. Extensive special effects for “Forever Young,” “Heart and Souls,” “Leprechaun,” and “Titanic.” Invented and patented Wallables.

Jeannie Hardie

Lecturer

MA (Writing and Film) Regent University. BA (English Literature) Oral Roberts University. Creative Director Deadline Creative. Toy, game, and licensing consultant. Previously Senior Design Manager, Mattel Games & Puzzles. Licensed product lines for Yu-Gi-Oh, Harry Potter, Batman, Looney Tunes, Justice League, and Sponge Bob.

Virginia Hein

Senior Lecturer

MFA (Fine Art) CSULB. Independent artist and designer. Concept design of girls toys and accessories, preschool toys, plush, home décor, gifts and jewelry, painting and illustration. Formerly Staff Designer at Mattel Toys, Applause and Galoob Toys. Past projects include licensing product concepts for the Vatican Library.

Candace Lavin

Lecturer

BA (Graphic Design) CSU Northridge. “Dr. Toy” award winner. Professional experience includes environmental graphic design for Walt Disney Imagineering, product design of toys, collectibles, and specialty gifts for Applause, Warner Bros., and Disney.

Marcus Maciel

Lecturer

BFA (Toy Design) Otis Senior Digital Designer, Digital D&D Support Group Mattel, co-manager Digital Training Center at Mattel. Previously worked in Hot Wheels Engineering group – modeled/reversed engineered Ferrari, Ford, Dodge, GM, Chrysler, Toyota, and Honda company vehicles.

Joyce Mesch

Lecturer

Studied (Glass) California Coll. of Arts and Crafts. Extensive experience in the design and development of girls, infant and pre-school toys, feature plush, novelties, pet products and jewelry. Former Staff Designer at Fisher-Price, Senior Project Designer at Mattel, freelance graphic designer, and Art Director at *Discover* magazine.

Toy Design

Department Faculty

Edward "Ted" Mayer

Senior Lecturer

BS, Art Center College of Design (Industrial Design), Royal Society of Arts, London. Harrow Technical College, London. Principal Designer, Toy Quest; Contract Designer, Playmates; Franklin Mint/Teleflora; Director, Galoob Toys: V.P. Design, L.J.N. Toys; Senior Product Manager, Mattel Toys. 20' Los Angeles. Award of merit, "Queens Medal," illustration.

Adam Ostegard

Senior Lecturer

Cuyamaca College
Product Manager, Disney; Senior Designer, Applause Toys & Dakin Inc. Character Artist and Toy Designer for Disney Global Toys.

Drew Plakos

Senior Lecturer

MBA, Univ. of St. Thomas, MN; BA (Industrial Arts), CSU LA. Owner InSight Out LLC. providing product development services to the toy and premium trades. Extensive experience conceptualizing, developing, designing and manufacturing premiums, toys, children's articles, housewares, and leisure products for Mattel, Lakeside Games, Schaper, Thermos, and Strottmann Int'l.

Norene Roxbury

Senior Lecturer

AA (Fashion Design) Fashion Inst. of Design and Merchandising. Freelance designer specializing in toy design, 3D prototyping, children and misses apparel, pattern making and illustrated presentations. Former creative manager at Applause working on licensed brands such as Children's Television Workshop, Warner Brothers, Disney, Hanna Barbera, and Paramount.

Dave Schultze

Senior Lecturer

MS (Industrial Design) Art Center Coll. of Design, BA (Architecture) Univ. of Oklahoma Coll. of Design. Independent designer with a firm servicing clients including Microsoft, Mattel, LEGO, Applause.

T. Mark Taylor

Adjunct Professor

Senior Lecturer, MFA CSULA, BFA Art Center College of Design. Created He-Man (Masters of the Universe) for Mattel Toys. Other designs include Teenage Mutant Ninja Turtles, Men in Black, Starship Troopers, Micro Machines, Attack Pack, King Kong, and Collectable Hot Wheels for Playmates, Galoob, Tomy, Lanard, and Mattel. Early career experience includes eight years as Combat Illustrator, U.S. Naval Undersea Warfare Center.

April Wilson

Lecturer

AA (Fashion Design) LA Trade Tech Coll. Freelance designer specializing in toy design, 3D prototyping, pattern making and illustrated presentations. Former Head Designer at Cal Toys working on licensed brands Warner Brothers, Disney, Hanna Barbera, and Paramount.

Paul Winter

Senior Lecturer

BA (Journalism and Advertising) San Diego State Univ. Creative Director and Staff Copywriter, Mattel. Product lines include Games, Barbie, Hot Wheels, Disney, and Nickelodeon.

Graduate Fine Arts

Department Goals

The Graduate Fine Arts Program encourages young artists to think critically and challenge existing modes of expression. 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.

Graduate Fine Arts

First Year	Fall	Spring	Degree Requirements
LIBS650/651 Critical Theory and Practice	3.0	3.0	
GRAD 620/621 Graduate Studio I/II	3.0	3.0	
GRAD 610/611 Graduate Critique	3.0	3.0	
AHCS 575 Special Topics in Art History	2.0	2.0	
*Electives	4.0	4.0	
Total Credits per Semester	15.0	15.0	
Second Year	Fall	Spring	
GRAD 720/721 Graduate Studio III/IV	3.0	3.0	
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	3.0	3.0	
Total 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 departmental approval.

Graduate Fine Arts

Course Descriptions

Special Topics in Art History

AHCS 575 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

GRAD 610/611/710/711 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

GRAD 620/621/720/721 3 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.

Critical Thought

GRAD 651 2 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.

In Context

GRAD 652 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 this course MUST also sign up for Visiting Artist Lecture Series.

Professional Practices

GRAD 774 1 credit
A seminar in which the intricacies, idiosyncrasies 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

LIBS 774/775 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 applying for grants as well as preparing them for the literary demands of an artist's career.

Exhibition Preparation

GRAD 775 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.

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.

Roy Dowell

Chair

MFA, BFA California Institute of the Arts. Nationally and internationally exhibited artist. Paintings, collages and sculptures are included extensively in private, public, and museum collections. His work is the subject of a recent catalog publication presenting selected works from 1981-2005, in conjunction with an exhibition at the Margo Leavin Gallery, Los Angeles. Recipient of the J. Paul Getty Fellowship and a regular Artist-in-Residence at the Anderson Ranch Art Center, Snowmass, Colorado. His work has recently been exhibited in New York at Lennon Weinberg Gallery and also at Galerie Schmidt Maczollek in Cologne, Germany.

Annetta Kapon

Associate Chair, Professor

MFA (New Genres) UCLA, MA Univ. of London, BA Aristotle Univ., BFA Otis College of Art and Design. Nationally and internationally exhibited artist. Publications include articles in the LA Times, Biennale of Sydney Catalog, Frieze, and Women in Dada. Recipient of several artist residency fellowships as well as California Community Foundation and Pollock-Krasner grants.

Judie Bamber

Senior Lecturer

BFA California Institute of the Arts. She is represented by Angles Gallery in Los Angeles. She has had solo exhibitions at Laurie Rubin Gallery and Gorney Bravin + Lee in New York, NY; Roy Boyd Gallery, Richard Telles Fine Art, Angles Gallery and Pomona College Museum in Los Angeles, CA. Her work has been included in many national group exhibitions, most notable: "Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History," UCLA Hammer Museum of Art, Los Angeles; "In a Different Light," University Art Museum, University of California, Berkeley, California; "Contemporary Identities: 23 Artists," The Phoenix Triennial, Phoenix Art Museum, Phoenix, Arizona; "Paper Trails: The Eidetic Image," Krannert Art Museum, University of Illinois at Urbana-Champaign, Illinois; "L.A. Hot and Cool," MIT List Visual Arts Center, Cambridge, Massachusetts. Bamber was awarded an Art Matters Inc. Grant in 1992, the COLA grant in 2008 and the California Community Foundation Grant in 2008.

Kathrin Burmester

Lecturer

MFA Otis College of Art and Design; BFA School of Visual Arts, NY; Works exhibited at Lora Schlesinger Gallery, Santa Monica; Seeline Gallery, Santa Monica; LA Freewaves, UCLA Hammer Museum; Max Ophüls Film Festival, Saarbruecken, Germany. Recently exhibited work at Jim Kempner Fine Art in New York and Artower Gallery in Athens, Greece.

Cletus Dalglish-Schommer

Lecturer

MFA (Interdisciplinary Studio) UCLA, A.B. Honors (Art History and Studio Art) Princeton Univ. Contributing editor to Cabinet. Board of Directors of the Foundation of Art Resources. Essay on the work of Eric Wesley published in the catalog for the Studio Museum in Harlem's "Freestyle" exhibition.

Abdelali Dahrouch

Lecturer

MFA Pratt Institute, BA Suny, Cortland Studio Fellow, Whitney Independent Study Program, Cultural Exchange Station, Tabor CZ, the Metamedial Center for the Arts, Pasy CZ, Ashkal Alwan, The Society of Plastics Arts, Beirut, Lebanon. Group and solo exhibition in LA, Berkeley, Portland, New York, Athens (GA), Dearbon (MI), and internationally in Spain, Czech Republic and Jordan, Publication in Third Text.

Linda Hudson

Associate Professor

MFA Art Center; BA CSU Northridge. Architectural/interior designer, installation artist/sculptor. Numerous design projects involving space planning, lighting, furniture, and fixture design. Solo exhibitions University Art Museum, UC Berkeley and Santa Monica Museum of Art. Group exhibitions Nevada Institute of Contemporary Art, and Pittsburgh Center for the Arts. Reviewed in *Art Issues*, *Art Week*, and *Vytvarne Umenf: The Magazine for Contemporary Art*.

**Department
Faculty**

Graduate Fine Arts

Department Faculty

John Knight

Senior Lecturer

MFA (Fine Arts) UC Irvine. Currently engaged in works and exhibitions in Belgium, France and Spain. Interviews and texts include *Texte Zur Kunst, Heft 59 o Art Since 1900: Modernism, Antimodernism, Postmodernism, Neo-Avantgarde* and *Culture Industry: Essays on European and American Art from 1955 to 1975, New Art in the 60's and 70's Redefining Reality*, and *Institutional Critique and After*.

Kori Newkirk

Senior Lecturer

MFA from the University of California, Irvine
BFA from the School of the Art Institute of Chicago. Newkirk's recent solo exhibitions include the Studio Museum in Harlem, the Museum of Contemporary Art, San Diego, Art Gallery of Ontario, Toronto and the Museum of Contemporary Art, Cleveland. His work has been presented in numerous group exhibitions, most recently Alien Nation, ICA London, Dak'Art, 7th Edition of the Biennale of Contemporary African Art, Dakar, the Whitney Biennial: Day for Night, Whitney Museum of American Art, and the California Biennial, Orange County Museum of Art, Newport Beach

Renee Petropoulos

Adjunct Professor

MFA (Studio Art), BFA (Art History) UCLA. Nationally and internationally exhibited artist. Recent exhibition Museum of Modern Art in San Salvador, El Salvador. Currently working on several projects to be located in the public arena, as well as a collaborative project in Oaxaca, Mexico. Grants include Durfee Foundation Fellowship and a COLA Individual Artist Grant. Represented by the Rosamund Felsen Gallery in Los Angeles.

Benjamin Weissman

Senior Lecturer

BFA California Institute of the Arts. Mr. Weissman has exhibited his work both nationally and internationally including the Christopher Grimes Gallery, Santa Monica, Galerie Krinzinger, Vienna and the ICA in London. He has also published two books of short stories and has contributed numerous reviews and articles to magazines and journals such as Artforum, Parkett and Frieze.

Graduate Writing

Department Goals

The Graduate Writing Program guides the developing talents of advanced students in the complex practice of writing as a verbal art. Students in Graduate Writing will...

- Produce the most compelling work of fiction, poetry, or creative non-fiction at this stage of their career.
- Demystify their perception of the professional world of writing and literature.
- 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 20th century world literatures.
- Focus on practical critical issues within the student's work vital to his or her practice.

Graduate Writing

First Year		Fall	Spring	Degree Requirements
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)			
Total Credits per Semester		12.0	12.0	
Second Year		Fall	Spring	
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 year-long course)			
Total Credits per Semester		12.0	12.0	
Third Year		Fall		
WRIT790	Thesis	4.0		
Total Credits per Semester		4.0		

Graduate Writing

Course Descriptions

Prose/Poetry Workshop I/II/III/IV

WRIT600/601/700/701 4 credits/4 credits (first year) 4 credits/4 credits (second year)
A two-year workshop sequence in the student's area of emphasis, i.e. fiction, poetry, non-fiction. 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 first-hand knowledge of literary traditions outside that of Anglo-American literature.

Literary Seminar I/II/III/IV

WRIT750 3 credits /6 credits (first year) 6 credits/6 credits (second year)
These in-depth seminars focus on particular issues or currents in contemporary fiction and poetry, with topics selected from various international literary traditions (e.g., "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 year-long course directed toward the contemporary world of publishing, as well as working on our writing program's literary tabloid, OR, the Otis Books/Seismicity Editions imprint, and the Graduate Writing student publication, AXL(E).

Visiting Writers Series

WRIT 789 2 credit/2 credit
A bi-weekly lecture series featuring visiting poets, fiction writers and essayists from the U.S. 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 non-fiction 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.

Paul Vangelisti

Chair

MA, ABD, USC; BA, Univ. of San Francisco. Author of more than twenty books of poetry. Translator, journalist, and former Cultural Affairs Director at KPFK Radio. NEA Translator Fellow and NEA Poetry Fellow.

Béatrice Mousli Bennett

Senior Lecturer

PhD, University of Paris-IV Sorbonne. 1998 winner of the Grand Prix de la Biographie de l'Académie Française for her book on Valéry Larbaud. Currently Director of the Francophone Resource Center at USC.

Guy Bennett

Senior Lecturer

PhD, BA (French) UCLA. Author of four books of poetry, most recently *Drive to Cluster* (2003). Noted translator from French.

Brian Blanchfield

Senior Lecturer

MFA, Warren Wilson Coll.; BA, Univ. of North Carolina, Chapel Hill. Author of *Not Even Then* (2004), published by the UC Press in the New California Poetry Series. Poet and critic.

Peter Gadol

Associate Professor

AB Harvard Coll. Author of five novels, most recently *The Long Rain* (1997) and *Light at Dusk* (2000). Work has been translated into several languages.

Lewis MacAdams

Senior Lecturer

MFA Univ. of Iowa; BA Princeton. Author of ten books of poetry, including *The River* (2005). Engaged in current Los Angeles scene through a strong interest in social and environmental issues.

Douglas Messerli

Senior Lecturer

MA, PhD Univ. of Maryland; BA Univ. of Wisc. Writer of fiction, poetry, and drama, as well as editor of Sun & Moon Press, now Green Integer Books, one of the country's foremost publishers of new writing.

Dennis Phillips

Senior Lecturer

BFA, Cal Arts. Former director of the Beyond Baroque Literary Center, Venice. Author of numerous books of poetry, including *Sand* (2002) and *Credence* (1996). His poetry forces the reevaluation of contemporary genres and aesthetics.

Martha Ronk

Senior Lecturer

PhD Yale Univ.; BA Wellesley Coll. Shakespeare scholar and author of numerous poetry collections, most recently *In a Landscape of Having to Repeat* (2004, PEN USA award in poetry), and *Why/Why Not* (2003).

Leslie Scalapino

Senior Lecturer

BA UC Berkeley. Poet and novelist whose publications over more than 20 years have put her in the forefront of today's most exciting and innovative writing.

Benjamin Weisman

Senior Lecturer

BFA Cal Arts. Writer and visual artist, author of two collections of short fiction, *Headless* and *Dear Dead Person*. Solo shows of his art in the U.S. and abroad. Hosts "New American Writing Series" at UCLA Hammer Museum.

Graduate Public Practice

Department Goals

The Graduate Program in Public Practice explores new artistic practices based on observation, research, commentary and activism in the public realm.

- 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.
- Demonstrate an on-going 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.

Graduate Public Practice

First Year	Fall	Spring	Degree Requirements
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	
Total credits per semester	15.0	15.0	
Second Year	Fall	Spring	
PUBP700/701 Production Studio III/IV	6.0	6.0	
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	
Total Credits per Semester	15.0	15.0	

Graduate Public Practice

Course Descriptions

History of Public Strategies in Art

AHCS 580 3 credits
Weekly 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, etc. This course is offered in collaboration with Liberal Arts and Sciences.

Public Realm Seminar

LIBS654/655 2 credits
Theory perspectives on working in public, topics in art criticism, interdisciplinary topics re: art/anthropology, civic policy, urbanism, etc. These are a changing set of topics determined by faculty interest and relevance to the MFA students critical repertoire.

Thesis I

LIBS 784 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 clearly outlined critical paradigms by students and other artists and theorists. 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

LIBS 785 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 to 50 pages in length. 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 intention 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 and to argue for the advancement of such 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 under the supervision of a visiting artist 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, do 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, field trips, and individual appointments with students to discuss how class presentations relate to their final Project. This is a companion course to Production Studio II.

Production Studio III: Implement and Critique

PUBP700 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 year we expect intensive, phased production on a project of student's 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 6 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 initial project in the field. Examples include: an exhibition, web page, magazine, video, etc. During this semester individual studio visits will focus on exhibition, curation, and critique.

Field Internship Presentation

PUBP790 2 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

Students are offered opportunities to assistant teach in Otis' undergraduate and other programs. Some experience in teaching is required, before or during the Program. In this seminar, students reflect on the relationship between teaching, public pedagogy, and their own practices.

Studio Electives

Studio production electives determined in consultation with the Chair in order to build specific skills for student's final project. These skills might include: photography, video, installation, landscape design, computer web design, etc. 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 Public Practice

Department Faculty

Suzanne Lacy, Director

MFA Cal Arts; BA UC Santa Barbara
Internationally exhibited artist known for contributions in feminist, performance, public art. Co-founder Visual Public Arts Institute at CSU Monterey, author *Mapping the Terrain: New Genre Public Art*. As artist, educator, social activist, and writer, her work over the course of the last 30 years has focused on taking art out of the gallery and into the world to engage new audiences and galvanize a public discussion about race, poverty, and social justice.

Faculty members from other areas of the College may include, but are not limited to:

Andrea Bowers

MFA CalArts; BFA Bowling Green State Univ.
Andrea Bowers has an MFA from CalArts and lives and works in Los Angeles. Recent solo shows include Sanctuary at Van Horn, Düsseldorf, The Weight of Relevance at ZKM/Zentrum für Kunst und Medientechnologie, Karlsruhe, The Power Plant, Toronto, the Secession, Vienna and Susanne Vielmetter Los Angeles Projects, Vows at Halle für Kunst, Lüneburg, and Nothing Is Neutral at REDCAT, Los Angeles and Artpace, San Antonio. Recent group shows include the 2008 California Biennial at the Orange County Museum of Art, Proyecto Civico at The Centro Cultural Tijuana (CECUT), Progress at the Whitney Museum of American Art, Index: Conceptualism in California from the Permanent Collection at the Museum of Contemporary Art, Los Angeles and the L.A. Anarchist Book Fair. Bowers is represented by Susanne Vielmetter Los Angeles Projects, Mehdi Chouakri in Berlin, Galerie Praz-Delavallade in Paris, and Van Horn in Düsseldorf. Bowers is currently a Visiting Artist at the California Institute of the Arts (CalArts).

Jessica Cusick

Cultural Affairs Manager, City of Santa Monica; MA New York University; BA Sorbonne, Paris France. Founding director of the civic art and design program for the Cultural Arts Council of Houston and Harris County. Founded and directed the art program for the Los Angeles Metropolitan Transportation Authority. She is a member of the professional advisory committee for the Miami International Airport and a peer professional for the General Services Administration's Design Excellence program.

Abdelali Dahrouch

MFA Pratt Institute; BA SUNY CortlandStudio Fellow, Whitney Independent Study Program; Cultural Exchange Station, Tabor CZ; the Metamedia Center for the Arts, Plasy CZ; Ashkal Alwan, The Society of Plastic Arts, Beirut, Lebanon. Group and solo exhibitions in L.A., Berkeley, Portland, New York, Grinnell, (IO), Athens (GA), Dearborn (MI), and internationally in Belgium, France, Spain, Czech Republic, Bulgaria, and Jordan. Will be featured in the Fall 2008 Gwangju Biennale in South Korea. Publications in *Third Text*.

Dana Duff

MFA CalArts, BFA Cranbrook Academy of Art. Widely exhibited artist and filmmaker. Shown in NYC at Whitney Museum, New Museum, and galleries in NYC and LA. International Film Festival Rotterdam; Biennale de l'Image en Mouvement, Geneva. Residencies at American Academy, Rome; Pont-Aven, Paris, and Nice, France; Mexico City. Lives and works in LA and Mexico.

M. A. Greenstein

Ph.D., The Claremont Graduate School
Internationally recognized art and somatic theorist based in Los Angeles. A published author and editor of over 100 online and offline articles and essays, Greenstein specializes in Asia Pacific, futurist and neurosomatic perspectives on whole-brain, whole-systems learning and leadership. Focused on serving the public good, Greenstein founded a progressive online Idea Lab dedicated to creating a sustainable future by coaching bodies, brains and minds. See www.bodiesinspace.com.

Kate Johnson

Johnson's collaborative work has been seen in a variety of venues from the Cannes Film Festival, Museum of Modern Art in New York and the Institute of Contemporary Art in London, The Armand Hammer, Los Angeles Theatre Center, The Luckman Gallery, International Dance Film Festival, Istanbul, Columbia College of Chicago, Highways Performance Space, The History Channel, Channel 5 in France, the SIGGRAPH and DV Expo conferences, and in theatres and public spaces internationally. She is currently co-directing a feature documentary that is an NEA grant award recipient and is due for release in 2009.

Annetta Kapon

MFA UCLA; MA Univ of London; BA Aristotle University, Thessaloniki; BFA Otis. Work exhibited in the 2004 Biennale, Sydney; Shoshana Wayne Gallery, LACE, and Exit Art. Recipient of a Pollock-Krasner Foundation Grant, California Community Foundation Fellowship, and a Fundacion Valpariso residency.

Sandra de la Loza

MFA CSU Long Beach; BA UC Berkeley. Loza utilizes a variety of mediums such as photography, sound, printmaking, video and installation to navigate ideas and spaces. She has collaborated with other artists and activists to generate artist-led spaces for practice and critical dialogue. Such efforts have resulted in community centers, conferences, art events and discussion groups including Transitorio Público (2007), From the Barrel (2006-2008), the October Surprise (2004), and Arts in Action (2000-2004). She has received grants from the Center for Cultural Innovation, the California Community Foundation, the Durfee Foundation and the Department of Cultural Affairs. Recent exhibits include, Phantom Sightings: Art After the Chicano Movement, organized by the Los Angeles County Museum of Art, Vexing: Female Voices from East LA Punk at the Claremont Museum of Art and Puerto Vallarta: Arte Contemporaneo 2008.

Karen Moss

Karen Moss is an art historian, curator and educator. Since 1980, Karen has worked as a museum professional in both curatorial and education positions. She currently works as the Curator of Collections and Director of Education and Public Programs with the Orange County Museum of Art. Previously she has worked as the San Francisco Art Institute's Director of Exhibitions and Public Programs; Director of Education and Public Programs at Walker Art Center in Minneapolis; Director of Programs at the Santa Monica Museum of Art; Assistant Curator for Media and Performing Arts at the Museum of Contemporary Art in Los Angeles, and Assistant Curator for exhibitions at the Santa Barbara Museum of Art. Karen holds a B.A. in studio art and art history, an M.A. in art history, and did her doctoral dissertation on "Fluxus and Intermedia in California."

Renee Petropoulos

Received her BA in Art History with a specialization in Islamic Art. She received her MA at UCLA with an emphasis on video and photography and her MFA in painting. She has exhibited throughout the U.S and internationally. In Los Angeles she is represented by The Rosamund Felsen Gallery. Her practice as an artist includes both public site commissions, as well as exhibitions and site works and artist collaborations (Daniel Martinez, Leslie Dick, Benjamin Weissman...) Exhibitions include the San Francisco Jewish Museum; Blaffer Museum, Houston; Occidental College Weingart Gallery; the ICA in London, the Museum of Modern Art of El Salvador (MARTE), the Berkeley Art Museum, the Schinler House (MAK Center), and the Gallery at the University of Hartford. She is currently working on several projects located in the public arena in Berlin and Los Angeles, as well as a collaborative project in Oaxaca, Mexico. She recently curated 'Scores Composed for the Moving Image' with Carole Ann Klonarides. Grants and Fellowships include J.Paul Getty Fellowship in the Visual Arts, Art Matters Grant, Durfee Foundation Fellowship and a COLA Individual Artist Grant among others. Some public installations include "Your Move", Philadelphia, PA, 'Seven Centers', Los Angeles, and 'Is It Possible', Alameda County, CA. Since 2003 she has been a part of SASSAS (Society for the Activation of Social Spaces Through Art and

Course Descriptions

Graduate Public Practice

Department Faculty

Sound). She has lectured and taught nationally and internationally including the S.F. Art Institute, and the Art Academy at Umea, Sweden.

Katie Phillips

MFA Claremont Grad School, BFA Univ of Illinois. Chair, Otis Foundation Dept. Widely exhibited artist.

Consuelo Velasco

MA USC; BA UC Santa Cruz
Velasco has an undergraduate degree art with an emphasis on mixed media, murals and small press publications. She graduated a master's program in Public Art Studies with a focus on arts administration, digital media and art in rural contexts. Velasco was previously employed by the Los Angeles County Metropolitan Transportation Authority, Metro Art where she was extensively involved in the public art component of the Expo Light Rail line and is presently the manager of the MFA Public Practice program.

Claude Willey

BA Colombia College Chicago, MFA Studio Art UCI. Claude Willey is an artist and educator, lecturing in the Urban Studies and Planning Department at California State University, Northridge and in the Humanities and Design-Science Research Department at Art Center College of Design in Pasadena. Willey is co-coordinator of MOISTURE, a multi-year water research project in the Mojave Desert. Willey's activities have merged ecology, environmental history, renewable-energy technologies, and urban transportation/landscape history.

Graduate Graphic Design

Department Goals

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 artist in society, and advancing the discipline through theory and innovation.

- 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 on-going 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)

First Year		Summer	Spring	Degree Requirements
GRDS 500	Seminar I	6.0	---	
AHCS 576	History + Theory: Cont Theories in Design	3.0	---	
GRDS 620	Studio Topics Typography and Type Design	2.0	---	
GRDS 630	Studio Topics: Soc Responsibility of the Designer	2.0	---	
GRDS 640	Studio Topics: Advancing the Discipline	2.0	---	
GRDS 799	Directed Studies	---	7.5	
Total credits per semester		15.0	7.5	
Second Year		Summer	Spring	
GRDS 600	Seminar II	6.0	----	
GRDS 650	Visiting Artists Critique	2.0	----	
AHCS 577	History of Graphic Design & Vis Culture	3.0	----	
*GRDS 621	Studio Topics Typography and Type Design	2.0	----	
*GRDS 631	Studio Topics: Soc Responsibility of the Designer	2.0	---	
*GRDS 641	Studio Topics: Advancing the Discipline	---		
GRDS 799	Directed Studies	---	7.5	
*Students must choose two of these courses				
Total credits per semester		15	7.5	
Third Year		Summer		
GRDS 700	Seminar III	6.0		
GRDS 790	Thesis/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: Soc Responsibility of the Designer	---		
**GRDS 642	Studio Topics: Advancing the Discipline	---		
**Students must choose one of these courses				
Total credits per semester		15		

Graduate Graphic Design (Alternate)

Degree Requirements	First Year	Summer	Spring
	GRDS 500 Seminar I	6.0	---
	GRDS 620 Studio Topics Typography and Type Design	2.0	---
	GRDS 630 Studio Topics: Soc Responsibility of the Designer	2.0	---
	GRDS 640 Studio Topics: Advancing the Discipline	2.0	---
	GRDS 700 Seminar III	---	3.0
	GRDS 799 Directed Studies	---	9.0
	AHCS 576 Hist + Theory: Cont Theories in Design	3.0	---
	Total credits per semester	15	12
	Second Year	Summer	Spring
	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: Soc 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 577 History of Graphic Design & Visual Culture	---	3.0
	*Students must choose two of these courses		
	Total credits per semester	12	12
	Third Year	Summer	
	GRDS 790 Thesis/Final Project	4.0	
	**GRDS 622 Studio Topics Typography and Type Design	2.0	
	**GRDS 632 Studio Topics: Soc Responsibility of the Designer	---	
	**GRDS 642 Studio Topics: Advancing the Discipline	---	
	AHCS 578 Special Topic in Design	3.0	
	**Students must choose one of these courses		
	Total credits per semester	9	

Seminar I/II/III

GRDS 500/600/700 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, conceptual and formal investigation. The intention of this course is to find focus and specialization in the program.

Typography and Type Design

GRDS 620/621/622 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

GRDS 630/631/632 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

GRDS 640/641/642 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 critiques throughout the semesters by peers and faculty/guest faculty.

Visiting Artist Critique

GRDS 650 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: Writing Theory, Criticism for Publication (Spring Semester)

GRDS 799 3.5 - 9 credits

Students produce academic texts related to design that 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)

GRDS 799 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.

MFA Final Project

GRDS 790 4 credits

This course focuses on assisting students as they research, produce, and complete their thesis 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, re-establishes, and challenges the practice as it is today.

History + Theory: Contemporary Theories in Design

AHCS 576 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.

Kali Nikitas

Chair

MFA (Graphic Design) Cal Arts, BA Univ of Illinois at Chicago. Designer, author, curator and editor. Founder of the design firm, Graphic Design for Love (&\$). Fellow of the Design Institute of Minneapolis; past Chair of the Department of Visual Arts at Northeastern Univ. and Minneapolis College of Art and Design; faculty member at the School of the Art Institute of Chicago. Curated two international design exhibitions and co-programmed the international symposia “Just the Type” and “What Matters.” Her work has been published in *Emigre*, *Eye*, *I.D.* and the AIGA Journal; and she has received awards from the ACD, AIGA and the Type Directors Club. knikitas@otis.edu

Faculty

Juliette Bellocq

Osborn Architects, Glendale, CA. MFA (Graphic Design) CalArts; prior studies in design and typography in Paris and the Netherlands. Art Director at Osborn Architects. Published by the *New York Times*, *HOW* Magazine International Design Awards and the AIGA. Exhibited in Grown in California in San Francisco and Pasadena.

Maja Blazejewska

Senior Lecture

MFA Cal Arts, BA School of Visual Arts. Designer, LACMA. Clients include Sony Music, Ogilvy Brand Integration Group. Recognition from AIGA, awards from Art Directors Club, Out:Put. Currently designer for Los Angeles County Museum of Art for publications, marketing materials, special exhibition graphics and exhibitions’ visual identities. Recognized by AIGA and rewarded by Art Directors Club and Out:Put as well as published in *Lino*, Australian and New Zealand contemporary design lifestyle magazine. www.missblaze.com

Meg Cranston

Professor

MFA Cal Arts, BA Kenyon Coll. Internationally recognized performance and installation artist. Solo shows at Dunedin Public Art Gallery, New Zealand; Rosamund Felsen Gallery, Santa Monica; Galerie Michael Kapinos, Berlin; Venetia Kapernekas Fine Art, N.Y.; Carnegie Museum of Art, Pittsburgh. Recipient COLA Individual Artist's Grant, Architectural Foundation of America Art in PublicPlaces Award, John Simon Guggenheim MemorialFoundation Fellowship.

Yasmin Khan

Visiting Professor

BA (Fine Art) UCLA; BFA (Graphic Design) Art Center; MFA (Graphic Design) Cal Arts. Partner, counterspace, an LA-based design studio focused on design for cultural institutions and branding/identity in Web, broadcast, and print media. Recent clients: MOCA, the Orange County Museum of Art, Imaginary Forces, Arthur Magazine, HarperCollins, REDCAT.

Kerri Steinberg

Assistant Professor

Ph.D. (Art History) UCLA. Interests include visual culture, graphic design history, theory, design citizenship, advertising, and American Jewish visual culture. Has been an invited speaker at symposia and conferences on topics ranging from graphic design education to the branding and packaging of modern American Jewish identity. Publication record includes articles and reviews on visual culture and American Jewish self-representation. Currently working on a manuscript provisionally titled, *Advertising the American Jewish Experience*.

**Department
Faculty**

Graduate Graphic Design

Department Faculty

Davey Whitcraft

Senior Lecturer

MFA UCLA, BFA CCA. Driven by a 'do-it-yourself' attitude, Davey's approach to work has largely been motivated by the sincerity of an artistic endeavor that seeks to maintain its own space. His ambitions with graphic design began early with the creation of a punk zine that spanned five years and eight issues. In 2006 he established a design studio with Dutch designer, Willem Henri Lucas. With the help of friends, Davey and Henri built their design studio in the backyard of Davey's Venice cottage. Today, in the corner of the Willem Augustus studio hangs the 'work manifesto' that they created to represent their integrity and thoughtfulness not only as designers but as humans living in the world. Davey and Willem Augustus have been recognized by AIGA: 50 Best books 2006, Graphis, Art Directors Club NYC, Print Magazine, SXSW Interactive, Altpick, Eisner American Museum of Advertising and Design and EvoMUSART.
www.willemaugustus.com

Invited Visiting Participants
(not confirmed as of press time)

Max Bruinsma

Amsterdam Max Bruinsma site Independent design critic, editor, curator and editorial designer. Former editor of Eye. Critical writings in Dutch art and design journals and in Graphis, Idea, Blueprint, The AIGA Journal, Eye, Form. His book Deep Sites, intelligent innovation in contemporary webdesign was published by Thames & Hudson, 2003.

Annelys de Vet

Studio Annelys de vet, Amsterdam. Educated at the Utrecht School for the Arts and the Sandberg Institute, Amsterdam, she explores the role of design in relation to the public and political discourse. Her work focuses on diverse media such as print, CD-ROMs, internet, video, theatre and performances. Her clients vary from performances for artists, cultural institutions, and writers.

Sibylle Hagmann

Kontour, Houston. BFA Basel School of Design; MFA Cal Arts. Award-winning font designer. Recognition from the Association Typographique Internationale, Swiss Federal Design Award and Type Directors Club. Clients include the CORE Program, The Museum of Fine Arts, The Menil Collection, Houston; Dallas Museum of Art, and USC.

Peter Hall

Austin, Texas. Senior Editor and Fellow at the Design Institute, and co-editor of ELSE/WHERE: MAPPING. Contributing writer for Metropolis magazine and has written widely about design in its various forms. Published in The New York Times, Print, I.D. Magazine and Up, Down and Across: Elevators, Escalators and Moving Sidewalks and Designed by Peter Saville. Author and co-editor of Tibor Kalman: Perverse Optimist and Stefan Sagmeister: Made You Look, and co-author of Pause: 59 Minutes of Motion Graphics.

Akiem Hemling

Underware The Hague. Type designer of fonts that are often conventional in terms of legibility, yet functional. They aim for new visual, typographic and linguistic possibilities.

Julie Lasky

Editor-in-Chief, I.D. Magazine, New York. Widely published writer and critic, she has contributed to The New York Times, Metropolis, Dwell, Architecture, Slate, Surface, The National Scholar, and NPR, and she is the author of two books: Borrowed Design: Use and Abuse of Historical Form (written with Steven Heller) and Some People Can't Surf: The Graphic Design of Art Chantry.

Laurie Haycock Makela

o-b-o-k, Stockholm. Internationally recognized voice at the intersection of graphic design and digital media. Former Director of the design department at the Walker Art Center, Minneapolis. Since moving to Stockholm, Haycock Makela has designed installations, exhibitions, gardens and "experience design" in an art context.

Invited Visiting Participants
(not confirmed as of press time)

Erik Spiekermann

SpiekermannPartners, Berlin. Typographer and designer, founder of FontShop. Co-author, Stop Stealing Sheep & Find Out How Type Works. <http://www.spiekermann.com/mten/index.html>

Sophie Thomas

Director, Thomas.Matthews, London. BA (Graphic Design) Central St Martins, MA Royal College of Art. Founded thomas.matthews in 1997 with partner Kristine Matthews. "Our commitment to high quality design, humor, fresh ways to communicate, innovative use of materials (particularly those that are environmentally sustainable), and actively engaging clients and audiences are the qualities that we believe set our work apart."

Teal Triggs

Teal Triggs BFA (Hons), MA, MA, PhD, FiSTD is Professor of Graphic Design and Head of Research, School of Graphic Design, London College of Communication, University of the Arts London. Graphic design historian, critic and educator who has lectured widely. Editor and author of numerous international design publications, including Visual Communication, The New Typography, The Typographic Experiment: Radical Innovations in Contemporary Type Design, 'Below Critical Radar': Fanzines and Alternative Comics From 1976 to Now (2000), and Communicating Design: Essays in Visual Communication.

Daniel van der Velden

Metahaven, Amsterdam. Graphic designer, writer and researcher. Graduated from the Willem de Kooning Academie in Rotterdam. In 2005, founded Meta Haven: Design Research, focusing on visual identity and the political, assigning key importance to the role of conflict in relation to the design of institutions in the era of globalization. He has produced projects such as the Sealand Identity Project and House of People in Bucharest. A recent research project examines the European Internet search engine Quaero.

Omar Vulpinari,

Omar Vulpinari site. Creative director of the Visual Communication Department at Fabrice, Treviso, Italy. Studied communication at the University of Bologna and graphic design at the Albe Steiner in Ravenna. Member, ICOGRADA (International Council of Graphic Design Associations) Board of Directors. Fabrice projects include the United Nations, International Council of Nurses, Lawyers Committee for Human Rights, Witness, Amnesty International, Reporters Without Borders, United Colors of Benetton, CocaCola, Nikon, Fuji, ArteFiera Bologna, Tim Telecomunicazioni, Istituto Luce, Alessi, Porsche, Piaggio, Vespa, The New Yorker Magazine, Domus, Corriere della Sera, La Repubblica, Internazionale, Edizioni San Paolo, Electa, Mondadori, Mediaset, Fox International, Regione Veneto, World Public Relations Festival.

Pae White

BA Scripps College, MFA Art Center. Artist and designer. Exhibitions include Galerie Daniel Buchholtz, Cologne; Contemporary Art Gallery, Vancouver; and UCLA Hammer Museum.

Jan Wilker

Founded karlssonwilker inc. with Hjalti Karlsson in 2000 in Manhattan. A book on their studio, tellmewhy, on their first 24 months in business, was published by Princeton Architectural Press in 2003.

College Policies

**You are
Responsible**

Students have the responsibility to be aware of all of the regulations of the College. These regulations are listed in the Student Handbook, which is available to all students. The Office of Student Affairs can clarify any inquiries about these rules and regulations. The following section of the Catalogue features:

- Academic Policies
- Admissions Policies
- Financial Policies
- Financial Aid Policies
- General Campus Policies
- Resources Information
- College History
- College Boards

Otis College of Art and Design has the right to apply and enforce any and all of the rules and regulations set forth in this catalog, as well as any other rules and regulations of the College not set forth herein. The catalog and its contents, however, in no way serve as a binding contract between the student and the College. The information in this publication is subject to change at any time, for any reason, at the unilateral discretion of the College without prior notice to or approval of the student.

Academic Policies

Attendance Policy

Students are expected to attend all class sessions and course-related activities. Absence from class is a serious matter, and substantially impacts grading as follows:

Three absences (two during the summer semester) within a given class, or the equivalent to 20% of the semester course meeting hours, constitute an automatic failure for the class. Three tardies are equal to one absence. Faculty will inform their department when a student has missed two sessions (one session for the summer semester), and the department will notify students that a third absence (a second for summer semester) will constitute a failing grade for the class.

In exceptional circumstances, the department chair, at his/her discretion, may approve emergency absences for medical or other legitimate reasons. Students must provide medical documentation, make up the assigned work, and/or meet additional attendance requirements. Students must inform their department chair immediately if they expect to be absent for a lengthy period, and should be prepared to substantiate these absences. Absences of a short duration (i.e., one or two days) must be discussed with the individual instructors whose classes will be missed. Absence due to observance of religious holidays must be pre-approved by the department chair at least one week in advance.

Instructors will notify students of their attendance requirements as part of the course syllabus which should be distributed on the first day of class. Students must be present for all regularly scheduled examinations and submit completed assignments when they are due unless excused in advance. If students fail to take examinations or to submit work on time without a legitimate excuse they should expect to receive reduced grades or lose credit for the work not completed. With the approval of the Provost, students may be assessed additional charges when significant additional faculty or staff time is required to assess makeup assignments.

Academic Majors

Otis undergraduate students complete an academic major in one of the following departments:

- Architecture/Landscape/Interiors
- Communication Arts (Graphic Design, Illustration, or Advertising Design)
- Digital Media
- Fashion Design
- Fine Arts (Sculpture/New Genres, Photography, or Painting)
- Product Design
- Toy Design

Undergraduate students must declare their major during the second semester of their Foundation (first) year. To assist in this process, "Foundation Forward," a two half-day symposium introduces students to each of the degree programs. Students may also visit studio departments to meet the chairperson, faculty members, and current students, and to see examples of their work.

Graduate Students earn the MFA degree in one of four majors:

Graduate Fine Arts
Graduate Graphic Design
Graduate Public Practice
Graduate Writing

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

College Policies

Note: Admission to Foundation does not guarantee admission to a particular major; therefore, students should declare a first- and second-choice major.

Note: W grades have no effect on the GPA (grade point average). UW grades count as "F" and are factored into the GPA.

Academic Policies

College Policies

The grading system for the MFA degree is:

P	3.0 or better, Pass
F	Below 3.0, Fail
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.

Each Otis 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 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 Office of Registration and Records 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, grades will be held until the account is paid in full.

Academic Standing

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 the Graduate program, as students are graded Pass/Fail.

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, etc.

If granted, the student will have four weeks from the end of the semester in which to complete the course-work, at which time the instructor must contact the Office of Registration and Records to indicate a change of grade. If extenuating circumstances warrant special consideration, the student may be granted a deadline extension up to the end of the following semester. Such a deadline extension requires the approval of the department chair.

If students meet these criteria, they should be instructed to obtain an Incomplete Form from the Office of Registration and Records. 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 instructor for submission.

In cases where 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.

Probation and Academic Dismissal

An undergraduate student is in good standing, if he or she maintains a semester and cumulative GPA of 2.0 in studio/major classes and liberal studies requirements. If a student's semester or cumulative GPA falls below 2.0, he or she will be placed on academic probation. Also, a student may be eligible for dismissal after only one semester of work when, in the opinion of the Academic Standing Committee, a student is not meeting the minimum standards for academic and collegiate success. Academic probation may be cause for reduction of some financial aid awards. The student will receive notification, in writing, regarding academic standing from the Chair of the Academic Standing Committee.

A Graduate student is considered in good standing if he or she receives a grade of "P" (Pass) in all of

his or her courses. If a graduate student receives a grade of "F" or "UW" during a semester, he or she will be placed on academic probation. The student will receive notification in writing, regarding academic standing from the Chair of the Academic Standing Committee.

A student will be eligible for dismissal from the College after two consecutive semesters of academic probation, or in some cases the Academic Standing Committee may review a student's academic record for dismissal after only one semester of work when, in the opinion of the Committee, a student is not meeting the minimum standards for academic and collegiate success.

The Academic Standing Committee reviews each dismissal. In some circumstances the Committee will allow a student to appeal their dismissal. The decision to allow a student to appeal is made by the Academic Standing Committee. If granted an appeal, the student must file a written appeal to the Academic Standing Committee in care of the Office of Registration and Records. The letter should include an explanation of any exceptional circumstances that contributed to the student's dismissal and information about the changes the student will make to improve academic performance. The student may then be invited to appear before the Committee, as necessary.

If the appeal is granted, the student is placed on probationary status with special requirements. If the student does not meet all the requirements of continued enrollment, he or she will be permanently dismissed from the College.

First Semester Foundation Grade Replacement Policy

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, preferably in the following semester, or before completing 48 credit hours. Although both the initial grade and the repeated course grades will appear on the transcript, the second grade will replace the first when determining cumulative GPA, even if the second grade is lower.

Under this policy, students may repeat up to three courses, yet may only repeat, or attempt to repeat, any given course, once. Students, however, may continue to repeat a course in order to fulfill degree requirements, but the initial grade cannot be replaced after the first attempt to repeat the course. Repeated course credits do not count toward graduation, unless the initial grade received was an F or UW. Repeated grades are not included in Dean's List or honors calculations.

The policy does not apply to courses where the grade received was due to academic dishonesty. Students are expected to maintain full-time status in the semester the course(s) are repeated in order to receive federal financial aid as a full-time student. If Developmental English courses are repeated after completing 31 credit hours, students must be enrolled for at least 12 CR, in addition to the Developmental English course, in order to receive federal financial aid as a full-time student. A student may not take a course at another institution for the purpose of replacing a grade for a course at Otis.

Enrollment Categories

Full-Time Enrollment

Undergraduate students register for between 12 and 18 credits to maintain full time status. Exceptions require special approval.

Graduate students register for between 9 and 18 credits to maintain full time status. Exceptions require special approval.

Less Than Full-Time Enrollment

Students enrolled at Otis must understand that 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, etc.) Students who believe their situation is a special circumstance must receive permission from their studio and liberal studies advisors. After receiving advisor approval, students must have their part time schedule approved by the Vice President for Enrollment Management.

International students must maintain full-time enrollment. An exception can be made during

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their final semester if the total credits that they need to complete their degree requirements is less than full-time enrollment. Any international student considering less than a full time schedule must receive advisement from the Designated School Official in the Office of Registration and Records as well as approval from their studio department, liberal studies and the Vice President for Enrollment Management.

Students on financial aid, including loans, seeking approval for a part time schedule must 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. See the tuition and fees schedule, page 185.

Taking More Than 18 Credits

Students who wish to register for more than 18 credits must submit a request form to their department chairs for approval prior to registering for the additional credits. The request form must also be approved by the Director of Student Accounts. This request form is available from the Office of Registration and Records. Students who take more than 18 credits will be charged the per credit tuition rate for each credit taken above 18. See the tuition and fees schedule on page 185 for per-credit tuition charges.

Limited Non-Degree Seeking Status

Through special approval of the Department Chair and the Senior Staff, 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 Senior Staff, and having satisfied any prerequisites, a student may be admitted on a limited, non-degree seeking basis, on a space-available basis. Participation by the non-degree status student may be contingent upon review of any material or documents deemed necessary by the Institution.

Students attending Otis College under Non-Degree Status are not eligible to enroll in

Independent Studies courses.

Enrollment with this status is limited to two semesters, for a total of nine credit hours at either the graduate or undergraduate level, or combination thereof. 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

Undergraduate class level for registration purposes is determined by the number of credits completed and is determined as follows:

Level	Min Credits	Max Credits
Seniors	96	130
Juniors	63	95
Sophomores	30	62
Foundation	0	29

Graduation

Graduation Requirements

In order to graduate from Otis, a final degree check must be performed to determine that all degree requirements have been completed. Students anticipating graduation must complete a Petition for Graduation available in the Office of Registration and Records. 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 Office of Registration and Records informed of their current contact information to ensure that diplomas are mailed to the correct address.

Commencement

Commencement takes place once a year at the end of the spring semester. In order to participate in the Commencement Ceremony, undergraduate students must have a minimum cumulative GPA of 2.0 at the end of the previous fall semester, as well

as a minimum Grade Point Average of 2.0 in the major. The Registration Office must confirm that official transcripts have been received for all transfer credits, and that undergraduate students having no more than the maximum of six credits to complete their degree have an approved Application for Inclusion for Commencement on file.

An undergraduate student whose cumulative grade point average is 3.5 or above is eligible for graduation with honors. This distinction is noted in the Commencement program, on the official transcript and the diploma.

In addition, all 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.

Participation in Commencement

Bachelor of Fine Arts (BFA) Candidates

To participate in the commencement ceremony, undergraduate students must complete all previously stated requirements and complete all degree requirements by the end of spring term. 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 Registrar as follows:

- Students must demonstrate that the missing credits (maximum of 6) can and will be completed no later than December 31st of the Commencement year.
- Students must state specifically how and where the course work will be completed.
- Students must provide proof of registration (at Otis or, with departmental approval, at another accredited institution) for the required credits prior to commencement. Students who fail to register will not be permitted to participate in commencement.
- The application will be treated as a contract and requires the signatures of the petitioning student, as well as the Registrar and the Chairs of Liberal Arts and Sciences and/or the major studio department. Only students with signed and approved plans will be allowed to participate in commencement.

- Except in cases of medical or other emergency, students will not be permitted to drop their contracted courses after commencement.

Master of Fine Arts (MFA) Candidates

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 course work except the 4 credit thesis course.

Degree Requirements

Credit Requirements

The BFA degree requires completion of 130 total credits for all departments. This number includes a minimum of 12 credits of Art History and 30 credits of Liberal Arts and Sciences. 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.

Definition of Studio and Lecture Credit

One studio credit represents an average of three hours of work each week, for a semester of 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.

Transfer Credit

The College places significant limitations on credits taken at other institutions; this is especially true during the junior and senior years. The department chair and the Registrar must approve all credits transferred. Transfer credits from any institution attended before enrollment at Otis will be determined by review of official transcripts by both the Admissions Office and the department chair. All final official college transcripts must be received before the date of registration. Any questions or disputes about transfer of credits must be resolved within one year of entering Otis.

A current student who wishes to take a class at another institution must complete a Request for

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Please note: Students who register for a Continuing Education course do so at their own risk. Degree students do not receive priority when enrolling in Continuing Education Courses and Continuing Education courses are subject to cancellation after the last day to Add a Class for Degree students.

Course Approval form and have it signed by the department chair and the Registrar prior to registering for the class. Only when the student receives their copy of the Request for Course Approval form approved by the department chair and the Registrar is the course approved for transfer. Courses taken at other institutions must be similar in contact hours, content, purpose and standards to Otis courses. The student must receive a "C" or better for the transfer credit to be accepted. Transfer credit will be accepted only from appropriately accredited institutions in the U.S. or from international colleges of comparable status.

Residency Requirement

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. The Graduate Studies Department allows a maximum of 15 transfer credits for Fine Arts, Graphic Design and Public Practice majors and a maximum of 12 transfer credits for Writing majors.

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 a period of 5 years from their first date of registration. Students who fail to complete all degree requirements by the stipulated deadlines will be required to complete additional course work to fulfill the current degree requirements for their majors.

Registration Policies

Adding, Dropping Or Withdrawing From Courses

Students may add, drop or withdraw from a course by:

- 1) Consulting the academic calendar for add, drop and withdrawal deadlines.
- 2) Completing an Add/Drop or Withdrawal Form, available in the Registration Office.
- 3) Having the department chair sign the form for studio courses. If the course is a studio elective in a different department, 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 & Sciences Department.

- 4) Returning the form with all required signatures to the Office of Registration and Records.

Those attending school on an F-1 (student) visa may not be enrolled less than full-time. International students should consult the Designated School Official prior to dropping below full-time status. Students receiving financial aid may have their awards adjusted downward if they drop below full time enrollment. Such students should seek advice from the Financial Aid Office before dropping below full-time status.

Important: Students enrolled as less than full-time who wish to increase their total number of credits must see the Student Accounts Office prior to returning the Add/Drop Form to the Office of Registration and Records. Students who are adding a course that will make their total number of credits greater than 18 must see the Student Accounts Office prior to returning the form to the Office of Registration and Records.

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 not enroll in more than six credits of independent study per semester. To apply for an independent study course, students must complete the following procedure:

- 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 your major department or the chair of Liberal studies).
- 3) Submit the completed Independent Study Course Proposal form to the Registration Office prior to the deadline (see the academic calendar).

Participation in Continuing Education Courses

Degree students who plan to enroll in a Continuing Education class and receive credit toward their degrees must take the course as an

Independent Study course. Students must:

- 1) Add the Independent Study class by the Last Day to Add a Class, as specified on the academic calendar.
- 2) Obtain the department chair's signature of approval on the Add/Drop Form.
- 3) Receive approval from the Dean of Continuing Education.
- 4) Complete and submit an Independent Study Form signed by the department chair and the Dean of Continuing Education. The Independent Study Form will state which degree requirement is being replaced by the Continuing Education course and will specify any additional work to be performed or other conditions of approval.

Students who enroll in Continuing Education 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.

Wait Lists

Wait lists for closed classes are established at the discretion of the department. Students who wish to register for a class that is full may ask the department assistant to add their names to the wait list. If space becomes available, the department will contact the student. An Add/Drop Form must be completed and submitted before a student may attend the new class.

Withdrawal from the College

To officially Withdraw from the College, a student must:

- 1) Obtain a Request to Withdraw from the College form from the Office of Registration and Records.
- 2) Obtain signatures from his/her Department Chair, the Director of Financial Aid, and the Student Accounts Office.
- 3) Return his/her student identification to the Office of Registration and Records.
- 4) Satisfactorily meet all financial obligations.
- 5) Return all materials to the Tool/AV Crib, Photo Lab, and Library.
- 6) Schedule an exit interview with the Dean of Student Affairs.
- 7) Return the Request to Withdraw from the

College Form to the Office of Registration and Records.

Readmission to the College

Students who left the College and wish to re-enroll after a period of absence must apply for readmission. The readmission application should be submitted at least 3 months prior to the start of the semester in which the student wishes to enroll. An application fee of \$40 is required. Students must submit official transcripts for any courses attempted at another college during the period of absence.

In addition, students who left the College while on academic probation (term or cumulative grade point average below 2.0) must have their readmission applications reviewed by the Academic Standing Committee. This process may include an in-person interview with the Committee members.

Students who have been academically dismissed from the College may sometimes reapply, based upon completion of any conditions outlined in their dismissal letters. Dismissed students must have their readmission applications reviewed by the Academic Standing Committee. This process will include an in-person interview with the Committee members.

In all cases, readmission to the College is not guaranteed. With readmission there is also no guarantee of continuation in the major of choice. The Academic Standing Committee will make decisions regarding readmission of students who left while on academic probation or who were academically dismissed from the college.

Readmission Process

Students who seek readmission at the same class level and major as when they left the College and who have satisfactory academic standing, must go through the following steps:

- 1) Complete the Readmission Application Form and submit it with the readmission application fee to the Registration Office.
- 2) Have official transcripts sent from all colleges attended during the absence from Otis.

Students who left the College while on academic probation or who were academically dismissed must do the following in addition to the procedures listed above.

Academic Policies

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- 1) Write a letter of appeal to the Academic Standing Committee explaining the reasons for their poor academic performance and outlining the changes they will make to be more successful if readmitted.
- 2) If academically dismissed, have completed any conditions outlined in the dismissal letter.
- 3) Appear before the Academic Standing Committee to present their appeals.

Students who wish to return to Otis at a different level or major must do the following in addition to the procedures listed in the first section:

- 1) Present a portfolio to the studio department chair consisting of work to support the change in level or major.
- 2) For change in level, present transcripts that support admission at a higher level. These transcripts must be assessed by the Chair of Liberal Arts and Sciences to determine if there are adequate credits to qualify for the level change.

In all cases, readmission to the College is not guaranteed. With readmission there is also no guarantee of continuation in the major of choice. The Academic Standing Committee will make decisions regarding readmission of students who left while on academic probation or who were academically dismissed from the college.

Completion of Foundation Studio Courses

Students must complete any missing Foundation studio courses before they may 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.

Graduation and Retention Rate

The current graduation rate for 2008 is 51.7%. This percentage is based on first time, full-time students who entered in Fall 2002 and completed their degree within the six years.

The current retention rate for 2008 is 76%. This percentage is based on full-time, first-full time students who entered in Fall 2007 and were still enrolled as of Fall 2008.

Mobility (Exchange) Program

The Mobility Program allows students to spend one semester in their junior year at another participating art/design college. Students pay regular Otis tuition and fees to attend any AICAD College (see below) or another participating college, on a space-available basis. Credit for mobility study varies by department. The program offers personal enrichment through study in a new context with different faculty. For more information or an application, see the Office of Registration and Records.

AICAD (Association of Independent Colleges of Art and Design) Member Colleges

Alberta College of Art and Design • Calgary, Alberta, Canada
Art Academy of Cincinnati • Cincinnati, Ohio
Art Institute of Boston • Boston, Massachusetts
California College of the Arts • Oakland, California
Cleveland Institute of Art • Cleveland, Ohio
College for Creative Studies • Detroit, Michigan
Columbus College of Art and Design • Columbus, Ohio
Cooper Union School of Art • New York, New York
Corcoran School of Art • Washington, DC
Emily Carr Institute of Art and Design • Vancouver, British Columbia, Canada
Kansas City Art Institute • Kansas City, Missouri
Laguna College of Art and Design • Laguna Beach, California
Lyme Academy College of Fine Arts • Old Lyme, Connecticut
Maine College of Art • Portland, Maine
Maryland Institute College of Art • Baltimore, Maryland
Massachusetts College of Art • Boston, Massachusetts
Memphis College of Art • Memphis, Tennessee
Milwaukee Institute of Art and Design • Milwaukee, Wisconsin
Minneapolis College of Art and Design •

Minneapolis, Minnesota
Montserrat College of Art • Beverly,
Massachusetts
Moore College of Art and Design • Philadelphia,
Pennsylvania
Nova Scotia College of Art and Design • Halifax,
Nova Scotia, Canada
Ontario College of Art and Design • Toronto,
Ontario, Canada
Oregon College of Art and Craft • Portland,
Oregon
Pacific Northwest College of Art • Portland,
Oregon
Parsons School of Design • New York, New York
Pennsylvania Academy of the Fine Arts •
Philadelphia, Pennsylvania
Rhode Island School of Design • Providence,
Rhode Island
Ringling School of Art and Design • Sarasota,
Florida
San Francisco Art Institute • San Francisco,
California
School of the Art Institute of Chicago • Chicago,
Illinois
School of the Museum of Fine Arts • Boston,
Massachusetts
University of the Arts • Philadelphia,
Pennsylvania

Non-AICAD Participant Colleges

École Nationale Supérieure des Beaux Arts •
Paris, France
Konstfack National College of Art • Stockholm,
Sweden
Tyler School of Art • Philadelphia, Pennsylvania
Winchester School of Art • Winchester,
Hampshire, United Kingdom
Willem de Kooning Academy • Rotterdam,
Netherlands

Mobility Student Responsibilities

As an applicant for the mobility program, it is the student's responsibility:

- 1) To prepare the application in accordance with the instructions on the Mobility Application Form including obtaining all required signatures.
- 2) To pay all tuition and fees to Otis College and to clear the student account with the Student Accounts Office.
- 3) To inform the Financial Aid Office of plans to participate in the mobility program.

- 4) To contact the host college regarding housing. Otis College does not guarantee housing at the host campus. Housing is the responsibility of the student.
- 5) To obtain catalog information from the host college for use in determining the courses the student should take there.
- 6) To maintain contact with the host college mobility representative. Contact information is available from the Mobility Coordinator in the Registration Office.
- 7) If going outside the United States, to obtain a student visa from the host country's embassy; to obtain a current U.S. passport; and to arrange for any necessary immunizations.
- 8) After completing the mobility studies, to arrange for official transcripts to be sent to Otis College. In the case of colleges without traditional transcripts, the student must obtain descriptions of course work completed, including contact hours for each course, and must document work completed on mobility for future review by the department chair at Otis.

Deadlines

Completed applications must be received by the host college by:

Fall term applications: April 10*
Spring term applications: November 1*

Therefore, completed applications must be received by the Registrar by:

Fall term applications: April 1
Spring term applications: October 15

* Participating Non-AICAD Colleges may have different deadlines. Please contact their mobility coordinators.

Veterans

As a recognized institution of higher learning, Otis welcomes veterans and the dependants 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.

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Admissions

Otis students share a passion for learning about art and design. The admissions process, which gauges an applicant's potential for success, identifies creative students who will work hard and take risks. Our goal is to help you develop your personal creative vision.

Otis has a "rolling" admission policy, but application target dates are February 15th for the following fall term and November 15th for the following spring term. After these dates, we will continue to accept applications as long as there is space in the class.

Prospective applicants are encouraged to visit. The Admissions Office provides organized tours throughout the year. Students are also welcome to explore the school independently by using our campus map. (Maps are available at www.otis.edu/map or at the Admissions Office.) Admissions Counselors are glad to help with application procedures and materials. They can also answer questions about portfolio preparation, academic programs, financial aid, transfer information, student life, and careers in art and design.

To schedule a tour or an appointment with an Admissions Counselor, please contact the Admissions Office at:

Phone 310 665 6820 (in Los Angeles)
Toll Free 800 527 OTIS (6847)
Fax 310 665 6821
Email admissions@otis.edu

How to Apply

The Bachelor of Fine Arts (BFA) degree is earned in a four-year program. The first year at Otis is called Foundation, during which students develop drawing, design, and creative thinking skills. Students advance into their majors in the sophomore (second) year.

Otis accepts new BFA students for the fall and spring terms. In fall, first-time freshmen and transfer students are accepted to Foundation and to upper levels. In spring, students are accepted to Foundation. They take a condensed summer semester and then begin sophomore work in the

fall. On a case-by-case basis, we also allow qualified transfer students to apply for "second-semester sophomore" status in all majors except Fashion Design. Students interested in Architecture/Landscape/Interiors may apply as first semester students via the "Jump Start Program." See the Transferring to Otis section.

Otis also offers a Special One-Year Program for students with a prior Bachelor's Degree who wish to gain further specialized education. Fashion Design does not participate in the Special One Year program.

To apply for the BFA program, these six items must be submitted:

1. Application for Admission
2. Non-refundable Application Fee – \$50 (US)
3. Portfolio
4. Essay
5. Transcripts
6. Test Scores
 - SAT/ACT required for students applying for entry in the term immediately following their graduation
 - TOEFL required for all international students (see the International section)

All application materials should be clearly labeled with your name and another ID(date of birth or address).

Applicants can download the application form (pdf) at www.otis.edu/app, print it, and mail it to the Admissions Office or complete the online application form and submit it electronically. Once your application is received, the Admissions Office will send further information about the application process. U.S. citizens and Permanent Residents will also receive information about applying for financial aid.

Application Target Dates

Otis has a "rolling" admission policy. The target date for applications for the fall term is February 15th. Students applying for scholarships and/or state/federal financial aid are advised to complete the application and financial aid processes prior to February 15th of each year. The target date for applications for the spring term is November 15th.

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Application Fee

There is a non-refundable \$50 (US) application fee for all those applying for the Bachelor of Fine Art degree, the Master of Fine Arts degree and the Special One-Year program. Requests to waive this fee are considered on a case-by-case basis. A written request for a waiver must accompany the Application for Admission.

Credit Card Payment by Phone

Please call the Admissions Office at 310 665 6820 to pay by Visa or Mastercard
Office hours: Monday - Friday 8:30am - 5:00pm Pacific Time

Check or Money Order by Mail

Please make the check or money order payable to "Otis College of Art and Design." Send to:

Admissions Office

Otis College of Art and Design
9045 Lincoln Blvd.
Los Angeles, CA 90045

Portfolio

One of the most important elements of the admissions process is the portfolio of artwork. It tells us about your artistic experience, education and talent. It helps us identify creative, talented students who will work hard at Otis and be successful. Otis students share a passion for learning about art and design, and the College's goal is to help you develop your personal creative vision.

What

Your portfolio should contain 10-20 examples of your best and most recent work in any medium, including drawings, illustration, painting, photography, two-dimensional design, sculpture, drafting, three-dimensional design, and time-based projects. Your work should show your technical skills and creativity. Students who wish to transfer at sophomore or junior level, please see Studio Credit/Portfolio in the Transferring to Otis section.

How

Once you submit an application to Otis College of Art and Design you will have the option of creating and submitting an electronic portfolio. You will receive an Otis ID number after your application has been processed, and you will use this ID number to create an account through our Digital Portfolio service. There you can upload your images of artwork, label them, create pages, and when you have completed the process, submit the final draft directly to the College electronically. This is the preferred method of submission of your artwork. NOTE – The Admission Committee will only view the first 20 pieces of artwork submitted, and does not require the optional formatting of pages. If you submit more than the requirement, the Admissions Committee will still only review 20 pieces and/or 10 minutes of time-based work.

If you opt not to use the Digital Portfolio application, you can submit slides or a CD/DVD. OTIS DOES NOT RETURN ANY PORTFOLIOS SUBMITTED TO THE COLLEGE, INCLUDING ORIGINAL ARTWORK. Please label all materials clearly with your name and your Otis ID, or, if you have not yet received your Otis ID, another ID such as date of birth. 35mm slides, labeled with name and Otis ID, should be submitted in an 8 1/2" x 11" transparent slide sheet. For digital files, please include file type (jpeg, tiff, gif, mov, mpg, etc.), specify the programs used to create the files, and any special instructions on how to open them. Label both the jewel case and the disc with your name and Otis ID. Whether you submit slides, CDs or DVDs, please include an index with the name of the piece, medium, approximate dimensions, date, and any other information that would be helpful to the review committee. Please do not send a self-addressed stamped envelope with your portfolio.

Help

When preparing your portfolio, it may be useful to show it to an art teacher, or an artist/designer friend who can help you select work to include. Otis Admissions Counselors are also happy to review your artwork with you in person. Schedule an appointment through the Admissions Office. Remember that your portfolio should demonstrate basic technical skills and show us

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what makes you tick as an artist or designer. You may also consider a portfolio preparation or basic drawing class to help you put together your application portfolio.

Essay

Submit a one-page essay describing a significant person or experience that has influenced your decision to become an artist or designer. Include your name and other ID (date of birth) at the top of the essay.

Transcripts/Test Scores

High School Students

Applicants currently in high school must submit official transcripts and either SAT or ACT scores. The minimum GPA is 2.5 on a 4.0 scale. You must also submit transcripts for any college work completed.

Transcripts - Transfer Students

Applicants who have already attended college must submit official, final high school transcripts (with graduation date) and official transcripts from all colleges attended, past and present. This includes community colleges, enrichment courses, study abroad or any coursework completed for college credit. All applicants with an Associate Degree must submit an official high school transcript. For transfer applicants with a prior Bachelor's Degree, no high school transcript is required. SAT and ACT scores are not required from transfer students.

Transcripts/Test Scores - International Students

Students who have attended school in foreign countries must submit official academic transcripts translated into English and a TOEFL exam score (Test of English as a Foreign Language) or IELTS score (International English Language Testing System). Requests for a waiver of the TOEFL requirement will be considered for students who have attended institutions where English is the official language of instruction. See the Admissions office for additional information. Score minimums: 79 TOEFL IBT internet-based, 550 paper-based, 213 computer-based or 6.5 IELTS overall band score.

Decisions

Students are usually notified of the Admissions Committee decision within three weeks after receipt of all required application materials. When notified of acceptance, the student receives an Intention to Register Form and a request for the tuition deposit. The non-refundable \$250 tuition deposit is required to confirm attendance and to reserve a place in the entering class. The Intent Form and deposit are due within two weeks of notification of acceptance or by May 1st, whichever is later. The deposit applies as a credit toward first semester tuition charges.

After the deposit is received, the student will begin to receive materials on registration, orientation, housing, tuition payment plan, and a required materials list. Students must submit final transcripts of their current high school or college coursework prior to enrolling. Acceptance is final only upon receipt of these documents.

Conditional Acceptance

In rare cases, the Admissions Committee admits a student on conditional acceptance status. The Admissions conditional acceptance letter details the terms of this action. All conditions must be satisfied prior the start of a student's first term at Otis.

Choosing a Major

Some departments have limited spaces available in any given academic year and may require a portfolio review in the second semester of the Foundation Year. Also, the grade point average from the first semester of the Foundation Year will be reviewed. Since getting their first-choice major is not guaranteed, students are encouraged to identify more than one possible major.

Early Admission for High School Juniors

Occasionally, Otis admits advanced students who choose to forego their senior year in high school to study at Otis. The credits earned during the Foundation Year are accepted by the student's high school for completion of the high school diploma. A student applying for early admission must obtain approval from his/her high school to substitute the Foundation Year for the senior year. (This should not be confused with admission for those students who officially graduate after

their junior year, for whom regular application procedures apply.) The final high school transcript (or GED with verification of receipt of high school diploma) must be submitted to the Office of Registration and Records before the student is granted entry into the sophomore year at Otis.

Note that eligibility for financial aid may be limited for students choosing early admission. See the Financial Aid office for additional information.

Credit For Advanced Placement Exams

Admitted students may submit scores from Advanced Placement Examinations for credit. A score of 3, 4 or 5 is required in History, Math and Science, and a score of 4 or 5 is required in Art History or English. With these required scores, AP credit will count for up to three semester credits each toward the first-semester requirements in these areas. Because of the specialized nature of the studio programs at Otis, advanced placement for studio art is not accepted.

International Baccalaureate

Students who have completed the IB Upper Level exams with a score of 5 or more in any of the following subject areas are eligible to receive credit toward the College's graduation requirements: Language (English), Individuals and Societies (Social Science), Experimental Sciences (Natural Science) and Mathematics. No credit will be given for Standard Level exams regardless of the score. Final acceptance of IB exams for credit will be made by the Admissions Office in conjunction with the Liberal Studies Faculty and Office of Registration and Records.

Re-Activation

Admission is valid only for the term of entry when it is offered. If a student chooses not to enroll that term, he/she may request that the application be "re-activated" for a future semester. Applications and supporting materials are held for one year after submittal. In all cases, if a student has attended another college since being offered admission to Otis, current transcripts must be submitted. Re-activation of an application does not assure admission. Decisions on re-activated files are subject to the same criteria as other applications and are based on any new application materials. Contact the Admissions Office for further information.

Re-Admission

Former Otis students who officially withdrew in good standing before completing the BFA may apply for re-admission. Contact the Office of Registration and Records at 310 665 6950, or otisreg@otis.edu.

Transferring to Otis

Taking the right classes before transferring is an important step in a smooth transition into Otis' art and design programs. Students who succeed in being admitted at sophomore or junior level have a portfolio of artwork demonstrating the necessary well-developed drawing, design and creative thinking skills and have completed general education requirements, such as English, social sciences, and art history.

Transfer students must submit official transcripts from all colleges and universities attended. The minimum GPA is 2.5 on a 4.0 scale, and students must have earned a grade of "C" or better in each class in order to receive credit. All units must be earned at a regionally accredited institution.

California Students

California community colleges use the IGETC (Intersegmental General Education Transfer Curriculum) to prepare students to transfer as juniors to four-year colleges and universities. In many cases, the IGETC alone is not effective in preparing a student to transfer to Otis because the curriculum does not include the art and design studio classes taken during Otis' Foundation (freshman) year. These include drawing, figure drawing, and 2D and 3D design classes. Rather than following the IGETC, community college students should take classes that mirror Otis' required curriculum in both studio art and in general education.

Sophomore Transfers — Enter in Fall Only

To enter Otis at the sophomore level, a student must have completed a minimum of 18 semester units of studio art (drawing, 2D and 3D design, color theory, photography, digital tools, sculpture, etc.). It is also advisable that sophomore transfer students complete at least 15 general education semester units.

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Second-Semester Sophomores – Enter in Spring Only

Transfer students with at least 27 units of studio art and design may apply for “second-semester sophomore” status. The Fashion Design Department does not accept second semester sophomore transfer students.

Junior Transfers – Enter in Fall Only

Junior-level transfer applications are reviewed on a case by- case basis. Between 36-40 semester units of studio work are generally required to be eligible. A student may have the transferable units, but she/he may not have a junior-level portfolio or vice versa. Contact the Admissions Office for information on the select local community colleges with whom Otis has articulation agreements. Prospective junior-level students are encouraged to meet with an Admissions Counselor for evaluation. Otis does not accept junior-level transfers in Fashion Design.

Studio Credit/Portfolio

Transfer credit for studio courses in art and design will only be granted upon presentation of both official transcripts and a proficient portfolio of artwork. Under no circumstances will studio credit be granted based on a transcript or portfolio alone.

A sophomore level portfolio consists of 10 – 20 pieces of artwork and there are two possible approaches. The first is to show work that mirrors our Foundation Program. This would include life drawing of the nude model, observational drawing, 2-D and 3-D Design. It would also include personal work that expresses your interests and creativity. It does not have to include work from the major you wish to study, but rather the core skills of that discipline. For example, if you wish to study Toy Design, your portfolio does not need to include toys, but should include examples of drawing and three dimensional design. The second approach is to submit work that shows advanced skill in your major. For example, student s applying for the Architecture/Landscape/Interiors major may submit a portfolio that consists of drafting, rendering and CAD projects, rather than life drawing and 2-D design. Remember, the portfolio must demonstrate that you have the skills to be successful at the sophomore level. Please note –

Fashion Design and Digital Media require life drawing in a sophomore level portfolio.

A portfolio for the second semester sophomore (Spring only) or junior level (Fall only) includes 10 - 20 pieces of artwork that highlights your skills in your discipline and shows that you are ready to tackle junior year with out having taken Foundation and sophomore years at Otis. Junior level students are expected to have professional level artwork and to be ready for internships and advanced coursework. For example, a student applying to be a junior in Graphic Design should show advanced work in graphic design. Please note that the Fashion Design department does not accept second semester sophomore or junior level students.

General Education Units

General education requirements are accepted on a class-by- class basis. Transfer students are not required to complete all of the Foundation general education classes before entering, but any missing courses must be completed during their education at Otis.

The following Foundation/Freshman-level Liberal Arts and Science courses are required at Otis:

5.0 English

Composition and Critical Thought
Critical Analysis and Semiotics

6.0 Art History Survey

Introductory Art History
Modern Art

2.0 Social Sciences

UC/CSU transferable Psychology,
Sociology, Anthropology

Questions About Transferring

It is valuable for transfer students to meet with an Admissions Counselor to evaluate transcripts and portfolio, especially for junior-level transfers. Contact the Admissions Office to schedule an appointment.

International Students

International students make up approximately 12 percent of the student body at Otis. These students come from China, France, Germany, Japan, Korea,

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Mexico, the Philippines, Poland, Singapore, Spain, Taiwan, and the United Arab Emirates, among other countries.

International students may apply to Otis by submitting these six items:

1. Application form
2. Non-refundable application fee – \$50 (US)
3. Portfolio
4. Essay
5. Transcripts
6. Test scores

All application materials should be clearly labeled with your name and another ID (date of birth or address).

Transcripts

Official academic transcripts from high school, and all colleges attended (past and present) are required. These records must clearly state the date of completion and the level of education received. All transcripts must be official copies, and must be sent directly by the institution to Otis. Transcripts that are sent by the student will not be accepted as official records. Please note that if your transcripts are not in English, you must request a certified official translation and submit both the translated records and the original document.

Test Scores

International students who are currently in high school and live in a country where English is the official language should take the SAT or the ACT, not the TOEFL test. For example, if you are a high school student living in the U.S., Canada, the U.K. or Australia, please take the SAT or ACT.

International students who live in a country where English is not the official language should take the TOEFL test (Test of English as a Foreign Language) or iELTS. The minimum score accepted is 69 TOEFL iBT internet based, 213 computer based, or 550 paper based. Institutional TOEFL scores are not accepted. The minimum score accepted for the iELTS is a 6.5 overall band score.

English Proficiency

All entering international students (except for those who have completed a bachelor's degree

from a US institution) must take an English placement assessment. The results of this test will be used to place you into the most appropriate level of English class for your first semester.

Student Visa

Once an international student has been admitted, information regarding the I-20 document and the F-1 Student Visa will be sent.

Health Insurance

Effective Fall 2009, all incoming and readmitted international students (F1, J1 or M1 visa only) are required to be insured under the International Student Health Insurance Plan provided by the College and will be automatically enrolled at the time of Registration. If you would like more information about this insurance coverage, contact Student Affairs at 310-665-6960.

The Special One-Year Program

The Otis Special One-Year Program admits college graduates with a prior bachelor's degree who wish to gain further specialized education. The student may have majored in art or design or may have a bachelor's degree in a different discipline, but should have considerable professional art or design experience. Most of the coursework is taken at the senior level, though some flexibility in class selection allows the student's program to suit individual backgrounds and needs.

Students applying to the One-Year (non-matriculating) Program must follow the admission requirements described for BFA applicants. Students admitted to the One-Year Program are subject to the same rules and regulations as matriculated students.

Special One-Year students are not eligible to receive the BFA degree, but will receive an official transcript of credit earned at Otis. Special One-Year students are not eligible to receive any type of financial aid. Students cannot apply for the One-Year Program in Fashion Design.

Graduate Admission Information

Programs are designed so that all admitted students will have a high probability of success in academic and studio work. Technical competence in the area of concentration is a primary factor in the admissions process.

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Completion of an accredited BFA, BA or BS degree is required, though no specific major is required. For Fine Arts it is preferred that students have a degree in art or a related field. The Graduate Review Faculty Committee uses selective criteria in its review of applicants.

Graduate students are accepted for fall semester admission. Spring admission is at the discretion of the Department and is on a space-available basis. For information about spring applications, contact the Department directly. Students applying to the College are responsible for ensuring that all required documents are submitted to the Admissions Office prior to the admission deadline. No candidate is reviewed until all required materials are received.

Graduate Admissions Information (cont.)

Application Deadline for fall semester is February 15. Students who wish to be considered for institutional grants should complete both their application for admission and the FAFSA (Free Application for Federal Student Aid) by the priority deadline for consideration. Students are strongly encouraged to complete their admissions file before the deadlines above.

Students who apply for admission to The Graduate Program for any semester who do not register may request that their admission be reactivated for a future semester. Applications and supporting materials are held for one year after the semester for which they were submitted. If the student requests reactivation more than one year after the original admission term has passed, new application materials will be required. In all cases, when a student has attended another college since being offered admission to Otis, current transcripts must be submitted. Reactivation of an application does not assure admission. Questions about the reactivation process should be directed to the Admissions Office.

Former Otis Students who have not been in attendance for one full year must file an application for readmission by the application deadline. For further information, please contact the Office of Registration and Records. Additional coursework may be required of non-native English speakers if their performance at Otis is hindered

by language difficulties.

To apply for admission, submit the following documents:

1. Completed Application for Admission.
2. A non-refundable \$50 application fee made payable to Otis College of Art and Design.
3. A résumé.
4. A brief autobiography, which includes a statement/description of your current work as it relates to your personal and aesthetic philosophy.
5. Official transcripts from all colleges attended for course credit. Transcripts are required from the college or university where the Bachelor's Degree was earned and any subsequent college work at community colleges, enrichment courses, or study abroad. Transcripts must be sent directly from each institution, and will not be accepted on another institution's transcript. Foreign transcripts must be translated into English and certified.
6. Letters of Recommendation are optional. Submit up to three.

Additional application materials for Graduate Writing. A 15-20 page sample of poetry or fiction, depending on the area of specialized study.

Additional application materials for Graduate Fine Arts, Graphic Design and Public Practice

1. A portfolio in slide, CD/DVD format, of no less than (15) and no more than (20) examples of current artwork. A master list of the titles of each piece, their dimensions, and media and year completed must accompany the portfolio. Label each 35-mm slide with your name as well as the corresponding number from the master list, and submit in plastic sleeves. Applicants who wish to submit other forms of work, including film or video should contact The Graduate Program. No S.A.S.E. is necessary.

International Students must submit a TOEFL score (Test of English as a Foreign Language) or IELTS score. A minimum TOEFL score of 100 (internet based), 600 (paper-based) or 250 (computer-based) is required. The minimum IELTS requirement is a 9.0 overall band score.

International Students accepted for admission who require a Student Visa to enter the U.S. must submit two forms of financial verification as described below:

1. A letter from the student's parent, sponsor or sponsoring agency showing a guarantee of payment of the student's educational and living expenses while attending Otis.
2. A letter from the parent's or sponsor's bank or sponsoring organization, certifying that sufficient funds (\$48,360) for support of the student's education and living expenses are available. Communication must be in English or accompanied by a certified English translation, and funds should be in U.S. dollars. Address these letters to Otis Admissions Office. Upon receipt of these letters and the U.S. \$250 non-refundable tuition deposit, an I-20 form will be sent to the student. The student may take this document to the U.S. Embassy or Consulate to obtain an F-1 Student Visa. All tuition and fees are due and payable at registration.

Tuition and Financial Aid

What is the cost of attendance at Otis?

The cost of attendance (COA) is the estimated amount it costs you to attend Otis. Your actual COA will depend on your enrollment and personal lifestyle. The estimated COA for the undergraduate (BFA) and graduate (MFA) is located in the Cost of Attendance section. For information on payment of tuition and fees and on refund policy, see www.otis.edu/tuition.

Student Life

Will I have access to a computer network?

Each entering student receives an email account that promotes communication with faculty, administrators, and friends both on and off campus. Posted are class assignments, course requirements, policies and information on registration, housing, jobs, cultural events, and hotlines.

When is new student orientation?

Orientation activities take place the week before the beginning of fall and spring classes. These activities introduce students to the academic and social aspects of the College and to the city of Los Angeles.

What are my housing options?

Many students live within the Otis Student Housing Program at Park West Apartment which is across the street from the main campus. Otis' residential community provides student programming (i.e. seminars, workshops, events) and

guidance from the Residential Life Staff. All units have four residents (two per room) and roommate assignments are made by the Residence Life Staff based on a roommate questionnaire. See www.otis.edu/housing for more information on housing options for students.

What electronic services do you provide?

The College's web site is used to communicate with faculty and friends both on and off campus. It allows email access, and contains course requirements, policies and information on registration, housing, jobs, cultural events, and hotlines.

What services do you provide to students?

The Office of Student Affairs provides programs, resources, and services to enhance our students' out-of-class experience and to create a vibrant learning community at Otis. In partnership with the academic programs, Student Affairs offers a variety of opportunities for student involvement, personal development, intellectual growth, and professional exploration.

What exhibition opportunities will I have?

Students exhibit their work informally throughout the year, at the end of their studies in the senior show, and in the student-curated Bolsky Gallery.

Do you offer career counseling?

Career Services provides students and alumni with assistance in career planning and development. Workshops and individual counseling are available for internships, industry contacts, résumé preparation, interview skills, and career mapping. The online job board is another valuable tool.

Do you offer other counseling?

Counseling Services provides personal and emotional support for students. Individual or group sessions are available including workshops on stress or life management.

What else do I need to know about student life?

All degree students are automatically enrolled in an on-campus accident insurance program. The College ensures students with learning and physical disabilities the best opportunity to succeed. Otis develops strategies for accommodation based on individual needs.

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Student Government Association consists of elected students who act as representatives to provide a voice for the student body and help to determine many of the campus activities and events. A café provides hot and cold meals and beverages. College regulations and policies are listed in the academic planner and posted on my otis online.

Does Otis offer study abroad and exchange programs?

With the advance approval of their department chair, students in good standing may be able to study for one semester at another member of the Association of Independent Colleges of Art and Design (AICAD). See pages 174-175 of this catalogue for the list of AICAD members and policy governing Mobility study.

Students wishing to study abroad during the summer at an accredited international program for Otis credit, must complete the Request for Course Approval form and have it signed in advance by their department chair and the Registrar as described on pages 171-172 of this catalogue.

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Payment of Tuition and Fees

Payment of tuition and fees is now available through the Otis website. Outstanding balances must be paid in full before a student is cleared to register for the next semester. To determine the upcoming semester's balance, refer to the tuition and fees schedule in the Student Academic Planner, the Financial Aid award letter, and the on-line 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 owed may be paid using any of the following methods:

- TuitionPay Payment Plan (available online) (Please note that this option is not available to International Students)
- Received or anticipated award of financial aid
- Credit card and electronic checks through the Otis website (Mastercard, Discover, American Express)
- Cash, personal check, cashier's check, or money order at the Otis Cashier's Window.
- Any combination of the above

Questions regarding payment of student account balances should be directed to the Student Accounts Office. Questions concerning Financial Aid should be directed to the Office of Financial Aid.

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. Refer to "Withdrawal from the College" on page 169. 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. In addition, students will be charged a \$100 administrative fee.

If you withdraw in Fall 2009

by 5:00 pm	Tuition Reduction
Friday, August 28	100%
September 4	90%
September 11	75
September 18	50%
September 25	25%
after September 25	0%

If you withdraw in Spring 2010

by 5:00 pm	Tuition Reduction
Friday, January 8	100%
January 15	90%
January 22	75%
January 29	50%
February 5	25%
after February 5	0%

If you withdraw in Summer 2010

by 5:00 pm	Tuition Reduction
Friday, May 21	100%
May 28	90%
June 4	75%
June 11	50%
June 18	25%
after 18	0%

Tuition Refund Schedule for Graduate Graphic Design Primary Program Only

If you withdraw in Spring 2010

by 5:00 pm	Tuition Reduction
Friday, January 8	100%
<i>(before 1st day)</i>	
January 15 <i>(1st week)</i>	70%
January 22 <i>(2nd week)</i>	35%
after January 22	0%
<i>(after 2nd week)</i>	

If you withdraw in Summer 2010

by 5:00 pm	Tuition Reduction
Friday, June 11	100%
<i>(before 1st day)</i>	
June 18 <i>1st week)</i>	70%
June 25 <i>(2nd week)</i>	35%
after June 25	0%
<i>(after 2nd week)</i>	

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Title IV Federal regulations require that a student who withdraws and is receiving Title IV financial aid will retain a portion of his/her federal aid based on the percentage of time he/she has attended classes during the semester. The remaining financial aid must be returned to the government.

Important Notes:

- Any and all Otis grants and scholarships are not earned until after the completion of the tuition adjustment period as published in the catalogue.
- Students who drop below full-time status or withdraw after the completion of the tuition adjustment period as published in the catalogue will retain Otis grants and scholarships.
- Students who drop below full-time status or withdraw before the completion of the tuition adjustment period as published in the catalogue forfeit all Otis grants and scholarships.

Tuition and fees are calculated using the following charges, as applicable. Fees are subject to change without notice. Please note that the amounts of tuition and fees listed on the following page are per semester.

Financial Aid Policies

Tuition and Fees for 2009 - 2010

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Undergraduate Tuition per semester	\$15,330.
Per Credit Tuition (<i>under 12 or over 18 credits</i>)	\$1022.
Graduate Tuition per semester	\$15,830.
Per Credit Tuition (<i>under 9 or over 18 credits</i>)	\$1056.
Registration Fee per semester	\$200.
Technology Fee per semester	\$125.
*Graduate Graphic Design Spring 2010 Tuition	\$5,280
*only available to students enrolled in the primary track and taking the "mentor only" curriculum in the spring term. Students must also pay the mandatory \$200 registration fee in addition to their alternative tuition.	
**International Student Health Insurance Fees	
Fall	\$330
Spring/Summer	\$462
**All incoming and readmitted international students (F-1, J-1 or M-1 visa only) are required to be insured under the International Student Health Insurance Plan provided by the College and will be automatically enrolled at the time of Registration.	

Course-Based Fees

General College Material Fee per semester	\$25.
ESL English Class Fee per semester	\$1000.
Studio Course Materials Fees per semester	Varies - see schedule.

Miscellaneous Fees

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

Financial Aid Policies

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ESTIMATED 2009-2010 Cost of Attendance (COA)

COA is an estimate of what it costs to attend Otis. Actual COA depends on enrollment and personal lifestyle. These figures are estimates only, since actual costs depend on enrollment and lifestyle.

9-Month Undergraduate (BFA)	Live with Parents	Off-Campus
Estimated Tuition <i>(12-18 credits)</i>	\$30660	\$30660
Registration Fees	\$400	\$400
Technology Fee	\$250	\$250
General College Materials Fee	\$50	\$50
Room and Board	\$4,000	\$11,800
Books and Supplies	\$1,400	\$1,400
Personal and Transportation	\$3,700	\$2,800
Loan Fees (average)	\$300	\$300
Total	\$40,760	\$47,660

9-Month Graduate (MFA)	Off-Campus
Estimated Tuition (12-18 credits)	\$31,660
Registration Fees	\$400
Technology Fee	\$250
General College Materials Fee	\$50
Room and Board	\$11,800
Books and Supplies	\$1,400
Personal and Transportation	\$2,800
Loan Fees (average)	\$300
Total	\$48,660

One-Semester Undergraduate (BFA)	Live with Parents	Off Campus
Estimated Tuition <i>(12-18 credits)</i>	\$15,330	\$15,330
Registration Fees	\$200	\$200
Technology Fee	\$125	\$125
General College Materials Fee	\$25	\$25
Room and Board	\$2,000	\$5,900
Books and Supplies	\$700	\$700
Personal and Transportation	\$1,850	\$1,400
Loan Fees (average)	\$300	\$300
Total	\$20,530	\$23,980

One-Semester Graduate (MFA)	Off-Campus	(MFA) Graphic Design Primary 09 Summer 10 Spring
Estimated Tuition <i>(12-18 credits)</i>	\$15,830	Summer Tuition \$15,830
Registration Fees	\$200	Spring Tuition \$7,920
Technology Fee	\$125	Fees \$700
General College Materials Fee	\$25	Books & Supplies \$1,225
Room and Board	\$5,900	Loan Fees \$200
Books and Supplies	\$700	Personal & Transportation \$2,147
Personal and Transportation	\$1,400	Room and Board \$9,047
Loan Fees (average)	\$300	Total
Total	\$24,480	\$37,069

Financial Aid

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

The financial aid application is different from the admission application, and must be completed accurately and carefully. Every student who is interested in receiving some form of federal or institutional financial assistance should apply for financial aid. Scholarships are awarded on the basis of merit and financial need. Students must apply 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.

To receive Federal and State financial aid:

- A) Be a U.S. citizen or legal resident alien;
- B) Be registered with Selective Services (males over the age of 18);
- C) Maintain satisfactory academic progress;
- D) Have a high school diploma or a General Education Development (GED) Certificate, pass a test approved by the U.S. Department of Education, meet other standards your state establishes that are approved by the U.S. Department of Education, or complete a high school education in a home school setting that is treated as a home school or private school under state law. Also, completed six credit hours (or equivalent coursework) that are applicable toward your degree at Otis. See the financial aid administrator for more information.

Frequently Asked Questions

Am I eligible to receive Financial Aid?

Most students who are citizens of the U.S. or Legal Resident Aliens and who are enrolled in an accredited degree program will be eligible to receive federal grants, loans, or work-study to

help pay tuition and fees.

How do I apply for Financial Aid?

In order to apply for financial aid a student must complete a Free Application for Federal Student Aid (FAFSA) online at www.fafsa.ed.gov. The Otis Federal School Code is 001251.

The federal government and the Otis Financial Aid Office will process your application to determine your eligibility for financial aid. The Financial Aid Office will notify students of their financial aid awards beginning March 1.

Do I still have to pay a tuition deposit if my Financial Aid is more than the amount of tuition and fees?

All new students are required to pay a tuition deposit if they have been admitted, in order to secure a place in the entering class. The deposit is applied to tuition and fees, and is not an additional charge. It demonstrates your intention to enroll in one of a very limited number spaces each semester.

When should I apply for Financial Aid?

The FAFSA can be filed after January 1 of the year you plan to attend college. The Otis priority date is February 15. Some Financial Aid awards are limited and awarded to students on a first-come, first-awarded basis, so it is very important to apply early.

March 2nd is the California Student Aid Commission deadline for the Cal Grant program which is available only to residents of California. Go to www.calgrant.org for more information on state grants.

Students must reapply for financial aid every year.

My parents have not filed their income tax forms yet. Can I apply for aid without this information?

Yes. You may complete the FAFSA using an estimate based on your family's previous year's tax return.

I am under 24 years of age and live on my own. Must I use my parents' financial aid information on the FAFSA?

Except in unusual circumstances, students under 24 years of age are considered dependent and

Financial Aid Policies

College Policies

must use their parents' income information on the FAFSA. Students will be declared independent only according to the guidelines set by the Department of Education. Federal funds (known as Title IV funds) are distributed according to federal regulations, not Otis regulations.

Will Financial Aid cover all of my expenses at Otis?

Probably not. Financial aid is just that—assistance in paying the costs of tuition and fees. Most students should plan to pay some part of the tuition and fees, as well as living expenses.

If my Financial Aid award does not completely cover tuition and fees, does Otis have a payment plan?

Otis offers an interest-free payment plan administered by TuitionPay, which allows students and their families to make monthly payments towards full tuition and fees. This program is through the Student Accounts Office.

How and when will financial aid funds be paid?

Federal, state and institutional grants/scholarships will be paid to students' tuition accounts at the beginning of each semester if all financial aid paperwork is complete and student is registered. Electronically transmitted Stafford, PLUS and private loans/private scholarships will be paid to students' accounts within three days of receiving the funds.

What additional documents will I be required to turn in?

The following additional documentation may also be required to complete the financial aid application process. The Financial Aid Office will notify applicants if additional information is required:

- Copy of parents' previous year's federal tax form
- Copy of student's previous year's tax form
- Dependent/Independent Verification Worksheet.

How will I get notification about financial aid information and deadlines?

Office will communicate with enrolled students via Otis email. The the log in site is <http://webmail.otis.edu> for your Otis e-mail.

Students can also access their Self Service

(www.otis.edu/selfservice) account to get detailed information about their account.

What other resources are available in addition to Otis and federal funds?

Many organizations provide scholarships to qualified students in all areas of study. Many web sites provide information on outside assistance and scholarships. Search for scholarships at www.otis.edu/finaid.

Important information

The Otis College of Art and Design Title IV Code is 001251.

On-Line Resources

FAFSA on-line www.fafsa.ed.gov—The initial step to getting federal aid is by filling out the form online
PIN www.pin.ed.gov— You and your parents will need a PIN for the whole time you have want and have federal aid.

Scholarship Experts www.scholarshipexperts.com scholarship database. This site has been helping parents and students to find scholarships. This database provides accurate and timely scholarship information.

American Student Assistance

<https://asadirect.amsa.com/ewp/login/conditions.asp> ASA is the guarantor of your loans. You will need to sign the Stafford Master Promissory Note and/ or the PLUS Master Promissory Note on their site.

Stafford Entrance Counseling

<http://mapping-your-future.org/> This is mandatory for your Stafford loan to be disbursed to the school.

Perkins Entrance Counseling

<http://mapping-your-future.org/> After completing this section you must make an appointment with Student Accounts Office (310-665-6838) to complete the Perkins Promissory Note.

Stafford Exit Counseling

<http://mapping-your-future.org/> This is mandatory for graduating seniors or students who have left the school. Students will have a hold on their account until this is completed.

Selective Service www.sss.gov- All males above the age of 18 must be registered with the selective service before aid is released to the student account. Keep a copy of your registration since this is your only proof.

*Important!
Reinstatement of
Financial Aid
Eligibility: During
the next semester
that a disqualified
student enrolls in
12 or more units,
that student must
complete at least
12 units.*

Financial Aid Policies

College Policies

Government Sites

National Student Data Services (NSLDS) -

www.nsls.ed.gov - This is a site by the federal government with about your individual federal loans. A good site to know exactly how much you have borrowed so far and with which lender. You will need your pin to access your information.

Free Annual Credit Check -

www.annualcreditreport.com- Get your free credit report yearly from this site from all three credit bureaus Experian, Equifax and Transunion

Federal Trade Commission - www.ftc.gov

Once you have your credit report and you want to know what to do, then this site provides consumer information for everything from credit to scholarship scams.

Access America - www.students.gov- An excellent source about federal student aid direct from the federal government

California Student Aid Commission -

www.csac.ca.gov - Students can look up not only the current information about the California State Grants but also the income limits and their aid eligibility.

Internal Revenue Services - www.irs.gov

Students wishing to know more about tax benefits for going to school can look at the publication on Educational Benefits on the IRS site. Students can also find the instructions and forms for the 1040EZ.

National Do Not Call Registry -

www.donotcall.gov - Keep your information private and not be on the bothered by unsolicited calls.

- Federal Parent Loan for Undergraduate Students (PLUS)
- Federal PLUS Loan for Graduate Students (Grad PLUS)
- Alternative/Private Educational Loans

Otis Scholarship for Excellence

- Abe Bolsky Memorial Scholarship
- Abercrombie & Fitch Fashion Scholarship
- Ahmanson Foundation Graduate Scholarship
- Ahmanson Foundation Undergraduate Scholarship
- Akiyama/Westcoast Knitwear Scholarship
- Alexis Riekeman Memorial Scholarship
- Ann Taylor Scholarship
- Ben Maltz Memorial Scholarship
- Betty and Monte Factor Graduate Scholarship
- Board of Governor's Scholarship
- Brian Zientek Memorial Scholarship
- Bruce and Nancy Newberg Fashion Scholarship
- Claire & Theodore Morse Foundation Scholarship
- Cotton Inc. Fashion Scholarship
- David Narva Memorial Scholarship
- Edie & Lew Wasserman Scholarship
- Elaine and Bram Goldsmith Scholarship
- Fashion Show Chair Scholarship
- Frederick Monhoff Memorial Prize
- Gail and Stuart Buchalter Scholarship
- Governor's MFA Fellowship
- GUESS? Inc. Fashion Scholarship
- Hannah Winderman Memorial Scholarship
- Henry Milton Foster Scholarship
- Hing Alan Cheung Memorial Scholarship
- Jack Handford Memorial Scholarship
- James Kenyon Scholarship
- John Ridgway/O'Gara Scholarship
- Joseph Drown Foundation Scholarship
- Mattel Scholarship
- NAMSB Foundation Scholarship
- Neil Konheim Memorial Scholarship
- NIKE Scholarship in Design
- Otis Benefit & Fashion Show Scholarship
- Peter Goulds Fine Arts Scholarship
- Phillip Rosenberg Memorial Scholarship
- Rosalinde Gilbert Memorial Scholarship
- Rose Brantley Scholarship
- Security Textile Scholarship
- Sidney Stern Memorial Trust Scholarship
- Stephanie Hopp Memorial Scholarship

Types of Financial Aid

Gift Aid

- Otis Institutional Grant
- Otis Transfer Scholarship
- NPDA Scholarship Award
- Otis International Scholarship
- Federal Pell Grant
- Federal Academic Competitiveness Grant
- Federal Supplement Education Opportunity Grant (SEOG)
- State grants, such as the Cal Grant

Loans/Work Programs

- Federal Work-Study
- Institutional Work-Study
- Federal Stafford Subsidized and Unsubsidized Loans
- Federal Perkins Loan

Financial Aid Policies

College Policies

- Stuart Buchalter Memorial Scholarship
- THE GROUP Scholarship
- Toy Industry Foundation Scholarship
- Warnaco/Stuart Buchalter Scholarship
- William H. Hannon Foundation Scholarship
- William Randolph Hearst Foundation Scholarship
- Wrenn and Bill Chais Fine Arts Award

Otis awards grants and scholarships on the basis of merit and need. These grants and scholarships do not have to be repaid. The determination of merit for continuing students is by review of academic records and department chair nominations. Named scholarship awards are not automatically renewable; students must reapply each year. An applicant who does not receive a scholarship one year may apply in subsequent years. Merit for new incoming students is determined through a competitive evaluation of the applicant's admission

Important Notes

- Any and all Otis grants and scholarships are not earned until after the completion of the tuition adjustment period as published in the catalog.
- Students who drop below full-time status or withdraw after the completion of the tuition adjustment period as published in the catalog will retain Otis grants and scholarships.
- Students who drop below full-time status or withdraw before the completion of the tuition adjustment period as published in the catalog forfeit all Otis grants and scholarships.

Federal Pell Grant

The Pell Grant program is for undergraduates only, and is one of the government's predominant student aid programs. This grant is open to all qualified students and it does not have to be repaid. It may be used at any accredited college. The applicant must be enrolled as an undergraduate in a degree program and must meet the Pell Grant eligibility criteria, which are

determined annually by the government. Awards vary from year to year. Students may apply through completion of the Free Application of Federal Student Aid (FAFSA). After submission of the FAFSA to the federal processor, the student's financial information will be sent to the Financial Aid Office for processing. Based on this information, and the student's enrollment status, the Financial Aid Office determines the amount of the applicant's award. After enrollment, these funds are credited to the student's tuition account.

Federal Academic Competitiveness Grant (ACG Grant)

The ACG Grant is for undergraduate students who are Pell eligible. Student must be enrolled in at least half-time, a U.S citizen or eligible non-citizen, have not been previously enrolled in a program of undergraduate education (if a first-year student) and completed a rigorous high school program. Eligible students may receive this grant in 1st and 2nd year of undergraduate program.

Federal Supplemental Educational Opportunity Grant (SEOG)

For undergraduates only, eligibility for this governmental grant depends on the applicant's need as determined through completion of the FAFSA and the availability of SEOG funds.

California State Grant Program (Cal Grant)

To apply, a student must be a California resident for at least one year prior to application, from March to March. California residents apply by completing a Cal Grant GPA Verification Form and the FAFSA by March 2 each year. Applications are available through the California Student Aid Commission website: www.csac.ca.gov or through the Financial Aid Office beginning January 1.

Applicants may also request a GPA Verification Form from their high school or community college counseling office or from Otis' website at www.otis.edu/finaid. Cal Grants, awarded by the state to qualified residents, are based on financial need and grade point average. Students who attended a non-graded high school must take the Scholastic Aptitude Test (SAT). The deadline for filing the SAT forms is September of each year. Further information can be obtained from the

College Board Admissions Testing Program, P.O. Box 1025, Berkeley, CA 94701.

Out-of-State Scholarship and Grant Programs

Many states maintain scholarship and grant programs. The requirements for qualifying students may vary from state to state, but students must maintain a legal permanent address in their home state.

Work-Study

The Federal Work-Study Program (FWS) is a government-supported work program administered by the College. Depending on availability, funds will be awarded to qualifying students up to a maximum of \$4,000 a year. Unlike grant programs, these funds must be earned by the student through part time on-campus or approved off-campus employment. Each year, in addition to FWS funds, Otis adds institutional funds to its FWS funds so that more students have the opportunity for employment on campus. Part time work is available, and a limited number of temporary employment opportunities are available during vacation periods.

Subsidized Stafford Loans

The Stafford Subsidized Loan Program is a federally funded program. Interest is subsidized while the student is in school at least half time. Loan eligibility is determined by the Financial Aid Office. The student must have a complete financial aid file before loans are processed, and an entrance interview (completed on-line at www.otis.edu/finaid) before funds are disbursed.

Unsubsidized Stafford Loan

This loan is similar to the Subsidized Stafford Loan, except that the interest is not subsidized by the government. These funds must be repaid and can be used only for school-related expenses such as tuition, fees, books, supplies, and room and board. This is only available to independent students, students who were denied for the parent PLUS loan or have a high Expected Family Contribution (EFC) as an alternative to the Subsidized Stafford Loan.

Federal Parent Loan for Dependent Students (Parent PLUS Loan)

The Federal PLUS loan program allows parents to borrow money for their children's education. These loans allow parents to apply for financial aid for each dependent student, whether he or she is a freshman, sophomore, junior, or senior.

Other Available Loans

Several private, non-federal loan programs are available. See www.otis.edu/finaid

Other Financial Aid Information

International Students

International Students with student visa status qualify for limited scholarship aid, only. All other aid listed is available only to United States citizens and legal permanent residents. International applicants should research all sources of aid from government and private organizations in their country before leaving, since it is extremely difficult to obtain aid after arriving in the U.S.

Study Abroad (Mobility) Program

Financial aid funds can help with costs associated with studying at an out-of-state or foreign institution.

Student Rights And Responsibilities

Students have the right to know the programs available at Otis; the procedures and forms for applying for student assistance; how eligibility is determined; the criteria for selecting recipients from a group of eligible applicants; the criteria for determining the types and amounts of financial assistance; access to relevant records in their student file; the terms and conditions governing the receipt of funds from any College scholarship, grant, student work, and loan programs; and policies that govern processes regarding financial aid offers and appeals regarding refusal of award offers.

Changes in Financial Aid Information

If you drop from full-time (12 units) status within the first three weeks of the semester, you must notify the Financial Aid Office. If your address changes, you must inform the Office of Registration and Records.

Financial Aid Policies

College Policies

Changes in Enrollment Status

Students who drop from full-time to part-time status within the first three weeks of the semester receive tuition credit according to the appropriate refund schedule and their financial aid is adjusted as follows:

- Federal PELL Grant: determined by the Federal Payment Schedule
- Federal ACG Grant: prorated awards similar to proration of Pell Grant awards.
- Cal Grant: calculated based on half or three quarter-time enrollment
- Federal Stafford/PLUS Loans: reviewed for eligibility based on at least half-time enrollment
- Otis Scholarships/Grants: cancelled
- Federal SEOG: prorated

Students who enroll in less than six units will have all aid cancelled except for the Federal Pell Grant, Cal Grant, ACG and SEOG, which will be reduced. Students who withdraw will be charged an administrative fee amounting to 5% of the total institutional costs, or \$100.00, whichever is less.

Satisfactory Academic Progress (SAP)

Maintaining SAP means that students must fulfill certain minimum standards in regard to academic progress and performance. These minimum standards are demonstrated in three areas: Grade Point Average (GPA), completion of academic year credits, and completion of the student's degree objective (maximum credits).

GPA Requirement

Undergraduates are required to have and maintain a 2.0 cumulative Otis GPA at the end of each year to qualify for all state and Otis institutional aid. Undergraduates must have and maintain a 2.0 cumulative Otis GPA by the end of the second academic year to qualify for federal aid. Progress is monitored on a semester basis. Students who fail to meet these requirements will become ineligible for aid and remain so until they have a 2.0 cumulative Otis GPA. To be reinstated for federal, state and Otis institutional financial aid

eligibility, the cumulative Otis GPA must be brought up to a 2.0.

Graduate students must pass all courses. If a graduate student receives a grade of "F" during a semester, he or she will be placed on academic probation in the following semester. If the student fails another course in the subsequent semester, he or she will become ineligible for aid and remain so until he or she enrolls and passes all classes in the following semester.

Students who are academically dismissed from college will also be suspended from receiving any type of aid. Student will regain eligibility once readmitted by the Academic Standing Committee. For more information about Academic Policies, refer to Academic Standing section in the Academic Policies.

Completion of Credits

BFA Students must complete the minimum number of credits each semester.

Units Attempted	Units Completed		
12+ units	SAP Progress Met	Probation	Disqualified
	11-12 units	8-10 units	0-7 units

MFA Students must complete the minimum number of credits each semester.

Units Attempted	Units Completed		
9+ units	SAP Progress Met	Probation	Disqualified
	8-9 units	6-7 units	0-5 units

If a student receives a failing grade, an incomplete, or audits or withdraws from a class, these credits cannot be counted toward credit requirements. Credits from Developmental English 50 and 90 cannot be counted toward credit requirements if students take them after they have more than 30 units at Otis. The Financial Aid Office monitors completed units at the end of each semester and determines if students:

- 1) have made satisfactory academic progress,
- 2) will be placed on probation for one semester, or
- 3) will be disqualified from receiving financial aid.

Financial Aid Policies

College Policies

Maximum Credit

Students are required by federal regulation to complete their degrees within a reasonable time frame and within a reasonable number of credits. Undergraduate students are allowed a maximum of 150 units and graduate students are allowed 65 units to complete their degrees.

Appeal

Students who are determined to be ineligible for financial aid due to lack of Satisfactory Academic Progress (SAP) may appeal this decision. Students must complete and submit an SAP Appeal Form to the Financial Aid Office. Students will be notified of the decision by mail.

Students dismissed by the college should submit the written appeal to the Academic Standing Committee in care of Registration and Records if they were instructed to do so.

Important Notes

- Any and all Otis grants and scholarships are not earned until after the completion of the tuition adjustment period as published in the catalog.
- Students who drop below full time status or withdraw after the completion of the tuition adjustment period as published in the catalog will retain Otis grants and scholarships.
- Students who drop below full time status or withdraw before the completion of the tuition adjustment period as published in the catalog forfeit all Otis grants and scholarships.

Return of Financial Aid at the Time of Withdrawal Policy

Students who completely withdraw during the semester at Otis will lose all or part of their financial aid depending on how many days they attended Otis. The amount of financial aid earned is determined on a pro-rated basis.

Refunds are Disbursed in the Following Order:

- 1) Federal Stafford Loan (unsubsidized)
- 2) Federal Stafford Loan (subsidized)
- 3) Federal PLUS Loan
- 4) Federal Perkins Loan

- 5) Federal Graduate PLUS Loan
- 6) Federal Pell Grant
- 7) Federal Academic Competitiveness Grant (ACG Grant)
- 8) Federal FSEOG
- 9) Cal Grant and other state grants
- 10) Otis College of Art and Design
- 11) The Student

Example of Return of Financial Aid Policy

Mary receives the following financial aid package:

- \$1000 FSEOG
- \$1000 Pell Grant
- \$1000 PLUS Loan
- \$1000 Subsidized or Unsubsidized Stafford Loan
- \$4000 Otis Institutional Grant
- \$7000 Total

Mary attends 45 days of the 111 day fall semester and then withdraws.

45 days attended/111 days in the semester = 40% earned aid.

Total federal financial aid earned: 40% of \$4000 = \$1600

She retains:

- \$3000 Otis Institutional Grant
- \$1000 FSEOG
- \$600 Pell Grant

Otis returns federal aid in the following order:

- \$1000 Subsidized or Unsubsidized Stafford Loan
- \$1000 PLUS Loan
- \$400 Pell Grant
- \$0 FSEOG

Unearned federal grants and loans will be returned to the Department of Education or the lender within 30 calendar days from the date Otis determines students' withdrawal status.

Financial Consequences of Withdrawal

In the above example Mary is withdrawing at a time in which she will receive no reduction of tuition charges. The following is her financial liability:

Tuition fees and charges:	\$15,000
- Financial Aid:	\$4,600
= Balance Due:	\$10,400

General Campus Policies

College Policies

Due Process Procedure

In the event a student has an issue or concern that is not otherwise addressed or provided for in the Student Academic Planner or Otis' other rules, regulations or procedures, the student may inform the Dean of Students of the issue or concern. Otis' subsequent determination and resolution of the issue or concern shall be final.

FERPA

The Family and Education Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. They are:

- The right of the student to inspect and review his/her education records within 45 days of the day the College receives a request for access. Students should submit 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 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 U.S. Department of Education concerning alleged failures by the College to comply with the requirements of FERPA. The Office that administers FERPA is:

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

Academic Integrity Process

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 of Conduct.

The Academic Integrity Committee consists of representatives from Liberal Arts and Sciences, the various studio departments, and 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 Academic Integrity Committee. A formal Academic Misconduct Complaint Form (found online at www.otis.edu/forms) should be filled out. Any member of the Otis community can fill out a form. In addition to the form, faculty/staff/other 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/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 her/his meeting with the Committee. In addition, the Dean of Student Affairs will be notified as to the Committee’s recommendations and formal conduct sanctions up to and including dismissal from the College may be imposed by the College Code of Conduct Committee.

All students can appeal the decision of the Academic Integrity Committee in writing to the Dean of Student Affairs 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.

Non-Discrimination

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. 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:

- a) Threaten the physical safety of any member of the community;
- b) Create an educational environment hostile to any member;
- c) Discriminate against another person or persons;
- d) 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 relationship to or as agents of Otis. 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.

Campus Policies

College Policies

Accident/Medical Insurance

Accident insurance is required as part of enrollment, and the cost is automatically included. It provides minimal coverage for College-related accidents only. Centinela Freeman Medical Center (emergency room) or Concentra Urgent Care (urgent care) and Good Samaritan Hospital (Fashion Campus) accept this insurance. The Office of Student Affairs has details and claim forms. The mandatory accident insurance does not provide coverage for medical or other health-related issues. Information about optional medical insurance for health maintenance and illness, provided by an outside vendor for an additional fee, is available through the Office of Student Affairs.

All incoming and readmitted international students (F-1, J-1 or M1 visa only) are required to be insured under the International Student Health Insurance Plan provided by the College and will automatically be enrolled at the time of Registration. A health insurance brochure and information is available from the Office of Student Affairs.

Career Services

The Office of Career Services provides students and alumni with assistance in career planning and development. Workshops and individual counseling are available for resume preparation, interview skills and career mapping. An on-line Job Board is available for students to access internships, part-time, and full-time job opportunities. To access the Job Board go to www.otis.edu/career

Crime Statistics

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.

Incident Report forms are available from the Office of Student Affairs or the Security Desk and should be used to report any crime against person or property.

The links below details the crime statistics, as reported to the Dean of Student Affairs for the Goldsmith Campus, Fashion Location, Public Practice Studios, and the MFA Studios & 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, the Dean of Student Affairs responsible for Student Conduct, and the Director of Operations who oversee 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.

To review the following reports go to www.otis.edu/safety and click on Annual Crime Report.

2005-2007 Crime Report for Goldsmith Campus

2005-2007 Crime Report for Fashion Location

2005-2007 Crime Report for Public Practice Studios

2005-2007 Crime Report for MFA Studios & Admin. Locations

For additional information regarding timely warnings, policy regarding enforcement authority and all other Campus Safety resources go to www.otis.edu/safety

Housing

The Student Housing Program is an off-campus housing arrangement for Otis foundation year and transfer students, offered on a priority basis (e.g., out-of-country, out-of-state, etc.). Otis' residential

community provides student programming (i.e. seminars, workshops, events) and guidance from the Residence Life Staff. All units have four residents (two per room) and roommate assignments are made by the Residence Life Staff based upon a roommate questionnaire. Within the apartment complex students must maintain the highest level of conduct.

What are the amenities?

Each unit has two bedrooms and two baths. Amenities include: paid utilities, separate master suites, walk-in closets, internet, cable, access to pool, Jacuzzi, laundry facilities, and entertainment room. Each apartment is fully furnished and includes a stove, refrigerator, microwave, and dishwasher. For security, the building and garage have a state-of-the-art card key entry system.

Are there any additional costs for Otis student housing?

Additional cost for the Otis Student Housing Program include, but are not limited to food, premium cable channels, and phone service.

How can I find out about roommates and apartments?

Student Affairs maintains a bulletin board that lists roommates and available housing. Local apartment agencies are also available to help students with their housing/roommate search. These agencies agree to provide certain services for a small fee. More information may be found in the Office of Student Affairs.

What is the typical price range for apartment housing?

Monthly rates will vary depending on the area and type of vacancy. Average monthly rental prices for each vacancy type are:

- | | |
|-----------------------|---------|
| • Bachelor | \$750 |
| • Single | \$900 |
| • 1 Bedroom Apartment | \$1,500 |
| • 2 Bedroom Apartment | \$2,100 |

Good sources are local newspapers such as the *Los Angeles Times* and *The Argonaut*. The internet is another good resource. Some websites worth visiting for vacancy listings include www.recycler.com and www.latimes.com.

Can you suggest some safe/convenient areas to obtain housing?

- Westchester: Clean, comfortable area minutes from the beach and Los Angeles International Airport. Many shops and restaurants.
- Culver City: Approximately four miles away, close to freeways, shops, movie theaters, excellent services, and recreational facilities
- Marina Del Rey/Playa Del Rey/ Playa Vista: Minutes away, some apartments within walking distance to the ocean. Many shops and restaurants.
- Mar Vista: Four miles away, this area is a prime spot for affordable housing. Supermarkets, health food stores, fix-it shops, small restaurants.
- Palms: Reasonably priced apartments five miles away. College students from throughout L.A.

Will I need a car?

Having a car in Los Angeles is beneficial but not absolutely necessary. Many people walk, ride bikes, or use the bus to travel to work, school, or other points of interest. Many destinations surrounding the Westchester area are only one bus ride away. Bus schedules, which correspond to selected routes, can be found in the Office of Student Affairs, or call 1 (800) COMMUTE, or Santa Monica's Big Blue Bus, (310) 451-5444, or check the internet.

Student Organizations

- AD Club – Advertising Club
- Alternative Spaces Society - "To create and facilitate the use of alternative spaces and resources outside of the traditional fine arts gallery setting."
- Art and Exchange Club- The club allows artists to begin dialogue about art and exchange, including the various forms of economic, social, and non-ownership exchange.
- B-Boys Club - "For students who want to learn how to hip-hop dance and break dance. Also, to meet new students on campus and get to know each other better as we interact."
- Big Trouble in Little China - "To design a Senior

Campus Policies

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- Toy Design sweatshirt for the current graduating class."
- Brazilian Jujitsu Club - "Promote the safe practice of Brazilian Jujitsu in a controlled setting."
 - Curating Club - Curate shows around Otis campus. Discuss curating as a practice.
 - Otis Dodgeball Club
 - False Face Society
 - Gay/Straight Alliance- The club promotes the integration of the LGBT community within the community.
 - Go Club - "Go is an ancient Chinese strategy board game."
 - Industrial Design Society of America- "To expand horizons, connectivity, and influence in the field of product design."
 - Lomographic Society - "To discover the most interactive, vivid, blurred and crazy face of photography worldwide."
 - Siggraph - "To promote an increased knowledge of and greater interest in the educational, artistic, and scientific aspects and applications of modern computing in computer graphics."
 - Supporters of Celluloid: A Film Club - "The purpose of the organization will be to share and show films as a community."
 - Under the Baobob Tree - "Organization dedicated to the retention of students of African descent and Chicano/Latino students at Otis College of Art and Design."
 - Vampire Club

Orientation

The week before the beginning of fall and spring classes, orientation provides a foundation for life-long learning to new members of the college community. Students are also introduced to the city of Los Angeles. Parents participate in their own orientation, and meet key faculty and staff members.

Elaine and Bram Goldsmith Campus

Otis College of Art and Design has four main campuses. The five-acre Elaine and Bram Goldsmith Campus is situated on Los Angeles' Westside, amid the film, digital imaging, and toy industries and close to galleries, museums, and artists' studios. Graduate fine arts and graphic design studios are a few miles south of the Goldsmith Campus, in the adjacent beach community of El Segundo. Fashion Design occupies the second floor of the California Market Center in downtown Los Angeles, at the heart of the city's fashion district. Graduate Public Practice studios are at Santa Monica's 18th Street Art Center.

Kathleen Ahmanson Hall

Kathleen Ahmanson Hall, the central campus building, houses most of the academic departments. Each department has dedicated student spaces as well as shared resources, from a state-of-the-art video-editing lab to a letterpress printing facility. Much of the common space is open and free of permanent walls and corridors. This fluidity encourages interdisciplinary exchanges and the interplay of art and technology.

The Bronya and Andy Galef Center for Fine Arts

The Bronya and Andy Galef Center for Fine Arts is a dynamic presence on the Goldsmith Campus. Natural light and interaction with the outdoors are essential elements of its interior architecture. It houses the Fine Arts Department, painting and sculpture studios, lighting and video studios, individual senior studio spaces and offices. It also houses the Graduate Writing Program. The open, flowing spaces stimulate new approaches to thinking, working, and visualizing. The Center's orientation in the landscape creates an entry plaza, a sculpture garden, and a large outdoor space for all-College gatherings. The Galef Center also houses the Helen and Abraham Bolsky and Ben Maltz Galleries. The Bolsky Gallery's flexible space serves as a laboratory where students develop installation, curatorial, and event-planning skills and produce exhibitions of student work.

Ben Maltz Gallery

The Ben Maltz Gallery presents a program of

group and solo exhibitions in a variety of media. It serves Los Angeles' vigorous art community and the city's diverse public at large, while acting as an important resource for Otis students, faculty, and staff. The program engages a wide range of contemporary art and ideas through exhibitions, catalogues, 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. Recent exhibition highlights include: *Do it Now: Live Green*; *Shaolin: Temple of Zen*; *Don Suggs: One Man Group Show*; and *Joan Tanner: On Tenderhooks*.

The Millard Sheets Library

The Library houses over 45,000 volumes, with a concentration in the arts. In addition to books, the Library includes 5,000 circulating videos, DVDs and CD-ROMs. The library also holds 6,000 circulating videos, DVDs, and CD-ROMs. Otis subscribes to more than 150 magazines and journals and provides online access to thousands of additional periodicals. Students may browse through magazines on subjects as diverse as art, news, business, popular culture, history, science, music, and fashion.

The Library's Web Research Gateway offers a wealth of electronic resources, including off-campus access to more than 20,000 e-books, millions of images through subscription databases. To equip students with sophisticated information search techniques, the library provides information literacy instruction. Library staff are available to assist students one-on-one.

Computer Center

Academic Computing Services support the academic program goals by continually adding new equipment and software. The dedicated professional staff conducts an ongoing review of technology to position the college on the leading edge of instructional technology for art and design.

The facilities include 100 hours of open-access computing each week; software support for over

Resources

About Otis

30 applications including 3D, animation, 2D vector and raster imaging, web production, motion graphics and digital video/audio; formatting and partitioning services for removable media; color printing in wide-format and high resolution inkjet and laser output; and rapid prototyping and laser cutting/engraving via the Model Shop.

The Audio/Visual Lab

The Audio-Visual Lab provides students from all departments with the equipment and facilities to film and produce an entire video, from shooting the initial images to projecting the final project. Equipment available for check-out includes digital video cameras, Super-8 and 16mm film cameras, lighting kits, grip equipment, microphones, digital and analog audio recorders, LCD projectors, multimedia computer carts and much more. The Digital Video Lab has 20 computer workstations complete with nonlinear editing software, DVD editing decks, NTSC monitors, as well as motion-capture, special effects, audio editing, DVD authoring and up-to-date software. Students have access to the sound recording production studio, which includes Pro Tools audio software, high-end recording microphones, mixing equipment and a sound booth. A green-screen studio equipped with lighting and grip equipment is available for filming. The screening room projects Super-8 and 16mm film. Mini Digital video, 8mm video and laser discs onto an 8'x14' movie screen with 5.1 surround sound.

The Photography Lab

Open to all disciplines, this facility brings faculty, students and professionals together to work side by side, creating an environment where learning happens naturally through informal discussion and interaction. Equipment includes black-and-white and color enlargers, twenty Omega D5 enlargers capable of handling 35mm, 120mm and 4"x5" film, and tray processing of prints up to 20"x24". On the color side, students may use one of ten individual color darkrooms and the 30" RA-4 processor. In the mural facility, students enlarge their negatives into huge prints up to 4'x7'. A variety of cameras (35mm, medium format, 4"x5" and digital), as well as lights, stands and tripods are also available. An Agfa Duoscan flatbed scanner accommodates both transparent and opaque media.

The Lighting Studio

Students set up fashion shoots, portraiture and still life in this spacious facility. Norman strobes, tungsten lights and some natural light are available, along with soft boxes, umbrellas, diffusers, reflectors and gels.

Laboratory Press

In this hands-on facility, students investigate the origins of typography and the notion of the book as a visual communication medium. Conceived as a laboratory for aesthetic as well as practical explorations, the Press was established by Sheila de Bretteville, Chair of Design in the late 1970s and early 1980s. Among the important book artists who have taught in the Press are Susan King, Simon Toparovsky, Cindy Marsh, and Katherine Ng.

From metal type to digital plates, students experience the traditional disciplines of typography, letterpress, printing, and bookbinding while learning to integrate type and image, structure and content, process and product. Student work produced in the Lab Press, which boasts a large collection of wood and metal type and Vandercook printing presses, has been widely exhibited in many major book arts collections, including the UCLA Special Collections Library.

Frederick Monhoff Printing Lab

The Frederick Monhoff Printing Lab is equipped for monoprint, relief, photo-lithography and intaglio printmaking. Screen-printing tables, flat files, print drying racks, and a Nu Arc Exposure System for burning plates and screens make for a highly functional studio space. The lab is also equipped with three digital workstations, and both laser and inkjet printers.

Shops

Everything from furniture to sculpture is created in these facilities. Milling, shaping, joining, and finishing of fine hardwoods, fiberboard, plywood, plastics, foam and bent laminations take place.

Students also experiment with state-of-the-art computer milling machinery, a Z-Corp rapid prototyping machine and a Stratasys SST prototyping machine, plastic vacuum forming equipment and small-scale model making

equipment for plastic, wood, foam, resin, and latex. A large selection of hand and power tools can be used here or in the studios. In the Metal Shop, students cut, form, shape, grind, polish, and finish ferrous and non-ferrous metals in sheet, tube, and plate. The shop is outfitted with oxyacetylene, MIG, and TIG welding equipment, as well as plasma-cutting machines. Adjacent to the facility is the Foundry, where lost-wax, ceramic-shell bronze-casting takes place.

The California Market Center

Occupying the second floor of the California Market Center, Fashion Design is anchored in the heart of the Los Angeles fashion district. The campus is custom designed with floor-to-ceiling interior glass walls that bring abundant natural light into its eight spacious sewing and fitting studios, six drawing and design rooms, two seminar spaces, textile studio, fully-equipped computer lab, fashion library, and comfortable student lounge.

Graduate Fine Arts

Individual studio spaces as well as a shared gallery and lecture space and computer facilities comprise this facility in the nearby beach community of El Segundo.

Graduate Public Practice Studios

At Santa Monica's 18th St. residential art center, these studios have shared presentation space and individual work stations. The non-profit center supports artists and organizations dedicated to issues of community and diversity in contemporary society.

College History

About Otis

History

In 1918, General Harrison Gray Otis, the founder and publisher of the *Los Angeles Times* bequeathed his home to the city for “the advancement of the arts.” For almost eighty years, Otis remained at this Wilshire Boulevard address until 1997, when the College moved to the Westside campus.

From Spanish-Moorish mansion to seven-story cube, Otis continues to evolve. Designed by architect Eliot Noyes for IBM, the 115,000 square-foot building was renovated by Bobrow Thomas, using the concept of an artist’s loft, or a working studio, rather than that of a traditional classroom. Ahmanson Hall’s open plan encourages communication among the departments, as well as between students and faculty. The 40,000 square-foot horizontal Galef Fine Arts Center, designed by Frederick Fisher Architects, opened in 2000. Its complex geometry and corrugated metal forms contrast with the “punchcard” vocabulary of Ahmanson Hall. Together, these buildings comprise the Elaine and Bram Goldsmith Campus.

Timeline

- 1979: After six decades as a public institution, Otis goes private by allying with New York’s Parsons School of Design. The fine arts curriculum is supplemented with three new design departments.
- 1992: Otis splits from Parsons, becoming the autonomous Otis College of Art and Design.
- 1997: Otis relocates from its historic Westlake home to new campuses—one downtown in the heart of the fashion district, and the other on L.A.’s Westside, a few miles from the beach. Graduate Fine Arts relocates to its own studios in nearby El Segundo.
- 2007: Graduate Public Practice opens its studio at the 18th St Art Center, Santa Monica. Graduate Graphic Design begins in summer 2008 at the El Segundo studios.

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About Otis

This catalogue is set in

Univers, a type face designed by Adrian Frutiger in 1957

and

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FPO

FSC logo

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