the hoot!

COURSE CATALOG

OTIS COLLEGE OF ART AND DESIGN

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COURSE CATALOG

FOUNDATION

The Foundation Program at Otis College is a rigorous first-year experience designed to empower a diverse community of makers as they build fundamental skills, critical thinking, problem-solving, research methodologies, social responsibility, and meaningful communication skills in Art and Design.

FOUNDATION PROGRAM LEARNING OUTCOMES (PLOs)

Students in the Foundation Program will:

- Develop and apply **fundamental skills** to employ the elements and principles of art and design.
- Demonstrate **critical thinking skills**, including the competency to analyze, evaluate, and synthesize collected information to make conscious decisions. Learning to bridge the connections of observations, perspective, problem-solving, and reflection.
- Understand and express **multi-sensory fluency**: Discern and discover both conventional and unconventional mediums to create relevant content and construct various expressions through effective research, materials, and methods.
- Build **career and life skills**: Strengthen understanding of academic culture, learning process, and foundational disciplinary requirements and skills that incorporate notions of integrity, civility, and community.
- Develop **research skills, strategies, and investigation** by interpreting and incorporating appropriate visual and textual research information relevant to the course projects and sources for fostering inventiveness.
- Develop an **awareness of social responsibility** by working individually and collaboratively to consider the social and environmental impact of art and design.
- Develop **communication skills**: The ability to communicate ideas orally, visually, and in writing with clarity as is relevant to project goals, purposes, and contexts. Learn these skills through self-reflection and critique.

FOUNDATION

FALL - FOUNDATION		
COURSE		CR
Life Drawing I* or	FNDT180	3
Creative Practices I**	FNDT172	
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
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SPRING - FOUNDATION		
COURSE		CR
Life Drawing I* or	FNDT180/182	3
Creative Practices I or II**	FNDT172/173	
Connections Through Color & Design	CAIL101	3
Drawing Studio Expanded Practic-es*** or	FNDT162	2
Form & Space****	FNDT161	
Elective	FNDT145	2
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
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*Both Life Drawing I and Life Drawing II are recommended for all majors, especially for Animation, Game and Entertainment, Illustration, Toy Design, and Fashion Design majors.

** Creative Practices I and/or II is recommended for all majors, especially for students interested in Product Design, Fine Arts, and Graphic Design.

***Drawing Studio Expanded Practices is recommended for all majors, especially for Animation and Game and Entertainment majors

**** Form and Space is recommended for all majors, especially for Fashion Design, Product Design and Toy Design majors.

Courses in gray are described in the Liberal Arts and Sciences section of The Hoot.

FOUNDATION SECTIONS
FOUNDATION COURSES AND "SECTIONS"
Students enrolled in the Foundation program take their core courses with a "section," or group of students who, as a learning community, share the same weekly studio schedule, faculty, projects, and assignments in the fall semester.

Sections allow students to bond well with their classmates and learn quickly in a familiar environment. Some sections have an affinity label of "Adobe Focus", meaning that section's Principles of Design class in the first semester, and Connections Through Color class in the second semester are taught primarily using Adobe Photoshop. Other sections of Principles of Design and Connections Through Color classes will be taught using a blend of analogue material exploration, instruction in Adobe programs, and photography as components of students' design process.

Adobe Focus
Adobe Focus sections include more extensive instruction in Adobe Photoshop in the courses Principles of Design and Connections through Color and Design. Students also have the opportunity to explore photography.

FOUNDATION COURSES

PRINCIPLES OF DESIGN
FNDT115 — 2 credits
This course is a sequenced investigation of various organizing principles using traditional and contemporary media. Students learn fundamentals of value manipulation as determinants of visual order. Elements of visual literacy provide a basis for the study of compositional fundamentals, including focal point(s), directional elements, and visual weight.

DRAWING AND BUILDING FORM
FNDT160 — 3 credits
Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FORM AND SPACE
FNDT161 — 2 credits
Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three-dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. *Prerequisite: FNDT160 Drawing and Building Form. Recommended for students planning to select Fashion Design, Product Design or Toy Design as their major.*

CREATIVE PRACTICES I
FNDT172 — 3 credits
A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non-discipline specific. *Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.*

CREATIVE PRACTICES II
FNDT173 — 3 credits
A second-semester Foundation course focused on exploring practices of creativity that bridge art/design disciplines. Students are exposed to a diverse range of concepts, materials, and methods for working creatively. In-class activities promote the documentation of individual creative processes and the synthesis of intuitive, culturally constructed, and personal impulses into inventive visual responses. *Prerequisite: FNDT180 Life Drawing I or FNDT172 Creative Practices I. Recommended for students planning to major in Product Design, Fine Arts, or Graphic Design.*

LIFE DRAWING I
FNDT180 — 3 credits
Sequenced instruction provides rigorous training in the use of gesture, anatomy, and structural figure drafting. Drawing the human figure from the inside out fosters an understanding of complex visual relationships. Upon completion of the course, students are able to analyze the human form and to view it as a complex perceptual model for the larger realm of visual experience. *Recommended for students interested in majoring in Animation, Game and Entertainment Design, Toy Design and Fashion Design, open to students interested in any major.*

LIFE DRAWING II
FNDT182 — 3 credits
Structural drawing and perceptual skills are expanded through study of the figure's relation to environment, life-scale, movement, and draping. Students discover individual sensibilities of mark making and aspects of personal vision, through a variety of traditional and experimental drawing media and techniques. *Prerequisite: FNDT180 Life Drawing I Recommended for students planning to select Animation, Game and Entertainment Design, Illustration, Fashion Design or Toy Design as their major.*

DRAWING STUDIO – EXPANDED PRACTICES
FNDT162 — 2 credits
Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision. *Prerequisite: FNDT160 Drawing and Building Form*

CONNECTIONS THROUGH COLOR AND DESIGN
CAIL101 — 3 credits
A second-semester Creative Action studio course introducing students to contextually-based problem solving using fundamentals of color and design. Students learn Munsell color theory and practical aspects of color mixing such as value, hue, and chroma. Students apply these skills in solving problems that engage the larger community, trans-disciplinary practice, research, and collaboration. *Prerequisite: FNDT115 Principles of Design*

ELECTIVES

COURSE DESCRIPTIONS FOR ELECTIVES: PLEASE NOTE THAT SECOND SEMESTER STUDIO ELECTIVE OFFERINGS MAY CHANGE. SEE DEPARTMENT FOR COURSE DESCRIPTIONS.

GRAPHIC DESIGN
FNDT145 — 2 credit
Students will have an immersive experience by being introduced to the many facets of graphic design in a studio setting that will allow them to work independently as well as collaboratively. Using image, type, form, color and employing the basic tools of design in a practical and comprehensive manner: including typesetting, bookbinding, web design tools, and self-guided research, students will have the opportunity to produce various types of experimental outcomes. This course is instructed by faculty engaged in the Design profession.

ILLUSTRATION
FNDT145 — 2 credit
Illustrators explore visual language and narrative skills through drawing, sketching, sequencing, researching, and observation for applications in entertainment illustration, animation, character development, concept illustration, publication and editorial illustration, advertising, and product illustration. Taught by faculty engaged in the Illustration profession.

GAME DESIGN AND ANIMATION – DIGITAL MEDIA FUNDAMENTALS
FNDT145 — 2 credit
This will be a course for students interested in learning the basics of After Effects, Photoshop, and Illustrator). The student will be introduced to the interface, tools, mattes, masks, effects, keyframing and rendering to create a foundation for further advanced use of the software. The student will be tasked with completing small projects during class to ensure they are grasping the fundamental tools and techniques used by professionals.

GAME DESIGN AND ANIMATION – 3D FUNDAMENTALS
FNDT145 — 2 credit
In this course, students will expand their understanding of character animation and motion graphics using Maya 3d software as well as using traditional animation media. In addition to basic animation theory, the students will draw from and incorporate 2d elements into their projects using various techniques. Traditional design studies will be translated into 3d environments. Modeling , texturing and lighting techniques will also be explored. Students will complete a complex and unique final project that will be built upon the skills learned in class each week for their portfolio.

GAME DESIGN AND ANIMATION – SOCIAL CULTURAL IMPACT OF DIGITAL MEDIA
FNDT145 — 2 credit
This course will focus on the cultural and social aspects of Digital Media through the history of Digital Media. Students will explore the impact of Digital Media on social demographics and cultural events. Students will take this information and learn to create their own characters and worlds based on their research and analysis.

GAME DESIGN AND ANIMATION – DRAWING TO DIGITAL
FNDT145 — 2 credit
Students in this course will engage in a series of concepting exercises in traditional media, and learn the process of those concepts into Abode Photoshop. Students will develop concept ideas for characters, props, and environments in traditional media, and then develop essential skills to bring those concepts to life in Adobe Photoshop.

FASHION DESIGN: INTRODUCTION TO FASHION DESIGN AND ILLUSTRATION
FNDT145 — 2 credit
This course introduces students to the fundamentals of designing and illustrating a small sportswear collection. Students will learn how to develop a fashion pose, research a theme for their collection, apply it to their designs, draw technical flats and simple sportswear on a figure.

FASHION DESIGN – 3-D EXPLORATION OF THE HUMAN FORM
FNDT145 — 2 credit
Clothing both conceals and reveals something of ourselves. It covers and protects our bodies, enhances our performance, and is a wearable medium of self-expression. This course introduces and experiments with draping, patternmaking and hand-stitching as techniques for meeting the functional and artistic challenges of Fashion Design.

FINE ARTS: PAINTING EXPLORATIONS
FNDT145 — 2 credit
A basic painting course introducing a variety of painting methods and materials, including color mixing, paletting, and paint application in oil and/ or acrylic. Instruction will blend technical facility with the creative process within a studio environment supportive of risk-taking and the entertainment of possibilities.
Traditional and contemporary modes of pictorial representation and abstraction will be explored. Taught by the Fine Arts faculty.

FINE ARTS – PHOTOGRAPHY
FNDT145 — 2 credit
This elective explores the role of photography in the contemporary art and design worlds. We will learn how to shoot and develop black-and-white film, use digital cameras, and harness the power of social media. The class will introduce students to the power of the photographic image as both an artistic medium and a practical tool. Emphasis will be placed on the techniques used to make high quality photographic prints while providing students with the opportunity to construct meaning through the choice, development, and presentation of compelling images. Taught by Fine Arts faculty.

PRODUCT DESIGN: DESIGNING THE WORLD
FNDT145 — 2 credit
Imagine being able to transform your wildest ideas into innovative, functional products that can change people's lives – this is what product design is all about. We live immersed in a world created and defined by products, systems, and experiences that product designers devise. Product designers can take on any challenge and develop solutions that nobody could imagine. Whether you're creating a new product to make people's lives easier, an educational tool that inspires imagination, or a game-changing app that disrupts an entire industry, product design is your ultimate mechanism for making a real impact in the world. You'll learn, experiment, and collaborate with other creative minds to bring your ideas to life. It is an introduction to Product Design's ability to empower you to make a positive difference in the world.

TOY DESIGN – INTRO TO PLAY: DOLL AND ACTION FIGURE DESIGN
FNDT145 — 2 credit
The role of a Toy Designer is to enhance the world in which we play by bringing stories and characters to life. This course dives into the history of action figures and dolls, what makes them so successful, and teaches how to craft engaging stories and characters. To enhance the student's action figure or doll line concept, students will design a playset or vehicle to help enrich the world they created. Students will present toy concepts in the same manner as professional designers that best describe how the character's story and play pattern works.

LIBERAL ARTS AND SCIENCES

The Liberal Arts and Sciences are the nexus of all education, providing us with the tools to understand the past, negotiate the present, and create the future. Without them we are lost; with them, we can reimagine anything.

PROGRAM LEARNING OUTCOMES

Students in the Liberal Arts and Sciences (LAS) Department will:

- Communicate ideas in a coherent, logical, and compelling way for different purposes and audiences.
- Identify issues clearly, synthesize and contextualize relevant sources, and make connections across experiences and disciplinary perspectives to create well-reasoned and imaginative approaches to issues, problems, and challenges.
- Develop skills to locate, evaluate, and use information resources from both traditional and emerging technologies appropriately, effectively, and ethically.
- Develop collaborative skills to construct knowledge, negotiate effective outcomes, and generate new insights.
- Forge interdisciplinary connections among the liberal arts and sciences, studio, and community.
- Develop cultural awareness in a global context

DEGREE REQUIREMENTS

Liberal Arts and Sciences Courses and Credits for the Bachelor of Fine Arts Degree make up one-third of the credits required for graduation with a Bachelor of Fine Arts degree.

The three credit courses are distributed among the following: Liberal Arts and Sciences course designations and abbreviated as follows:

- Art History (AHCS)
- English (ENGL)
- Liberal Studies (LIBS)
- Social Science Critical Studies (SSCI)
- Natural Sciences Critical Studies (NSCI)
- Mathematics (MATH)
- Creative Action Integrated Learning (CAIL)

Your studio major determines the overall number of LAS credits you need to complete. However, students in all majors are required to fulfill the courses listed below in their Foundation (FNDT) or first year:
- **AHCS120** Introduction to Visual Culture (3)
- **AHCS121** Birth of the Modern (3)
- **ENGL107** Writing in the Digital Age (3)
- **LIBS114** Ways of Knowing (3)

Transfer students may be able to receive credit for these courses. If you have any questions about specific classes on your transcript, contact Academic Advising.

Based on the Writing Placement Assessment, students may be required to take the following prerequisites before enrolling in their English classes: ENGL020, ENGL050, ENGL 090, or the following co-requisite: ENGL 102 or ENGL103 Writing Labs.

REQUIRED COURSES

Students are required to fulfill Art History, Capstone, English, Creative Action, Liberal Studies, and Social Science within the categories on the Chart below. Art History, English, Creative Action, Upper Division LAS electives and Capstone cannot be taken off campus.

The column on the left identifies the subject area and includes sub-headings for the Foundation (FNDT) and General Education credits each major requires. For example, Animation (ANIM) requires the completion of 6 Art History credits during the Foundation year. The total Art History requirement for the major is 12 credits

	ANIM	FSHD	FINA	GAME	GDES	ILUS	PRDS	TOYD
ENGL	3	3	3	3	3	3	3	3
CAIL	3	3	3	3	3	3	3	3
LIBS – FNDT	3	3	3	3	3	3	3	3
LIBS – 200-400	12	11	12	12	12	12	12	12
AHCS – FNDT	6	6	6	6	6	6	6	6
AHCS – 200-300	6	6	6	6	6	6	6	6
Math	3	3	3	3	3	3	3	3
SSCI	3	3	3	3	3	3	3	3
NSCI	3	4	3	3	3	3	3	3
Total	42	42	42	42	42	42	42	42

REQUIRED LIBERAL STUDIES COURSES BY MAJOR

ART HISTORY
Graphic Design, Illustration
AHCS224 Theories and Trends in Contemporary Art, Media and Culture* (3)
AHCS222 History of Graphic Design and Illustration (3)

Animation:
AHCS224 Theories and Trends in Contemporary Art, Media and Culture (3)
AHCS228 Art History of Animation(3)

Fashion Design:
AHCS224 Theories and Trends in Contemporary Art, Media and Culture (3)
AHCS372 History of Costume (3)

Fine Arts:
AHCS226 Contemporary Art Survey (3)
AHCS237 Sophomore Seminar I: DEI in Global Art and Culture (3)

Game and Entertainment Design:
AHCS224 Theories and Trends in Contemporary Art, Media and Culture (3)
AHCS229 Art History of Games (3)

Product Design:
AHCS224 Theories and Trends in Contemporary Art, Media and Culture(3)
AHCS225 The History and Future of Product Design (3)

Toy Design:
AHCS224 Theories and Trends in Contemporary Art, Media and Culture (3)
AHCS236 History of Toys (3)

SOCIAL SCIENCES
Animation, Graphic Design, Illustration ; Fashion Design; Fine Arts; Product Design:
SSCI210 Social Science (3)

Game Design
SSCI213 Cultural and Social Design for Games (3)

Toy Design:
SSCI211 Child Psychology: Development and Play (3)

MATHEMATICS
Animation; Graphic Design; Illustration; Fashion Design; Fine Arts; Product Design; Toy Design:
MATH136 Math Elective (3)

Game and Entertainment Design:
MATH247 Programming/Scripting for Games (3)

NATURAL SCIENCES
Animation; Game and Entertainment Design; Graphic Design; Illustration; Fine Arts:
NSCI307 Natural Science (3)

FASHION DESIGN:
NSCI311/312 Textile Science I/II (4)

PRODUCT DESIGN
NSCI319 Human Factors in Product Design (3)

TOY DESIGN
NSCI308 Human Factors in Toy Design(3)

CREATIVE ACTION
All majors:
CAIL200 Creative Action Lecture (3)

LAS CAPSTONE
Animation, Fashion Design, Fine Arts, Game and Entertainment Design, Product Design, Toy Design:
LIBS440 LAS Capstone (3)

Graphic Design, Illustration
LIBS404 GDILCapstone (3)

LIBERAL ARTS AND SCIENCES ELECTIVE CREDITS BY MAJOR
To be selected from a list of Sophomore/Junior Electives posted each semester.

ANIMATION:
LIBS214 (3)
LIBS314 (6)

FASHION DESIGN:
LIBS214 (3)
LIBS314 (3)
LIBS405 (2)

FINE ARTS:
LIBS238 (3)
LIBS314 (6)

GAME AND ENTERTAINMENT DESIGN:
LIBS214 (3)
LIBS314 (6)

GRAPHIC DESIGN
LIBS214 (3)
LIBS314 (6)

ILLUSTRATION
LIBS214 (3)
LIBS314 (6)

PRODUCT DESIGN:
LIBS214 (3)
LIBS314 (6)

TOY DESIGN:
LIBS219 (3)
LIBS314 (9)

OTIS HONORS PROGRAM
The Otis College LAS Honors Program brings motivated, academically oriented students together as a cohort for four years of study, providing them advanced, cross-disciplinary coursework with agency over what they investigate. During their Foundation year, Honors students participate in a core curriculum addressing the intersections of art, design, ideology, social responsibility, and sustainability. As sophomores, Honors students will experience an immersive Los Angeles art and culture experience through their Art History requirement. During their junior year, students dive deeper into the Liberal Arts and Sciences departmental themes of identity, diversity, creativity, social responsibility, and sustainability to satisfy their upper division LAS elective. The program culminates with an Honors Capstone course in the fall semester of senior year and a final social event in the spring.

In order to remain in the Honors Program, students must satisfy two criteria:
Students must pass their Honors courses with a grade of C or better
Students must retain a GPA of 3.0 or higher

Qualified students may apply into the Honors Program between semesters prior to their junior year. Transfer students or students that join the program after their Foundation year will be required to complete a minimum of three classes in order to graduate from the Honors Program.

To graduate from the Honors Program, entering Foundation students will complete seven Honors Level courses at Otis barring exceptional circumstances. Students with Advanced Placement credit or who are hoping to pursue a minor may be approved to have some Honors courses applied toward other requirements, or required Minor courses approved for Honors credit.

LEARNING MANAGEMENT SYSTEM—THE NEST
The Learning Management System (LMS), known as "The Nest" is a digital platform that organizes and stores all LAS course content like assignments, supplemental materials, tests, and student work.

E-LEARNING CLASSES
Blended (BL) classes replace at least 1/3 of traditional face-to-face instructional "seat time" with online learning activities. Online (OL) classes are conducted 100% in a virtual learning environment. The overall amount of work and learning outcomes remain the same as does the time required, but flexibility is increased. E-Learning course offerings change each semester and will be designated on the course schedule at the time of Registration. See the Liberal Arts and Sciences Department course listings for more information.

SENIOR LIBERAL STUDIES CAPSTONE LIBS440
The Liberal Studies Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Studies Program, the class design allows for independent research and private mentoring through Blended classes that meet both in-person and online. This asynchronous format encourages students to apply the skills they've accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry.

A minimum grade of C- or better on the Capstone paper and course is required to pass. Students who earn a D will automatically be enrolled in the 1-unit Spring semester Continuation class to raise their grade to passing.
Note: Creative Writing, Art History, Sustainability minors, and Fine Arts majors take specific Capstones. Please see department for courses.

ALL LIBERAL ARTS AND SCIENCES CLASSES ARE 3 CREDITS UNLESS OTHERWISE NOTED.

LIBERAL ARTS AND SCIENCES COURSE OFFERINGS
Students may take Natural Science, Social Science, and Math courses off campus, unless a specific course at Otis is required by their major.
Students may not take Art History, English, Creative Action Integrated Learning or Capstone courses off campus without the written permission of the Chair of Liberal Arts and Sciences.

LIBERAL STUDIES REQUIREMENTS BY YEAR

FOUNDATION YEAR LIBERAL ARTS AND SCIENCES REQUIREMENT
WAYS OF KNOWING LIBS114
Ways of Knowing is an interdisciplinary, participation-based course designed to explore the role narrative plays in shaping our understanding of our diverse personal and collective identities. The stories we tell ourselves and those we pass on to others, as well as the stories we inherit, actively contribute to our openness to cultural differences in local and global settings. Through the lens of the story and the culture from which it emerges, students will connect the emotion, language, and intellectual thought central to compelling storytelling to their exploration of the five LAS themes of identity, diversity, creativity, social responsibility and sustainability.

SOPHOMORE YEAR LIBERAL ARTS AND SCIENCES ELECTIVES
COURSES LISTED AS LIBS214
These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways.

UPPER DIVISION JUNIOR/SENIOR YEAR LIBERAL ARTS AND SCIENCES ELECTIVES
COURSES LISTED AS LIBS314
These courses enhance students' understanding of timely and challenging issues and events with the goal of expanding their emerging practice as artists and designers.

LIBERAL ARTS AND SCIENCES REQUIRED COURSES BY SUBJECT AREA

ENGLISH REQUIREMENTS AND COURSE LISTINGS
Initial placement in English courses is determined by the Writing Placement Assessment. A grade of "C-" or better must be earned in order to pass the Foundation year required course ENGL 107 Writing in the Digital Age.

Based on the Writing Placement Assessment, students may be required to take the following prerequisites before enrolling in the required ENGL 107 course: ENGL 020, ENGL 050, ENGL 090, and/or the co-requisite: ENGL 102 or ENGL 103 Writing Labs.

The ENGL 102 Writing Lab is required for students who place in ENGL 020, ENGL 050 and ENGL 090. Many of the reading and writing assignments are connected to their concurrent Art History course Visual Culture (AHCS120) or Ways of Knowing (LIBS114) classes. These language skills reinforcement classes and writing labs serve as bridges to student success in future Liberal Arts and Sciences courses. A grade of "C" or better is required to pass ENGL 020, ENGL 050 and ENGL 090.

ENGLISH FOR ENGLISH LANGUAGE LEARNERS
ENGL020
English for English Language Learners is a for credit, non-degree applicable semester of intensive English language study focusing on basic language tools. Grammar in use, vocabulary building, and the communication skills of listening, reading, writing, and speaking, are reviewed and practiced with an emphasis on the particular needs of the ELL student of art and design. Students are required to work with a Student Learning Center (SLC) tutor on a weekly basis. A minimum grade of "C" (2.0) is required to pass this course

DEVELOPMENTAL ENGLISH I
ENGL050
Developmental English I is a for credit, non-degree applicable course designed to support native and non-native speakers of English language in developing the basic Standard English language skills needed for reading, analyzing, writing, and discussing college-level material. The class focuses on organizing ideas into unified and coherent sentences and paragraphs and developing these into a portfolio of drafted, revised, and edited essays. Students are required to work with an SLC tutor on a weekly basis. A minimum grade of "C" (2.0) is required to pass this course. *Prerequisite: Successful completion of ENGL020 English for English Language Learners or placement through the Writing Placement Assessment.*

DEVELOPMENTAL ENGLISH II
ENGL090
Developmental English II is a for credit, non-degree applicable course in developing the Standard English skills needed for reading, writing, discussing, and analyzing college level material. The class focuses on critical thinking, exploring the writing process, organizing information and ideas, culminating into a portfolio of drafted, revised, and edited essays. A minimum grade of "C-" is required to pass this course. Students who earn a "C-" must also enroll in the English 103 Writing Lab when satisfying Writing in the Digital Age ENGL 107. *Prerequisite: Successful completion of ENGL050 Developmental English I or placement through the Writing Placement Assessment. Students receiving a C- may continue onto ENGL 107 if enrolled in ENGL 103.*

DEV WRITING LAB
ENGL102
The ENGL 102 Writing Lab focuses on building essential written communication, content development, and critical thinking skills and is a co-requisite requirement for the following Developmental English classes, ENGL 020, ENGL 050, and ENGL 090.

WRITING IN THE DIGITAL AGE
ENGL107
The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Most successful artists and designers share the ability to articulate the concepts, passion, and purpose that drives their creative work. Writing in the Digital Age (WITDA) students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information.
WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have analyzed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to an example of persuasive digital writing in which they argue for—or against— a current trend or cultural phenomenon. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

WRITING LAB
ENGL103
The ENGL 103 Writing Lab focuses on supplemental written communication, content development, and critical thinking skills. It is a co-requisite requirement for some ENGL 107, Writing in the Digital Age students, based on their writing placement assessment.

WRITING IN THE DIGITAL AGE HONORS
ENGL107
This course examines modern and contemporary literature in the Digital Age and is linked to AHCS 120 Honors Introduction to Visual. A minimum grade of "C-" is required to pass ENGL107H.

MATHEMATICS REQUIREMENTS and COURSE LISTINGS

MATH FOR ARTISTS AND DESIGNERS
MATH136
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.

MATHEMATICS OF A STARTUP
MATH136
The Business Model Generation Canvas is a tool used by innovators and entrepreneurs around the world in different stages of the business life cycle: planning, raising capital, evaluation, restructuring, testing innovative ideas, mergers and acquisitions, and development. Students will study the nine building blocks of a business, analyze financial statements, and discuss their mathematical components. This is a project-based course where students will apply the principles they learn to create their own business model or analyze a start-up venture and present their assessment.

MONEY MATTERS
MATH137
This introductory course introduces non-financial professionals to the basic tenets of personal financial planning concepts for effectively understanding their own finances and using them in their own commercial enterprises to record and manage business operations (accounting, inventory management, marketing, sales forecasting, and financial analysis). Students will learn the math concepts necessary for time value of money managing and calculations and will gain a basic understanding of budgeting and cash flow, credit, banking, saving, investments (fixed income, stocks, mutual funds), insurance, long-term planning (retirement, education, etc.), taxation, employment benefits. The course will include the basic principles of elementary arithmetic, elementary algebra, statistics and probability. Required for Entrepreneurship minors.

ART HISTORY REQUIREMENTS and COURSE LISTINGS

INTRODUCTION TO VISUAL CULTURE:
AHCS120
In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gender, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

HONORS INTRODUCTION TO VISUAL CULTURE
In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Honors Visual Culture uses a combination of theoretical articles, weekly critical writing, and intensive class discussions for a more in-depth and nuanced study of the current debates regarding the validity of a single Eurocentric art historical canon. We raise essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gender, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

BIRTH OF THE MODERN:
AHCS121
This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live — and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts — past and present — readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

HONORS BIRTH OF THE MODERN
The Honors Birth of the Modern course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. This class provides a deeper and more nuanced investigation of the theories, methodologies, and issues central to an understanding of what we call modernity and modern art. Students explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live — and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts — past and present — readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

REQUIRED ART HISTORY COURSES FOR MAJORS and MINORS

COMMUNITY ARTS IN LA
AHCS221/220
How do artists and designers engage communities and the public in their work? What does it mean to work within a community as a collective, as opposed to publicly presenting work as a solo artist or designer? In this contemporary art history course, you will explore the aesthetic, historical, and socio-cultural aspects of community arts and socially engaged art through lectures, videos, readings, reflections and discussions. We will uncover the relationship artists/designers have with building communities and creating localized cultures, and how specific Los Angeles communities have used art as a means to occupy political territories over time. We will meet with contemporary artists, designers and local non-profit arts organizations, museums and public sites to engage in current social practice work in the field and to learn how they create cultural agency and cultivate a rich sense of place. Lastly, you will learn how to develop and write your own proposal for working with local communities to create positive change through socially engaged art. *Required for Community Arts Engagement minors*.

CONTEMPORARY ART SURVEY
AHCS226
This is a survey of contemporary fine art on a global stage. *Required for All Fine Arts majors and Art History, Painting, Photography, and Sculpture/ New Genres minors.*

HISTORY OF COSTUME
AHCS372
A survey of costume from prehistory to the 21st century. A study of historical and social forces in understanding costume history, how costume influences today's fashions, how trends repeat themselves, and how the past functions as an aid in forecasting future fashion trends. *Required for Fashion Design majors*.

HISTORY OF GRAPHIC DESIGN AND ILLUSTRATION
AHCS222
How do the communication arts reveal the expectations and values of a culture and society at any given time? What are the moral and ethical responsibilities of the communication artist? From typography to photography, trademarks to corporate logos, and from posters to postcards to illustrated electronic paperless forms, the communication arts provide a crucial link to people, places, and to popular culture. This course presents an overview of the communication arts, focusing upon the instrumentality of graphic design, advertising, and illustration in the construction of complex social, political, cultural, racial, ethnic, and gender identities. Activities and assignments such as panel discussions and photo essays afford students a chance to see the connection between their work, and larger historical, contemporary, and global aspects of culture. Most significantly, this course provides an opportunity to understand the vast influence that the communication arts have wielded and continue to wield across the world. *Required for Graphic Design, and Illustration Majors.*

HISTORY OF TOYS
AHCS236
Today we understand play as a child's universal language and right. But was it always this way? This synchronous online course explores historical global perspectives on toys, trends, and play, providing valuable context for the emerging toy designer. You will develop a cultural awareness of the evolution of the toy industry reflected by past and current societal changes. Active research, videos, readings, and discussions inform personal narrative writing along with engaging, creative group projects. Class projects will be relevant and enhance the experience of studio toy design classes. By the semester's end, you will have completed quality research on your favorite childhood toy and designed an instructional game focusing on a chosen era, genre, or region related to the history of toys. *Required for all Toy Design majors.*

HISTORY AND FUTURE OF PRODUCT DESIGN
AHCS225
When did art become design? Product design influences and is influenced by culture and technological developments. From the Dark Satanic Mills and the Spinning Jenny to advanced 3D printers and the advent of AI, how have technology and manufacturing processes influenced and driven product design and what were the global societal and cultural consequences of these? Objects and products do not exist in a vacuum and thus must be seen through various lenses and themes such as the continual search for utopia and social reforms, the economic and psychological implications of man vs. machine, material exploration for functional and aesthetic potential, human inspiration from the natural world and our impact on the environment. This course examines how technology shaped today's design thinking and its potential impact on transforming the future of designed objects and the world as we know it. *Required for all Product Design majors.*

ART HISTORY OF ANIMATION - 3 credits
AHCS228
The "Art History of Animation" course provides a comprehensive survey of the history of animation from its earliest beginnings to the present day. The course explores the development of animation techniques, styles, and themes, and their relationship to cultural and social contexts. Students will gain a thorough understanding of the artistry and creative processes that underlie animated productions and develop an appreciation for the role of animation in shaping popular culture. *Required for all Animation Majors*.

ART HISTORY OF GAMES - 3 credits
AHCS229
This course provides an overview of the history of video games, tracing their evolution from their early beginnings to the present day. Through a combination of lectures, readings, discussions, and hands-on experiences, students will explore the social, cultural, and technological factors that have shaped the development of video games.

Topics covered in the course include: the origins of video games, iconic games; landmark companies; and, innovative technology and hardware.

By the end of the course, students will have gained a comprehensive understanding of the history of video games and the cultural impact they have had on society. They will be able to analyze and critically evaluate video games as a form of media, and understand the challenges and opportunities facing the video game industry today. *Required for all Game and Entertainment majors.*

SOPHOMORE SEMINAR I AND II: DEI IN GLOBAL ART AND CULTURE - 3 credits
AHCS237/LIBS238
With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture.

The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens?
This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. *Required of all Fine Arts majors*.

REQUIRED LIBERAL STUDIES COURSES FOR MAJORS and MINORS

BUSINESS OF FASHION
LIBS405—2 CREDITS
Assuming a position in the Fashion industry requires business knowledge necessary for merchandising, product development, marketing, creative presentations and sales. Through lectures by industry professionals, this online class provides an overview of the apparel manufacturing process outside the realm of the design room, and the marketing partnership of wholesale manufacturers and retailers. The semester begins with professional practice protocols and job search strategies in preparation for successful entry into the workplace. *Required for Fashion Design majors.*

MONEY MATTERS
MATH137
This introductory course introduces non-financial professionals to the basic tenets of personal financial planning concepts for effectively understanding their own finances and using them in their own commercial enterprises to record and manage business operations (accounting, inventory management, marketing, sales forecasting, and financial analysis). Students will learn the math concepts necessary for time value of money management and calculations and will gain a basic understanding of budgeting and cash flow, credit, banking, saving, investments (fixed income, stocks, mutual funds), insurance, long-term planning (retirement, education, etc.), taxation, employment benefits. The course will include the basic principles of elementary arithmetic, elementary algebra, statistics and probability. *Required for Entrepreneurship minors.*

TEXTILE SCIENCE I
NSCI311—2 CREDITS
Study fibers, yarns, and fabrics, and acquire a practical understanding of how each affects the appearance and performance of the textile product. Issues of sustainability are examined as they relate to the cultivation and production of fibers. Learn to make fabric choices based on an understanding of the woven structure and knowledge of individual fabric properties.
Required textbook: Fabric for Fashion: The Swatch Book, Second Edition, by Clive Hallett & Amanda Johnston *Required for Fashion Design majors. Lab Fee: $30*

TEXTILE SCIENCE II
NSCI312—2 CREDITS
Study knit construction, its design possibilities, and how it affects the performance of the fabric and finished product. Knit swatches using a variety of stitches, combining yarns and varying gauge. Other topics include dyeing, printing, and finishes as processes that affect the aesthetic appeal of the finished product, and as functional finishes which enhance performance. The impact of these processes is examined. *Required for Fashion Design majors. Lab Fee: $30.*

HUMAN FACTORS IN TOY DESIGN
NSCI308
Anatomy is the study of the structures and functions of the human body, and ergonomics is the applied science of equipment design. This course examines the human anatomy and its implications for the ergonomic design of toys for children at different stages of physical maturation. *Required for Toy Design majors.*

HUMAN FACTORS IN PRODUCT DESIGN
NSCI319
Uses the principles of physics to understand human anatomy as a mechanical system. Emphasis is placed on physiological issues related to age, gender, and physical disabilities. Consideration is also given to the implications of these principles for applied ergonomics. *Required for Product Design majors.*

SCIENCE AND SUSTAINABLE DESIGN
NSCI305/307
With the current shift toward more sustainable forms of art and design, contemporary artists and designers are uniquely challenged by issues unfamiliar to artists in previous eras. Sustainable design is concerned with the processes and outcomes needed to respond to the growing consciousness surrounding various impacts of art and design on the world's ecological systems and humankind. Through predominantly science-based methods, students will study approaches to sustainability including, but not limited to climate change, biodiversity, biomimicry, cradle to cradle, and life cycle analysis. Content will emphasize the interdisciplinary nature of sustainable design and how it is defined, measured, and tracked by looking at concepts like design for use, dematerialization, substitution, localization and reuse.
Note: At least a 1/3 of instruction (5-8 weeks) is delivered online rather than via face-to-face contact. The virtual course contact will occur asynchronously (not at the same time). *Required for Sustainability Minors.*

CHILD PSYCHOLOGY: DEVELOPMENT AND PLAY
SSCI211
A comprehensive overview of child development from conception to adolescence, including development stages, critical periods, effects of early stimulation, environmental enrichment, and how to apply this information when designing children's toys, books, games, products, and entertainment. *Required for Toy Design majors.*

TEACHING FOR LEARNING I
LIBS213/214
Art and Design educators make a huge impact on students of all ages. The arts are often what keep K-12 students engaged in learning, whether it is taught as a discrete subject or integrated into other subjects. Arts education can help adult learners develop new skills and stay connected to their communities. In this introductory course, you will gain a historical overview of education and art development theories and philosophies while exploring models of art and design education such as student-centered, discipline- based, standards-based, and arts integration. You will observe local elementary, middle, high school and community arts classrooms to understand how all this theory plays out in practice. You will also learn to write your own lesson plans for a K-12, community or adult audiences and practice teaching to your peers in the class. This is your chance to begin to transform art and design education systems to be more diverse, equitable and inclusive. *Required for Art and Design Education minors.*

TEACHING FOR LEARNING II LIBS313
Building on Teaching for Learning I, this course provides further development of your knowledge and skills as future art and design educators. Through readings, reflections, and discussions you will synthesize education theories and philosophies emphasizing aesthetic development in youth and adults, museum and community settings, public practices, critical pedagogy, classroom management, English Language Learners, Special Education, and best practices such as trauma informed teaching, culturally responsive teaching, and anti-racist / anti-bias practices. You will build your own curricula, write lesson plans, and hone your teaching skills by collaborating with a local art/design educator to teach a lesson to their students – while being videotaped for your portfolio. This is your chance to refine your pedagogy (teaching practice) and update your teaching philosophy and portfolio in preparation for a career as a credentialed art teacher or a community-based teaching artist/designer. *Required for Art and Design Education minors. Prerequisite: LIBS213 Teaching for Learning I.*

ISSUES IN ENTREPRENEURSHIP
LIBS314/316
What is the current climate for start-ups and small businesses? Students will research and debate a range of issues while considering how they may affect their future business pursuits. Topics may include: capitalism, economic class, new economic models, business for social good, intra-preneurship, business leadership, small business law and liability, copyrights, ethics, labor practices, global business cultures, the role of social media, and potential environmental impacts of small businesses, among others. *Required for Entrepreneurship minors.*

BUSINESS WRITING LIBS 318
What do you need when you have a great product and a meeting with a potential investor or funder? How do you present a proposal and tell the story of your brand through social media? Learn to hone your business communication for your entrepreneurial endeavor in this online course. Through case studies and critiques, you will learn the art of naming and creating taglines. You will do market research, and write a product positioning, and brand story. By semester's end, you will present your business proposal as a Pecha Kucha to potential investors and industry leaders. Required for Entrepreneurship minors. *Prerequisite: ENTR300 Entrepreneurial Internship. Co-requisite: ENTR400 Launchpad.*

CREATIVE WRITING WORKSHOP I/II LIBS212/214/312/314
Audre Lorde famously wrote the master's tools will never dismantle the master's house. What possibilities open up when we use language—a tool that often props up structures of confinement and limitation—on our own terms? How can we use writing to expand the work we do as artists, designers, and makers? Is the language we use a "master's tool" or a tool we use to "dismantle the master's house"? And how do we transform the great chaos of experiences, obsessions, dreams, ideas, and observations into compelling literature? Creative Writing Workshops I & II are an opportunity to explore these questions and more with other readers and writers. You will be asked to read widely, take creative risks with writing experiments, and create community through avid participation in class discussions.

In addition to two brief (2–3 pages), prompt-based writing assignments, students will complete two or more developed (6–8 pages), self-determined writing projects, using the forms and strategies of their choosing. All writing will be workshopped in class, allowing us to refine our ability to critique peer work. Throughout the semester, we will read a range of literary works, essays and interviews intended to inspire our writing and spark in-class discussions.*Creative Writing Workshop I & II are required for Creative Writing Minors.*

METHODS AND MATERIALS
LIBS219
Methods and Materials gives students a strong foundation for understanding the vast assortment of materials and methods by which things are built, made, manufactured with an emphasis on toys and consumer products. One will learn the fundamental technical means for successfully expressing a design concept in mass production.

Manufacturing will also be discussed and learned from a world view highlighting in depth global centric topics like Factory Conditions, Product Safety, Sustainability and Up and Recycling. Finally, while the course will be comprehensive and rigorous, the speakers, lectures and course activities will infuse the excitement of what it's like to truly understand and participate in the miraculous supply change of goods and services and view this dynamic system as everything comes together to make, develop, and manufacture products. *Required of all Toy Design majors.*

PROGRAMMING/SCRIPTING FOR GAMES
MATH 247
This course is your gateway to the realm of game development, focusing on the programming and scripting aspects using the powerful Unreal Engine. Dive into the fundamentals of game programming, exploring programming languages, logic, and syntax. Learn to write scripts that control gameplay mechanics, implement AI, and create interactive elements. Through hands-on exercises, you'll gain practical experience and master debugging techniques to ensure smooth game performance.

In the second part of the course, we'll delve deeper into the Unreal Engine and its scripting language, Blueprint. Unlock the potential of Blueprint's node-based system to create visually stunning and highly interactive games. Discover event-driven programming and object-oriented design to craft complex behaviors. Through engaging projects, you'll design game mechanics, create user interfaces, and integrate audio-visual effects. By the end, you'll have a solid foundation in programming and scripting for games using the Unreal Engine. Unleash your creativity into Programming/Scripting for Games, empowering you to bring your game ideas to life! *Required of all Game and Entertainment Design majors.*

CULTURAL AND SOCIAL DESIGN FOR GAMES
SSCI213
Welcome to the Cultural and Social Design for Games course! This course explores the profound social and cultural impact of video games. We'll delve into the social aspects of game design and games, analyzing how games shape our interactions, communities, and identities. Through case studies, we'll examine the rise of online multiplayer games and esports, discussing their influence on social relationships, inclusivity, and diversity.

 We will also focus on the cultural dimensions of games. We'll explore the diverse cultural influences and representations within games, addressing topics like race, gender, sexuality, and ethnicity. By critically analyzing these elements, we'll discuss issues of representation, cultural appropriation, and the potential for games to challenge stereotypes. Ultimately, this course equips you with a deep understanding of the social and cultural impact of video games, providing the tools to analyze games from a cultural and social perspective. Join us as we embark on this captivating journey into the world of Cultural and Social Design for Games! *Required of all Game and Entertainment Design majors.*

ELECTIVES

The following electives may be offered under different course codes in any given semester. Elective offerings may change. Course descriptions for all electives will be provided in the Nest each semester. These courses allow students to explore special topics in art history, the social sciences, literature, entrepreneurship, and sustainability among other topics. Through these diverse course offerings students will be able to expand their creative practice in unexpected and intellectually enriching ways.

Here are the various elective categories for the courses listed below:
Art History (AHCS 220, 310)
Liberal Studies (LIBS 214, 314)
Social Science (SSCI 210)
Natural Science (NSCI 307)

VIDEO, NEW MEDIA, AND THE IMAGE

How do new media define contemporary art practices? From the early origin of cinema to interactive media, art has always played a pivotal role in both shaping and using images as its language. This course explores contemporary art practices that either integrate or investigate new media as means of expression. We will follow the history and present uses of cinema, video art and new technological mediations, such as computer interactive interfaces, Internet, film and new genres in art, which redefine the boundaries of art.

MEDIA AND SOCIETY

Examines key issues and questions in media culture, communication and digital technologies concerning the transformation of creativity and the shaping of social spaces.

WOMEN IN ART: FEMINIST ART: 1960S-PRESENT

Why do people think feminist art is just about gender equity? It's not. Feminist artists' practices are about human rights (including gender, racial, economic equity, environmental justice) and address issues raised by inequities stemming from structural racism that are at the center of contemporary events. The reason these artistic practices have such a broad range of concerns is that they emerged alongside the Civil Rights movement and second wave feminism in the 1960s. Artists' strategies range from the humorous to the enraged, and the range of media is wide, including video and ephemeral work, such as performance art, and craft (including the fiber arts and traditionally devalued labor). In this synchronous online course, we will look at feminist artistic practices in the U.S.A., Europe, Asia, and Latin America from the late 1960s through today. Students will learn to interpret art and understand the ways that intersectionality plays out in feminist art. Students will learn about the historical role played by institutions (galleries, museums, art schools), and critics in excluding women and POC from the canon, and they will also see how individual artists and groups like the Guerrilla Girls have sought to rectify these disparities. In addition to becoming familiar with the last sixty years of feminist art, by the end of the course, students will develop the skills and confidence to evaluate any contemporary artist's work from the standpoint of its feminist content (demonstrated through one project focusing on a single artist of the student's choice). And since feminist artists often began from the premise "the personal is political," students will also reflect upon how feminist goals may influence their own artistic practice.

HISTORY OF AESTHETICS

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

MULTICULTURALISM & AMERICAN TV

A general survey of the history and theories of contemporary American television in order to investigate its parameters as a multicultural forum. As a curated, strategic primer to the pertinent aesthetic, economic and technological developments tied to American television, it is also designed to give young scholars and media makers a working knowledge of the foundational critical terms and the enveloping discourse tied to television arts in the United States.

ISSUES IN DOCUMENTARY CINEMA

Examines the nature and function of documentary film, addressing important social, technological, industrial, aesthetic, ethical and ideological issues through an analysis of diverse films, filmmakers, and theoretical models. Special attention will be paid to documentary film's complex relationship with objectivity and subjectivity, rhetoric, "reality," and documentary's overlap with fiction forms. Finally, this course touches upon the issue of creativity by examining the changing nature and place of documentary in television and digital media, such as YouTube.

GLOBAL CINEMA
This course is timely and relevant because it helps to unravel some of the world's complexities by giving students new perspectives on cinema and film industries from other parts of the world, as well as an understanding of different cultures and their representation in cinema, including film industries based in India, Nigeria, Hong Kong, mainland China, Mexico, France, Germany, Japan, Senegal, and Korea, among others. Students will discover that Hollywood is not the only way to tell stories in films, not only in terms of narrative and style, but also in terms of racial representation and cultural and political values.

Students will be able to speak knowledgeably about various international film movements and industries, will know more about how world history influences what we see in global cinema, will recognize transnational influences between various film styles and movements, be able to analyze aesthetic and narrational cinematic devices and their effects and functions, and explain how globalization influences national film industries. The course is also timely because it discusses the diverse ways in which audiences respond to and make use of films and their representations of different cultures. This course will address the diversity and identity themes by paying particular attention to the concept and meaning(s) of "national cinema" and its criticisms and contemporary challenges, as well as to the aesthetic and narrational qualities of specific groups of films and their transnational historical influence.

AMERICAN FILM: 1950-PRESENT
As the center of the most dominant film industry in the world, American films not only make up the national cinema of the United States but are a part of a global formation at the forefront of world cinema culture. This course will examine how American films set the default standard for film form, style, and technical innovation while inspiring the creation of a transnational, foundational film theory and scholarship. One of the goals of this course is to encourage you to consider the many ways that the study of film informs the practice of making cinema itself. You will attain a working knowledge of the larger ideological underpinnings of film style, film authorship, narrative and the social cultural values of film as both art and commodity. You will also learn the ways in which the American film industry deploys various strategies to maintain its global market dominance. A set of subthemes organizing this course on American film include realism as a paramount artistic value and mode of production, the triumph of classical Hollywood genres, art cinema and film authorship as a set of dynamic transnational cultural flows between the U.S. and the world, and the sustainability of American independent cinema. Your work in the course will help you think and write about American films with greater sophistication and knowledge grounded in media theory and film history. This will ultimately give you the holistic tools to make you a better filmmaker and artist.

AMERICAN IDENTITY AND HOLLYWOOD CINEMA
The election of Barack Obama in 2008 spurs the U.S. mainstream press to ponder if America had finally become a post-racial society. But the numerous Hollywood films produced decades after the passing of the Civil Rights Act of 1964 and the Voting Rights Act of 1965 that legally granted full rights of citizenship to Black Americans and made Obama's ascendance possible, including the movies released during his presidency, attest that any claims of "post-identity" are premature and shortsighted. While Hollywood as a cultural, ideological and industrial apparatus has often re-circulated age-old tropes about identity that continue to anchor collective perceptions of race and racism, gender, sexuality, religion, and class it continues to reconfigure our understanding of American identity as a social formation, often through the filmic creation and exclusion of "others" and the making of cinematic icons who embody an evolving American mythos of heroism. As such, our course gives you the tools to be a better and more nuanced critical reader of popular media which in turn will inform and ground your media consumption and production practices in a more ethical manner.

CONTEMPORARY CHINESE CINEMA
One of the most vibrant and important national cinemas to emerge in recent decades is that of Mainland China. Mired in propaganda for the first three decades after the Communist Revolution (1949), Chinese cinema found its voice with the Fifth Generation, which emerged in the 1980s. These talented and ambitious filmmakers were graduates of the Beijing Film Academy, shut down during the disruptive Cultural Revolution (1966-1976), and they were eager to tell stories about the modern Chinese experience while experimenting with cinema language. The films they made —- such as "Yellow Earth," "Raise the Red Lantern," and "Blue Kite" —- were sometimes banned at home for political reasons, but fortunately, they were able to find audiences abroad through international film festivals. Today, Chen Kaige and Zhang Yimou are recognized worldwide, and a younger generation has stepped forward to capture China in transition. This course will start with examples from the silent era (1930s) and the Maoist era (early 1950s through 70s), then quickly move into the films that became international sensations. Also covered will be the more recent films of Jia Zhangke ("Ash is Purest White") and Cathy Yan ("Dead Pigs," "Birds of Prey"). This online course will present material through lectures, assigned readings, and viewings of films through the Nest. Most importantly, we will have class discussions about the films, their ideas and how ideas are presented. Students will gain an overview of the development of contemporary cinema in post-WWII China, while exploring connections between cinema culture and its socio-economic and political background.

TREND FORECASTING

Far more than predicting next season's colors or hemlines; Trend Forecasting uncovers and deciphers market tendencies relevant to trade strategies and creative directions, as well as interprets all social and cultural forces that shape taste and drive consumers' behaviors and choices in our society. Trend Forecasting is rapidly claiming center stage in product development and marketing across professional fields: from design to interior decoration, industrial production, and even lifestyle.

STORY OF BRAND

How is storytelling used to brand a product and how do brands tell stories through multiple platforms? How are Covid 19, #MeToo, Black Lives Matter, Climate Change, and the 2020 Presidential Election changing us and our stories? And how do these stories influence society, branding, and the narratives we tell of ourselves? This junior online elective will explore branding through the lens of history, mythology, psychology, and current events. We'll examine how popular brands have changed societies and how they do it. We'll investigate how narrative is intimately connected to our cognition of ourselves and our world and how it influences the way we evolve. Specifically, we will probe how it alters artists, designers, marketers, and storytellers in our newly configured world. By the end of the semester, students will use one of their own designs or an existing product to create a unified brand message that can live in multiple platforms.

BUSINESS WRITING

What do you need when you have a great product and a meeting with a potential investor or funder? How do you present a proposal and tell the story of your brand through social media? Learn to hone your business communication for your entrepreneurial endeavor in this online course. Through case studies and critiques, you will learn the art of naming and creating taglines. You will do market research, and write a product positioning, and brand story. By semester's end, you will present your business proposal as a Pecha Kucha to potential investors and industry leaders.

FAIRYTALES, DIVERSITY, & STORYTELLING

Who doesn't love a good yarn? We will be discussing fairy tales along with a smattering of legends and myths that say something about diverse cultures and their belief systems. The manner in which these tales are analyzed and perceived by various societies and the contexts in which they are told will also be addressed. Students will tell tales, read and collect them, and create projects around and with them.

Students will read about and discuss the scholarship from different cultures regarding oral narration. Most particularly students will be introduced to major theoretical perspectives regarding narrative, including: viewing stories as survivals and historical entities, as definable structures, as aspects of culture, as manifestations of human behavior and as manifestations of the human mind. Students will learn about the relation between fieldwork and the study of narration and perform their own fieldwork with a storyteller.

Students will view films regarding narratives, hear storytellers, read stories and tell stories. They will have the opportunity to understand, analyze and even create their own oral narrative.

BEASTS OF MYTH AND FANCY

How are these beasts created? What rules govern their universe? Why do we still find meaning in their existence? This class will engage your creativity by exploring the ancient ways of fabulous beasts and their reason for being. We will explore these questions and the cultural contexts that foster the creation of mythical beasts through multimedia presentations and research that allows us to understand the stories and their functions. This research will help you conceptualize and design a mythological creature of your own and develop a story that inspires its existence. We will learn about various cultures and their mythologies to understand how the politics of identity, belief, and culture are codified in the mythical creatures, their powers, and the myths that reinforce their importance. We also will investigate the ability of contemporary myths to convey cultural beliefs. I sincerely hope you are as excited to begin this journey as I am to guide you through it.

READING VISITING WRITERS

Love a book and wish you could meet and speak with its author? You can. Built around the Visiting Writers Series which brings poets, fiction writers and essayists to Otis from around the country, in this Synchronous Online course, you'll read and discuss selected works by authors in advance of their visits. You'll meet the authors, listen to them read, talk about their writing and about aspects of contemporary literary culture. You'll get the opportunity to connect personally, ask the writers about their work, their experiences, their lives as artists. For the signature assignment, you'll have the option of developing and delivering an introduction to a visiting author or writing a creative reflection on a writer, their writing, and your own practice.

STRANGE LADIES: SHORT STORIES
Upending Reality "Life is so perplexing. Things get strange fast. Chance rules...The new heroine is the super adaptable woman, wanderer, perpetrator and acceptor of illogical action," writes Joy Williams.

You'll read closely and discuss in depth short stories by female authors writing in the genus: strange fiction. This includes surrealism, magical realism, fabulism—genres in which the rules of the familiar world are bent, in which a permeable and squiggly line separates accepted realities from the dreamlike, the fantastical, the bizarro. Why female authors? According to Sarah Jane Cody, this mode of storytelling, with "its characteristic slippages and rejection of traditional logic, seems ideally suited to portray the strangeness inherent to women's experience." You'll read redefined realities as political and cultural and psychological subversion, exploring essential and unsettling complexities of marginalized experiences.

You'll read two stories each week and engage in lively discussion unpacking works by a range of authors including Venita Blackburn, Carmen Maria Machado, Merce Rodoreda, Sarah Shun-lien Bynum, Helen Oyeyemi, Kelly Link, Katherine Vaz and others.

AFRO-CARIBBEAN ART
Discover the African influence in the western hemisphere and specifically in the United States by exploring the Spanish Caribbean's African roots through its ritual arts, pop culture, and colonial history. Contemporary news stories frequently reference the lasting effects of these cultures' visual and performative arts, but why are these insights important? We will deconstruct the beliefs and traditions that traversed the Middle Passage to explore how these cultures have survived hundreds of years of bigotry, misunderstanding, and exploitation. This blend of African cultural identities continues to influence cultures globally through the historic rhythms, flavors, and belief systems of its diverse societies. Using videos, readings, and lectures, students will research how these ritual arts practitioners negotiate contemporary society while preserving their cultural histories through their religious practice.

POETRY: THE VOICES OF MANY
Are you interested in learning about poetry and how it can share a relationship with visual art? Have you ever had an interest in learning the true depth and meaning behind poems and the various ways they mask their messages? In this course, your artistic abilities will be challenged while you learn how to not only decipher and write poetry, you will also have a chance to cultivate your design skills and create artwork that is in communication with poetic themes of your choosing. You will explore the lives of others and what compelled them to write and share their stories with the world while discovering where your voice and art skills fit into the conversation. You will also learn how to closely analyze poetry and writing and be challenged to implement visual designs within your written or collected works. In this class, you will have the chance for publication and the opportunity to either find a voice you never thought you had or make an existing one stronger. Through the creation of both a Chapbook of poems and an Anthology of poems by the end of the semester, you will find and re-imagine the true relationship between poetry and design.

BLACK POETRY MATTERS
This class uses the Black Lives Matter movement to learn about African-American writing and encourages students to generate imaginative responses to the political and social realities we find most impactful. What are the "needful facts" that writing and art-making can provide in a time of dire and often debilitating brutality? How might we, as artists, resist becoming paralyzed by overwhelm, fear, and rage in contexts that are legitimately overwhelming, fearful, and outraging? What kinds of work might we make when we feel compelled to use our artwork to engage the most passionate political questions of our moment? This class has two primary goals: to use the Black Lives Matter movement as a catalyst for learning more about African-American writing as we explore the texts that inform and are informed by Black Lives Matter, and to generate ideas about how to respond imaginatively to the political and social realities that are most meaningful to us, whatever those may be. We will take our own subject positions into account as we learn together, acknowledging that these questions may resonate very differently for writers of different backgrounds.

CIVIL RIGHTS: THEN AND NOW
Through discussion, personal reflection, research, guest speakers, and use of the media, this class will explore the core issues of civil rights from 1954 to 2021, focusing on diversity and the state of civil rights today. The discussion will include the transition from the success of the Reconstruction Era to the oppression of the Jim Crow area and the severity of Black codes. We will explore and connect the Civil Rights movements of a diverse group of people and how, in some instances, they embraced solidarity. By the end of the semester, you will know the major players who were part of the struggle to create change and their roles. The class will culminate in a collaborative project that demonstrates the students' creativity, skill and technique, visual fluency, critical thinking, and perspective on the progress of civil rights.

MUSIC OF THE CIVIL RIGHTS ERA

From the labor movement of the 1940s to the BLM protests of recent years, musicians have played a central role in communicating the hopes and dreams, anxieties and frustrations of America's marginalized communities in their long struggles for justice and dignity. This course will examine the music of the American Civil Rights era from a cross-cultural perspective, focusing on Black, Jewish, Chicano, Asian American, Pacific Islander, and Native American social movements. The historical contexts of these movements will be explored, along with the lives and work of the musical artists who gave voice to these stories of suffering and resilience. Musical texts will include, among many others, Nina Simone's cry against racial violence in "Mississippi Goddam"; Los Alvarados' prideful anthem of the Chicano movement, "Yo Soy Chicano"; Janelle Monae and Wondaland's tribute to the victims of police violence, "Hell You Talmbout"; and Tribe Called Red's call for unity in "Electric Powwow." Guiding questions include: Why are artists in general, and musicians in particular, so often at the center of social movements? What do these artists and their music have to teach us about the "inner life" of social movements, that is, the experiences, ideas, and emotions that move people to build community in struggle. Students will be assessed based on four criteria: class participation, two papers, and one final creative project (signature assignment). Class will be taught in lecture format with interactive discussions, media viewing, and writing exercises designed to reinforce concepts and help students draw connections between course material and their own experiences as artists. The first paper will ask students to research and write a profile of a civil rights musician; the second paper will ask students to explore what music can tell us about the "inner life" of a social movement through the curation of a musical playlist with interpretive notes; and the final creative project (signature assignment) will challenge students to integrate what they learned by drawing connections between their own artistic practices, communal aspirations, and social commitments.

VAMPIRE LITERATURE AND LORE

The vampire is deeply embedded in numerous mythologies, legends, folk beliefs, and popular culture products. Explore how the image of the vampire has changed historically and cross- culturally, delving into social movements that have inspired a penchant for the undead.

ART OF ISLAM

Through an introduction to the vast array of art forms (including architecture) and an exploration of earlier influential Quranic precepts, students will investigate how the Islamic orientation toward the infinite (as opposed to the transient and contingent) expresses itself in profuse geometric decoration. By surveying the major geographical and period categories of Islamic art and culture, students will gain a greater understanding of the influences of Western Orientalist discourse.

VIRTUAL WORLDS

This online course, offered during Summer, explores the currently burgeoning online and gaming spaces termed virtual worlds. The course addresses these created communities, their history and realities, avatars and character invention, narrative threads in these spaces, emerging real/ virtual economies, and the cultural implications of these behaviors and places. This course is delivered 100% online rather than via face-to-face contact. The virtual course contact will occur asynchronously (not at the same time.)

SECRET SOCIETIES AND CONSPIRACY THEORIES

Secret societies and conspiracy theories abound but do you know their origin and rationale? Why do they still fascinate us? Are these forces at work today? How can you prove or disprove their influence? You will reach your own conclusions once you have engaged in a social, cultural, and historical analysis.

NATURAL/PHYSICAL SCIENCE COURSES
NSCI and SSCI courses below are a sample of the courses that may be offered in a particular semester. Course descriptions for all course offerings available each semester will be provided in the Nest.

NSCI307
EXAMPLES OF PREVIOUS AND PLANNED NSCI307 COURSES:

SCIENCE AND SUSTAINABLE DESIGN
With the current shift toward more sustainable forms of art and design, contemporary artists and designers are uniquely challenged by issues unfamiliar to artists in previous eras. Sustainable design is concerned with the processes and outcomes needed to respond to the growing consciousness surrounding various impacts of art and design on the world's ecological systems and humankind. Through predominantly science-based methods, students will study approaches to sustainability including, but not limited to climate change, bio-diversity, biomimicry, cradle to cradle, and life cycle analysis. Content will emphasize the interdisciplinary nature of sustainable design and how it is defined, measured, and tracked by looking at concepts like design for use, dematerialization, substitution, localization and reuse.
Note: At least a 1/3 of instruction (5-8 weeks) is delivered online rather than via face-to-face contact. The virtual course contact will occur asynchronously (not at the same time). *Required for Sustainability Minors.*

AVOIDING CLIMATE DISASTER
We are sliding into environmental disaster. From extreme weather to rising seas, climate change poses increasing risks to our ecosystems. You will evaluate how we make and grow things, move around, keep warm and cool, achieve zero greenhouse emissions, expand solar and wind energy, create new technologies, and adjust to change. Your signature assignment will let science lead the way as you evaluate how artists and designers are responding to an upcoming eco-catastrophe.

SOCIAL SCIENCE COURSES

SSCI210
EXAMPLES OF PREVIOUS AND PLANNED SSCI 210 COURSES:

ARTISTS & ENVIRONMENTAL JUSTICE
Do artists have a role to play in discussions of climate change, toxic waste in BIPOC communities, and police violence against Black Americans? You be they do! In fact, artists have historically been on the forefront of change-making actions, and we explore these activist stances through the lens of critical environmental justice studies. This course provides foundational ideas that a) inform an understanding of the interconnections between environmental and social causes, but also b) inspire action. As an educator and activist I find it important for students to a) learn how to inform themselves and b) develop confidence to take action in support of human and more-than-human rights, equity for all, and earth care. I aim to empower everyone in my class to take action for change whether that be individual daily actions or public art practice and installations. In turn, I offer a class that seeks to inform, but also to give students practical tools for application. The class is divided into three parts; the first 4 weeks students learn about the environmental justice movement in the United States, when it stated, who the leaders of the movement have been, and what issues are championed. Next, students are placed in groups so they can select a case study to research and report on to the class. Lastly, students apply what they have learned to the development of an artistic intervention they can do to address an environmental justice concern in their own communities. An informed artist is a liberated artist with the power to take action for change whether big or small.

FUTURISTIC FOODWAYS: SCI FI AND IN REAL LIFE
Food pills, 3-D food printers, and alternate food sources once seemed futuristic, yet now are real options. This asynchronous online course explores food and foodways re-imagined in science fiction and real life as it relates to technology, product design, sustainability, culinary extinction, outer space, aliens, zombies, and apocalyptic/dystopian worlds. By semester's end, you'll have created visuals/writings for a futuristic food experience cookbook and a research paper/podcast about science fictional representation of food and foodways.

STORY OF BRAND
What is the connection between Greek myths and Nike? How did Old Spice use stories to sustain massive viral buzz? This course examines how storytelling is used to brand a product. Branding is a sophisticated form of narrative. Understanding branding not only prepares students for design jobs, but also helps them understand how the world is organized around narrative. Students will learn the mechanics of branding, such as learning to: name products, create taglines, product copy, product positioning, and creating a brand story for social media. Learning the nuts and bolts of branding will introduce our students to the mechanisms and history of branding.

INTRODUCTION TO PSYCHOLOGY
Provides a foundation for understanding theories and basic concepts in psychology.

ANTHRO THRU A SCI-FI LENS
Science Fiction/Speculative Fiction (SF) re-envisions our real-world human culture, society, and technology in imaginative ways. This fully online course encourages you to think like an anthropologist, examining the human way of life in the present and past while drawing comparisons to futuristic and alternate world versions presented in SF stories. For one project, you will create a propaganda poster featuring futuristic technology of your creation. By the end of the semester, you will have researched and written extensively about diverse anthropology fields/specializations, SF themes/characteristics, and the real-world inspirations and counterparts that could have shaped these SF stories. The course may serve as inspiration for your creative projects and build on your knowledge of human culture and society. It could also enable you to see how science fiction/speculative fiction often takes something familiar in the real world, such as social class, power, or race, and shifts it, so you think differently about it.
Weekly lectures include both text and visual material. The weekly assignments will vary from two-page essays to short answers, quizzes, and visual interpretation exercises. Each week, the course will cover a specific topic, for example, climate fiction/CLI-FI and its association with environmental anthropology and cultural anthropology. A mid-term exam and two essay/visual projects are assigned, in addition to the weekly coursework. As part of our study on entities of power and their methods in SF stories and the real world, you'll create an original propaganda poster with futuristic technology and write an explanatory essay about it. Overall, this course offers the opportunity to learn more about the real-world way of life and how SF creators have re-envisioned it.

CREATIVE ACTION: AN INTEGRATED LEARNING PROGRAM
Creative Action provides all BFA students with a series of collaborative experiences that extends beyond the boundaries of their own major, integrates disciplinary skills and knowledge, and is sited within a public context. Students work in interdisciplinary teams with a community organization, and focus on team building and research to address the needs of the communities and to implement real- world solutions when possible. The goal is to move beyond the traditional boundaries of the classroom and respond to community challenges using students' diverse visions.

PROGRAM LEARNING OUTCOMES
- Through collaborative projects, students will:
- Negotiate diverse public spheres.
- Work in interdisciplinary teams.
- Develop transdisciplinary problem-solving skills.
- Conceptualize, analyze, and define issues and solutions.
- Plan and propose creative solutions for a specific context, informed by engagement with a community group.

CREATIVE ACTION MISSION STATEMENT: HOW CAN ART TRANSFORM A COMMUNITY?
Through collaboration between real-world partners and multidisciplinary teams, students investigate contemporary issues and utilize their art and design skills to propose innovative solutions. Creative Action, an Integrated Learning Program (CAIL), empowers students to consider the transformative power of their work. CAIL classes actively engage diverse communities on issues of social responsibility, environmental sustainability, and cultural diversity in a cooperative effort to affect change.

DEGREE REQUIREMENTS
- Creative Action courses are woven throughout the entire undergraduate curriculum and are structured as follows:
- CAIL101 A three-credit introductory studio course taken in the Foundation year
- CAIL200 A three-credit Liberal Arts and Sciences elective course taken in the Sophomore year.
- CAIL301 A three-credit elective studio course taken in the Junior year.

CONNECTIONS THROUGH COLOR AND DESIGN
CAIL101 — 3 credits
A second-semester Integrated Learning studio course introducing Foundation students to contextually- based problem-solving using fundamentals of color and design. Students learn Munsell color theory; practical aspects of color mixing such as value, hue and chroma; as well as computer color application. Students solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

CREATIVE ACTION LIBERAL ARTS
CAIL200 (LAS) — 3 credits
An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See the Liberal Arts department for offerings.

CREATIVE ACTION LEARNING STUDIO
CAIL301 (STUDIO) - 3 credits
An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. A limited choice of CAIL301 courses will count for the Community Arts Engagement and Sustainability Minor. Please see the Interdisciplinary Studies Director.

EXAMPLES OF PREVIOUS AND PLANNED CAIL301 COURSES:

BAN THE BOTTLE ABOLISH THE BAG
Students learn ways to reduce plastic pollution in oceans, starting by conducting research on the impact plastic trash has on our local oceans, wildlife, and communities. They will then work in multidisciplinary teams to develop proposals to educate and encourage the reduction, reuse, and refusal of plastic bags, bottles, and containers. Partner: Surfrider

WILD IN THE CITY, CITY IN THE WILD:
Confronting the precarious balance between a growing urban space and a delicate wild one. The Ballona Wetlands occupy a largely forgotten swath of Los Angeles ground. Though representing a rare example of wilderness within LA sprawl, the wetlands endure assault and encroachment from increasingly dense surroundings. Concurrently, surrounding Los Angeles neighborhoods boast sharp increases in real estate prices, an indication of their desirability. The growth of Silicon Beach will rapidly increase the demand for housing in this area. This course will investigate issues that arise from this tenuous relationship, and explore the capacity of art and design in mitigating or highlighting those issues. Partner: Friends of Ballona Wetlands

COMIC HEROES: FROM 2–D TO 3–D
An exploration of comics and their 3-D counterparts. Outcome may be an intriguing marketing promotion or perhaps a "final product" that could range from a virtual world, to an action figure, a digital game, or even a user-created and edited website. Partner: Nonprofit focused on gender identity

COMMUNITY RADIO
Student teams learn about FM, AM, and Internet radio production, producing content that reports on, engages, and rediscovers the Westchester community. Students gain hands-on experience in the audio production studios at both Otis and LMU, while learning to listen, record, and edit the sound around them. They produce a creative, fun, and informative radio show, available online at Otis and rebroadcast on the LMU radio stations. Partners: KXLU, KLMU

BRANDING WITH A CAUSE
Can branding and design be a catalyst of social change and innovation? Join us and The Spirit Awakening Foundation, a charitable arts organization dedicated to assisting "at-risk" youth and children in the juvenile justice system, and make a difference in the lives of others through art and design interventions. Partner: Spirit Awakening Foundation

NEIGHBORGAPBRIDGE: AUGMENTED REALITY PLAYGROUND
Use Science, AR and PLAY — to Build a Better Future. Augmented reality is an immersive experience that transports the user to a different world or perspective. AR is already being used by forward-thinking non-profits and schools to educate, build empathy and raise awareness for social good. This course is a playground, where our GAME is shaping an inclusive, sustainable, and empathetic future and our PLAYMATES are Scientists, Established Designers and "Up and Coming Ones" from a local K-5 Public School. "Virtual field trips" connect us with folks from UCLA BIOLOGY LAB, JPL, Space X and SMASH (Santa Monica Alternative School House). No AR experience necessary. Join our Design Squad. Create and "product test" your AR prototypes with the experts: "Planet Loving" third and fourth graders. Chill, Joyful + Experimental. Partners: JPL, UCLA, SPACE X, SMASH

FLUID CONNECTION: REDESIGNING THE WATER CYCLE IN LA

Why are the grassy medians of Beverly Hills dry and brown? What's the social function of a rain barrel? Do we want purple recycled water pipe lines in our neighborhood? What is the difference between recycled and desalinated water? Why should anybody in Los Angeles care? This course is a collaborative venture with the Water District to make artifacts and leverage design systems to change LA's relationship with water. Partner: West Basin Municipal Water District

MADE FOR KIDS: CHILDHOOD LEARNING AND DEVELOPMENT STUDIO

In "Made for Kids," Otis students collaborate in interdisciplinary teams in a studio setting to conceive and execute diverse projects with our community partner, Westport Heights Elementary School. Students learn to think conceptually about issues of design/art from multiple points of view; to conduct projects outside the traditional boundaries of the classroom; to work in service of and in collaboration with clients; to gain experience in writing proposals, generating budgets and taking a "real" project from concept through production/installation. Our goal is to utilize the methodologies of art and design to positively affect the environment and daily life of the students of Westport Heights Elementary School. Partner: Westport Heights Elementary School

COLLABORATION WITH CATASTROPHE: DISASTER DESIGN

How can we, as artists/designers, contribute positively in times of crisis? Paola Antonelli curated and organized the exhibition "Safe: Design Takes on Risk" at the Museum of Modern Art in 2006. With this exhibition Antonelli emphasized the myriad of ways art and design are able to create sympathetic and valuable products that help people navigate disaster. In an increasingly uncertain world, focusing our skills and talents on the issues that revolve around disaster allows us to better define our role as producers in the culture at large. The desire to effectively help our fellow humans in times of crisis is a key element to how we define ourselves. The issues we work with directly address the questions of: What good can I do as an artist/designer? What type of citizen do I consider myself to be? What type of artist/designer do I see myself being when I leave the Otis environment?

The class experience emphasizes dialogue, discussion and exchange of ideas. There are a few required short readings and a handful of lectures both by the professors and visiting artists/designers. Discussions about the ideas presented are encouraged and expected. Students work individually for the start of the semester and then are put into working collaborative of 3-5 people to create a midterm presentation and a final project. Course work includes various short written responses to readings and lectures as well as a midterm presentation and final project. The midterm presentation is a digital presentation of the work group's final project ideas. Final projects are these ideas realized to their most refined states.

Whether the final product is an in depth proposal or an actualized product depends on the idea and the student's access. Examples of previous final projects are: A children's toy that doubles as a fire alert system. An emergency preparedness event for the city of Westchester. A proposed future museum exhibition examining the C-19 Pandemic response worldwide. Ultimately we hope to find out how our creativity can help make things better. Partner: City of El Segundo

JT REC: ADAPTIVE REUSE FOR DESERT EDUCATION

Joshua Tree National Park is at the start of an exciting new project: The development of a new educational campus. Instead of putting up new buildings, however, the park plans to reuse a cluster of derelict old 1930's ranch buildings within the park. In a one-week, on- site workshop, we will work with the park to develop ideas for a preliminary program and master plan - the first steps of design. Potential exists for components of this master plan to be implemented in the final campus design. Partner: Joshua Tree National Park

THE VISUAL LANDSCAPE IS YOURS: MURALS AND CIVIC ENGAGEMENT WITHIN THE PUBLIC REALM.

An exploration of people's relationship to their physical environments within the urban construct. Through the lens of West Los Angeles's geography and visual landscape, students will critically analyze how media and culture within the public realm influences communities. Students will also research, develop and manifest creative solutions to promote cultural production in a specific community. Partner: Beautify Earth

MADE FOR KIDS: MALAWI

Studio course resulting in travel abroad opportunity in Malawi, East Africa. Otis teams – initially by Skype - on projects for and with and students from the Jacaranda Foundation, which provides orphans in Malawi comprehensive education and care. Projects vary according to engagement with community partners, and class observations and interests.

MOVING ART

In this hands-on summer intensive, we create artwork that physically moves along our streets and conceptually moves the community. We collaborate, drawing upon our individual talents, exploring possibilities, and having fun, to create Otis' official entry in the Westchester 4th of July Parade. This is a summer course. Partner: Westchester Chamber of Commerce

UNIQUELY ABLED: INCLUSIVE COLLABORATIONS
Otis students and artists from progressive art studios for adults with disabilities will participate in inclusive, experimental and reflective processes throughout this studio course. If the pandemic continues in fall, participants will work in physical isolation from each other while simultaneously collaborating through use of Zoom video conferencing, the US Postal Service and online file sharing. If the pandemic is over, we will also collaborate in person. The resulting art and design projects, meant to connect us across distance and difference, will be exhibited at DAC Gallery and online at the end of the semester. Partner Exceptional Children's Foundation.

EXAMPLES OF PLANNED AND PREVIOUS CAIL200 COURSES:

HOMEBOY HISTORIES AND CULTURE
This class explores the issue of gang culture and violence in order to understand the social, political, and racial issues that creates and perpetuates it in contemporary society. It is imperative that in order to come up with solutions we research the community's problems and issues, and understand the underlying causes that perpetuate them. Once we are able to evaluate through academic research students will design a collaborative project that can address if not all at least serve as a stepping stone for the solution. The experience gained researching and interviewing will be a great experience as an artist and designer because it will give you the opportunity of exploring communities and issues that are of key importance to understand many of the social issues we are facing. Partner: Helper Foundation

MODERN MYSTICISM AND THE AFTERLIFE
What is one of the most important questions human beings ponder? Do we go on!? Is there a soul and where does it go? In this class we take a deep dive into beliefs about the afterlife. We explore the faith systems of various cultures with a particular concentration on Spiritualism. We discuss reincarnation, seances, funeral practices, psychics and mediums, ghost hunting, and healing traditions. All cultures have rites of intensification meant to heal and bring social groups together. We explore the meaning and practice of one such custom, Dia de los Muertos. The class is partnered with Hollywood Forever Cemetery and we will be creating a large-scale altar for their annual public festival for Dia de los Muertos. If COVID-19 is still a factor, we will instead create an interactive altar for the Otis campus. Additionally, students will perform ethnography to record and write about an informant's death or afterlife beliefs. This class will be mostly online synchronous with the exception of meeting to create and present our altar. Partner: Hollywood Forever Cemetery

COMIC BOOKS AND SOCIAL ISSUES
Comic books have become increasingly important aspects of popular culture and are a great way to express a timely but controversial viewpoint without engaging in an argument. In this course, students will take a close look at the long and successful relationship between the comic book story, relevant current social issues, and the meaningful discussions the comic book format promotes. Students will choose their own issue to research, create an original comic book 3 act story, along with characters, and a script. We will be working with 3 comic creators as our mentors and will be hearing from guest speakers as well. In this course, we keep our minds open, we maintain tolerance, we listen to opposing viewpoints, and we find ways to create wonderful and thoughtful artwork through our research and discussions. Partner: HexComix

TRUE STORIES
Everyone has a story to tell. Our collective history is made up from stories of individuals. All we have to do is listen. The best way to learn about history is to walk in someone else's shoes. In small groups we interview elders in the community - which we record and directly transcribe in order to hear the voice on the page. The art of a good interview is where we start. Be unafraid, be curious, try the obvious question, words matter, strive for empathy, be informed, be simple and be gracious. By the end of the semester, each group puts together a book using the words and stories of the elders, as well as the student's own reactions in their writing and their visual art. Partner: Culver City Senior Center

HUMAN ECOLOGY
The course provides an introduction to the relationship among cultural, social, and ecological systems. A course goal is to advance awareness of how artists and designers can problem solve the issues collaboratively, beyond the confines of any one discipline. Required for Sustainability minors. Partner: Transition Mar Vista

FOOD POLITICS IN LA
In this class, students will learn ethnographic theories and methods to apply to deepening our understanding of the ways urban farming and community gardens affect people's lives, connecting to concerns in society and how the work of the artist can and does contribute. Partner: Holy Nativity Episcopal Church Community Garden

THE LIFE OF ART: OBJECTS AND THEIR STORIES
Objects can tell tales. There are stories about how objects took their form, incurred damage, were restored, reached museums, or

were owned by different people throughout generations. Some objects may be family heirlooms, part of collections, or are souvenirs, mementos, symbols or religious icons. We display objects so we and others can appreciate their physical characteristics, and we are eager to talk about them too. This course will explore the ways in which objects, through contexts of creation, ownership, collections, meaning and display, embody and inspire contemplation and discussion. Partner: The Getty Museum

MOVIES THAT MATTER
This course presents cinema about real issues that shape our lives. We encourage dialogue and exchange, while examining the processes and creative possibilities the art of film has presented through stories that attempt to make a difference in how we see the world around us. Partner: Film Aid International

CLAY IN LA: 1945–PRESENT
Students learn LA history and Otis Clay's 3 waves of innovation. Peter Voulkos, Ralph Bacerra, and Joan Takayama-Ogawa, while collaborating with former LACMA Decorative Arts Assistant Curator, Jo Lauria, and sister partner and Executive Producer of the PBS award winning documentary series Crafts in America, Carol Sauvion, to evaluate these creative epochs.

LA PAST LIVES: EAMES HOUSE
The Eames House will be the focus of the historical, aesthetic, and ecological probing into the ways in which art and design intertwine in this LA landmark. Site Partner: Eames House

MADE IN LA (BLENDED)
This course introduces students to the history of prominent LA makers in clay, jewelry, furniture, fiber, and glass. Note: At least a 1/3 of instruction (5 weeks) is delivered online rather than via face-to-face contact. Site partner: PBS series Craft in America.

INTERDISCIPLINARY STUDIES: MINOR PROGRAMS

Interdisciplinary Studies gives undergraduate students the opportunity to extend and complement their work in the major by pursuing a minor—a defined or self directed course sequence that explores a specific theme, topic, or discipline. Minors are optional, and most Interdisciplinary Studies students pursue only one minor, however, students may be approved to pursue two minors on a case-by-case basis.

PROGRAM LEARNING OUTCOMES

Students enrolled in Interdisciplinary Studies will:
• Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
• Develop an art/design practice that is grounded in two or more disciplines.

MINORS OFFERED
• Art and Design Education
• Art History
• Contemporary Clay
• Creative Writing
• Digital Media
• Entrepreneurship
• Graphic Design
• Illustration
• Painting
• Photography
• Product Design
• Sculpture/New Genres
• Sustainability

ELIGIBILITY AND ENROLLMENT REQUIREMENTS

Not all minors are open to all majors. See each specific minor for details.

In order to pursue a minor, students must be on track in their major and in good academic standing, with fewer than 6 credits outstanding and a cumulative GPA of at least 2.0. Students who fall behind 6 credits or more after declaring a minor will be advised to drop their minor. Students who fall below a 2.0 cumulative GPA after declaring a minor will be given a written warning at first, then advised to drop their minor if their GPA is not above 2.0 in the subsequent semester. In both cases students can reapply for the minor once they've caught up in their major and/or liberal arts requirements and/or raised their GPA.

Students will be allowed to register for courses on a space-available basis, which is not guaranteed, but registering early will significantly increase the chances of getting into their required courses.

Transfer students who apply for and are approved to pursue a minor upon entering the College must meet the requirements above and fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis.

THE APPLICATION PROCESS

Students should complete their Declaration of Minor form during registration advising for either the first or second semester of the sophomore year. Under limited circumstances, students may declare a minor in the first semester of the junior year. Declaration forms are available online, via the Registration page of the Otis Dashboard and www.otis.edu/minors. Academic Advising, the Director of Interdisciplinary Studies, the Minor Area Head(s), and the Registrar must approve the application.
- Meet with the Interdisciplinary Studies Director and Minor Area Head to discuss your interests and options.
- Meet with Academic Advising to review the Academic Plan and Declaration process.
- Complete the online Declaration of Minor Form.
- Students receive email confirmation once their declaration form has been approved by the Registrar.
- Attend group meetings with Minor Area Head(s) during Registration Advising periods.

Students who wish to drop their minor must complete the online Dropping Minor form. Students who wish to change their minor or add a second minor must complete a new Declaration of Minor form following the instructions above.

CURRICULAR REQUIREMENTS

Each minor requires students to complete 15 credits. Minor course requirements can fulfill Studio Electives and in some cases also Creative Action and Liberal Arts and Sciences requirements. Required major LAS courses for which students do not have choices of topics cannot count towards a minor without department approval. For some majors, pursuing a minor may require additional coursework or degree requirements above the 120 credit BFA.

THE FOLLOWING COURSE IS OFFERED IN SUPPORT OF ALL MINORS AND WILL COUNT AS A STUDIO ELECTIVE:

SPECIAL TOPICS IN INTERDISCIPLINARY STUDIES
INTR330 - 3 credits
Upper division studio courses that facilitate student work across media, genres and disciplines, while also developing skills in interdisciplinary thinking in a supportive community. Topics vary each semester. Fulfills studio electives.

EXAMPLES OF PREVIOUS AND PLANNED INTR330 TOPICS:

INTERDISCIPLINARY PRACTICES
This course is the one moment for students pursuing a range of Minors to come together and collectively develop a supportive culture around interdisciplinarity. Focusing on interdisciplinary, hybrid, and in between practices of art, design and adjacent fields, students will create work that combines strategies from their majors and minors while developing critical responses to media and disciplines outside of their own. Guest speakers will provide examples of successful professionals with interdisciplinary / transdisciplinary practices.

CAREER PATHWAYS FOR INTERDISCIPLINARY ARTISTS AND DESIGNERS
Who am I? Where am I going? How do I get there? How do we identify our "first professional step" after graduation, when the pursuit of studies outside of our major (minors) may provide more than one possible direction? Let's map our interdisciplinary career pathways by learning to communicate our unique value as interdisciplinary artists and designers. In this course you will learn the tools to develop the soft skills, profile, resume, contacts and portfolio that clearly communicate your unique value in the creative market place - whether communicating with clients, employers, curators, funders, or graduate school admissions.

DESIGN LAB
You pitch your work to the client and hold your breath, waiting for their reaction—this isn't a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you'll apply the principles of design thinking to solve real-world challenges. You'll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you'll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. This is an elective course, restricted to students who have been hired by Otis Design Lab (sophomores and above, all majors). More info at: https://www.otis.edu/design-lab.

Art and Design Education Minor
The Art and Design Education minor prepares students for a range of professional practices as socially engaged artists, designers and educators in diverse communities and contexts including K-12 schools, museum education departments, community art centers, correctional facilities, therapeutic arts programs, public art, design companies that focus on educational materials, and the use of art and design as an agent for positive social change.

LEARNING OUTCOMES
Students enrolled in the Art and Design Education minor will:
• Develop and articulate the relationship between simultaneous and equally valued practices as artists/designers and educators.
• Demonstrate an understanding of the practices and theories of art and design education and community engagement.
• Demonstrate an understanding of career opportunities for K-12 and community-based and teaching artists/designers.
• Develop, and in some cases implement, in person and online projects for school and/or community settings that are innovative, engaging, developmentally appropriate, and culturally responsive.
• Synthesize and analyze the connections between history and theory of art and design education and community engagement and the realities of what happens in the classroom, studio and/or community setting.

PARTICIPATING DEPARTMENTS

The Art and Design Education minor is open to all undergraduate majors.

Art and Design Education Minor Required Courses
• LIBS311 Teaching for Learning I – 3 credits
• SSCI214 Community Arts in LA – 3 credits
• LIBS313 Teaching for Learning II - 3 credits
• ADED336 - Teaching Internship - 3 credits
• Art and Design Education Elective - 3 credits

Total: 15.0 credits

*Students will choose Art and Design Education Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department. Examples include: ADED300 Special Topics, CAIL300 Creative Action Studio (if taken a second time), SSCI211 Child Psychology, and studio courses outside of their major or area of emphasis that expand their art/design making skills.

COURSE DESCRIPTIONS
Teaching Internship
ADED336 - 3 credits
In this Blended Course, students will synthesize and analyze the connections between history and theory of art and design education and community engagement and the realities of what happens in the classroom, studio and/or community setting. Students will do so by participating in a 10 week internship assisting with a K-12 school, museum education department, cultural organization, or a socially engaged artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's understanding of education theory and community engagement, all of which culminates in the development of a professional online teaching portfolio.

ART AND DESIGN EDUCATION SPECIAL TOPICS
ADED300 — 3 CREDITS
ADED Special Topics are a series of studio-based courses that focus on conceptual, aesthetic, and interdisciplinary approaches to art and design education and community engagement. Visiting artists, designers and educators share their innovative approaches and guide students through experimenting and developing their own. Topics vary each semester. Required for Art and Design Education minors. Open to all other majors as a studio elective.

EXAMPLES OF PREVIOUS AND PLANNED ADED300 COURSES:

ART THERAPY
Mental Health issues have been exacerbated due to the pandemic, the recession, and our current political climate. Therapeutic art practices can be used to promote healing, social emotional learning, and positive mental health. This course will give students an introduction to art techniques used in therapeutic art programs. History and theories of art therapy will be covered through demonstrations, role-playing, readings, possible guest lectures and possible field trips (may not be possible due to current Covid-19 pandemic social distancing restrictions). Experiential art making will enhance students' learning of art therapy. Students will have an opportunity to experience using art as a therapeutic tool by guiding others through the art making process. At the end of the semester, students will present a piece of artwork focused on an area of their life they see as a personal challenge. *This course fulfills ADED Special Topics requirement for Art and Design Education minors and studio electives for all other students.*

LEARNING DIFFERENCES
Teaching and learning is not one size fits all. Through readings, discussions, classroom observations, and art making you will examine and reflect on the range of learning differences and disabilities special education vs. inclusion debates, behavioral interventions, adaptive tools, academic accommodations and individual education plans. Utilizing the Universal Design for Learning Guidelines and appropriate accommodations, you will develop and implement accessible and inclusive lesson plans and/or socially engaged art projects for a diverse population of learners/participants. *Pre-requisite: LIBS311 Teaching for Learning I.*

MUSEUM EDUCATION PRACTICES
Museum Education Departments offer a wide range of workshops, lectures, public events, camps, screenings, performances, and tours - both in person and online - with the goal of engaging the public in educational opportunities connected to their exhibitions and collections. Through readings, discussions and site visits you will investigate the ways in which artists and designers work with Museum Education departments to develop and present projects either sited in the museum with community participation, or sited in the community with institutional support. You will also learn how to develop, implement and evaluate a museum education project of your own design.

RADICAL EMPATHY | RADICAL EXPERIMENTATION | RE²
"Anti-racism is the active process of identifying and eliminating racism by changing systems, organizational structures, policies and practices and attitudes, so that power is redistributed and shared equitably." - NAC International Perspectives: Women and Global Solidarity. RE² is a process-based course that allows for students to create a structure of empathy that encompasses culture making through art and design. In this course students design a structure of values, create and design objects and experiences and share their work with a community. The discussion will navigate around the intersections between Social, Climate and Racial justice.

SOCIALLY ENGAGED ART: INTERVENTIONIST AND PUBLIC PRACTICES
In his book, Education for Socially Engaged Art, Pablo Helguera describes "Most artists who produce socially engaged works are interested in creating a kind of collective art that impacts the public sphere in a deep and meaningful way, not in creating a representation—like a theatrical play—of a social issue." In this studio course you will examine the shift from "studio to situation" and the intersections of art, activism, community organizing, and ethnography in contemporary art. Through field research and collective making, you will develop, work-shop and critique each other's socially engaged projects.

TEACHING AND LEARNING IN DIGITAL SPACES

See Liberal Arts and Sciences Department for additional course descriptions.

Art History Minor
The Art History minor offers students an opportunity to focus on an expanded range of historical and cultural ideas about art and art making. The minor provides a guided and structured approach to diverse critical methods for exploring the cultural creation, meaning, dissemination, and impact of visual images, objects, and practices.

PARTICIPATING DEPARTMENTS
The Art History minor is open to all undergraduate majors.

Learning Outcomes
- Develop and articulate connections across applied studio and Liberal Studies disciplinary perspectives.
- Analyze and contextualize the art historical canon(s) as tools for critical and creative problem solving, both as students and future working artist designers.
- Identify and analyze the broad history of both Western and non-Western art production in ways that connect those histories to real-world applications in current and future creative job markets.
- Demonstrate critical and imaginative approaches to the study of art history, past and contemporary, that challenge and reverse normalized, center-periphery binaries privileging western over indigenous, abled over uniquely abled, cis over diverse genders.
- Develop visual and information literacy skills in order to locate, critically evaluate, and use resources from both traditional and emerging technologies effectively and ethically
- Demonstrate an awareness of how art's diverse histories connect artists to social justice, engagement with community, and a robust respect for equity, difference, and inclusion.

Art History Minor required courses:
- AHCS226 Contemporary Art Survey - 3.0 credits
- *AHCS310 Art History Electives - 9.0 credits
- **LIBS440 Capstone (Art History focus) - 3.0 credits

Total: 15.0 credits

*It is recommended that at least one AHCS310 course has a non-western focus. Students who have a discipline specific art/design history requirement for their major may have that count towards one AHCS310 elective.
**LIBS440 Capstone paper should address an Art History topic. LIBS440 Capstone/Senior Thesis for Fine Arts majors will fulfill this requirement. Students who have a dedicated capstone for their major will complete one capstone course that combines both their major and minor.

See Liberal Arts and Sciences Department for course descriptions.

CONTEMPORARY CLAY MINOR
The Contemporary Clay Minor will provide students the opportunity to explore several aspects of working in clay from the handmade to the mass produced, including utilitarian objects, unique sculptures, and installations utilizing the multiple. Students learn a combination of hand- building, potter's wheel throwing, slip-casting, glazing, and firing techniques as well as new 3-D and 2-D printing methods. Environmental and financial sustainability will also be emphasized.

PARTICIPATING DEPARTMENTS
The Contemporary Clay minor is open to all undergraduate majors.

Contemporary Clay Minor Required Courses
• PRDS362 Beginning Ceramics - 3.0
• SCNG236 Ceramics Sculpture - 3.0
• Clay Electives * - 9.0

Total: 15.0 credits

*Clay Electives include any ceramics class offered across the college, as well as other applicable courses on related topics as determined each semester by the Minor Area Head and Director of Interdisciplinary Studies. Examples include: CAIL200 Made in USA, LIBS314 Business of Creativity, ENTR300 Intro. to Entrepreneurship, INTR330 ST: Design Lab, and PRDS462 ST: Packaging

See Fine Arts, Product Design, and Liberal Arts and Sciences for course descriptions.

CREATIVE WRITING MINOR

The Creative Writing minor offers art and design students an opportunity to give voice and shape to their creativity through a variety of written expressive forms. The minor provides guidance and support to students in a structured environment to develop their writing, and an exciting way to explore their personal visions through workshops and lectures.

PARTICIPATING DEPARTMENTS

The Creative Writing minor is open to all undergraduate majors.

LEARNING OUTCOMES
- Identify and employ writing techniques and habits that allow critical thought and expression.
- Develop an understanding of genre and explore writing in multiple forms.
- Demonstrate the habits of revision, workshop, close reading, and submission for publication.
- Recognize the political and social elements of a text and demonstrate multiple critical approaches.
- Experiment with the relationship between text and image and identify intersections between writing and chosen major.
- Demonstrate an understanding of meaning, justice, and community in literature and in personal writing practice.

Creative Writing Minor Required Courses:
- LIBS212 Creative Writing Workshop I - 3.0 credits
- LIBS312 Creative Writing Workshop II - 3.0 credits
- LIBS316 Creative Writing Electives – 6.0 credits
- ** LIBS442 Creative Writing Capstone - 3.0 credits

Total: 15.0 credits

A limited choice of Upper Division Liberal Studies elective courses will count as Creative Writing Minor Electives, as determined each semester by the Interdisciplinary Studies Director, LAS Chair, and Creative Writing Minor Head.

For the full list of electives see the fall and spring Minors Course Lists on the Registration page on my.otis.edu.

*** Students who have a dedicated capstone for their major will complete one capstone course that combines both their major and minor.*

CREATIVE WRITING CAPSTONE

LIBS442

LAS capstone courses offer seniors the opportunity to reflect upon, discuss, critique and write creatively in a genre of interest. The Creative Writing Capstone is also a unique opportunity to reflect on one's studio practice and artistic direction and how that relates to writing. Through discussion and reflection, students will identify, articulate, research, write about and discuss specific issues and concerns that they believe are the most critical in understanding and evaluating their chosen roles as artists and designers and explore an engaging and important question/issue through their writing.

See the Liberal Arts and Sciences Department for course descriptions.

DIGITAL MEDIA MINOR

The Digital Media minor provides students with the opportunity to explore skills related to creative designers, artists, and storytellers in animation, game design, motion design, visual effects and concept art for film, television, video games and advertising industries.

PARTICIPATING DEPARTMENTS

The Digital Media minor is open to students in all majors.

Digital Media minors may participate in the Digital Media Department's senior show on a case- by-case basis with approval from the Department Chair.

Digital Minor Required Courses:

Total: 15 credits of Digital Media courses.

This can be 5 studio courses or 4 studio courses + 1 LAS course.

Students select courses based on guidance from the Director of Interdisciplinary Studies, Minor Area Heads and Academic Advisors and must follow prerequisites when applicable. For the full list of courses that will count for this minor, along with recommended courses to take first, see the Minors Course Lists on the Registration page of the Dashboard (my.otis.edu). Students are advised to take minor classes in place of studio electives (or in place of one LAS elective), or for majors without electives by taking one extra class in each of 5 semesters spread out between sophomore and senior year.

See Digital Media Department for course descriptions.

ENTREPRENEURSHIP MINOR

Students who minor in Entrepreneurship will dive deep into the world of start-ups, small businesses, and solo-preneurship within the Creative Economy. This minor will prepare students to enrich our world by forming their own studio, office, firm or organization, develop their work (products and services), and market themselves for visibility, recognition, and success.

LEARNING OUTCOMES:
- Students who complete the Entrepreneurship Minor will be able to:
- Use quantitative and qualitative analytical and critical thinking skills to evaluate information, solve problems, and make sound business/ entrepreneurial decisions.
- Express creative and innovative entrepreneurial pursuits in visual, written and oral forms.
- Demonstrate an awareness of the legal, social, ethical and environmental impacts of various art and design business models and practices.
- Demonstrate familiarity with different leadership theories and identify their own leadership style, tendencies, and potential areas for growth and improvement.
- Develop and launch innovative, sustainable, and viable creative businesses.

PARTICIPATING DEPARTMENTS
The Entrepreneurship minor is open to all undergraduate majors.

Entrepreneurship Minor Required Courses
- ENTR301 Introduction to Entrepreneurship – 3 credits
- MATH137 Mathematics of a Startup – 3 credits
- LIBS317 Social Entrepreneurship – 3 credits
- LIBS318 Business Communication* – 3 credits
- ENTR401 Launchpad* – 3 credits

Total: 15.0 credits

*These courses must be taken as co-requisites.

INTRO TO ENTREPRENEURSHIP ENTR301
How can you turn your hard-earned art and design school education into a career? How can what you've learned and what you create be monetized to create a meaningful and sustainable life's work? This course introduces you to Entrepreneurship and the basics of creating and operating a business. You will learn concepts of visioning, planning and budgeting, fundraising, marketing, promotion and leadership, both in theory and in practice. You will be exposed to the legal and business underpinnings of operating any sort of enterprise, learn how to protect their art and their integrity, and discuss concepts of ethics within the context of the marketplace. In addition, the course will cover the tricks and techniques
of pitching a project, as well as the necessary ingredients of a successful business plan. Guest speakers who have launched their own businesses (representing a wide range of art and design disciplines) will present best practices. Required for Entrepreneurship minors. Open to all others as a studio elective.

LAUNCHPAD
ENTR401
The time has come to employ what you've learned about Entrepreneurship and about yourselves as part of the Entrepreneurship Minor, through your major and all your other classes. What do you want to do and make professionally, and how can you monetize it to create a satisfying, challenging and sustainable career? Functioning as an Incubator this class provides you with the opportunity to define and develop the creative business you want to launch after graduation. In tandem with the Business Writing course, you'll focus on Strategic Planning, Business Plan writing, Marketing and Project Management, Business Loan and Venture Capital processes. You'll also receive expert advice from successful, creative entrepreneurs across a range of disciplines through one-on-one mentor meetings. You will be required to create real world, as well as more 'academic,' deliverables, and accurately chart out the beginnings of an actual business that will launch your career as a creative entrepreneur.

Required for Entrepreneurship minors. *Pre-requisite: ENTR301 Intro to Entrepreneurship, MATH137 Mathematics of a Startup, and LIBS317 Social Entrepreneurship. Co-requisite: LIBS318 Business Communications*

See Liberal Arts and Sciences for additional course descriptions.

GRAPHIC DESIGN MINOR
The Graphic Design minor familiarizes students with graphic design principles, skills, professional practices and historical and theoretical understanding of the field. Students participate in critically engaged studio classes to develop their own viewpoint and practice, while creating books, posters, websites, campaigns, identities, and conceptual propositions using the considered interplay of text and image. A dynamic curriculum empowers students to creatively solve problems, propose alternatives, and work collaboratively to address the communication challenges of today.

PARTICIPATING DEPARTMENTS
The Graphic Design minor is open to students majoring in Animation, Game and Entertainment Design, Fashion Design, Fine Arts, Illustration, Product Design, and Toy Design.

Graphic Design minors may participate in the Graphic Design senior show on a case- by-case basis with approval from the Department Chair.

Graphic Design Minor Required Courses
Total: 15 credits of Graphic Design courses.
This can be 5 studio courses or 4 studio courses + 1 LAS course.

Total: 15.0 credits

Students select courses based on guidance from the Director of Interdisciplinary Studies, Minor Area Heads and Academic Advisors and must follow prerequisites when applicable. For the full list of courses that will count for this minor, along with recommended courses to take first, see the Minors Course Lists on the Registration page of the Dashboard (my.otis.edu). Students are advised to take minor classes in place of studio electives (or in place of one LAS elective), or for majors without electives by taking one extra class in each of 5 semesters spread out between sophomore and senior year.

See Graphic Design and Liberal Arts and Sciences Departments for course descriptions.

ILLUSTRATION MINOR
The Illustration minor prepares students to enter a world where boundaries between artistic disciplines are constantly changing and art is activated in the service of multiple audiences, in diverse venues and across existing and emerging markets. This minor provides a curriculum emphasizing strong concepts, proficient skills, and civic mindedness to support the communication needs of a variety of contexts, including client-led publications, merchandise, and self-directed exhibitions. A balance of conceptual, historical, and technical instruction helps students locate their own style, voice, and conceptual foothold to meet the rich opportunities afforded by today's shifting creative landscape.

PARTICIPATING DEPARTMENTS
The Illustration minor is open to students majoring in Animation, Game and Entertainment Design, Graphic Design, Fashion Design, Fine Arts, Product Design, and Toy Design.

Illustration minors may participate in the Illustration Department's senior show on a case-by- case basis with approval from the Department Chair.

Illustration Minor Required Courses
Total: 15 credits of Illustration courses.
This can be 5 studio courses or 4 studio courses + 1 LAS course.

Students select courses based on guidance from the Director of Interdisciplinary Studies, Minor Area Heads and Academic Advisors and must follow prerequisites when applicable. For the full list of courses that will count for this minor, along with recommended courses to take first, see the Minors Course Lists on the Registration page of the Dashboard (my.otis.edu). Students are advised to take minor classes in place of studio electives (or in place of one LAS elective), or for majors without electives by taking one extra class in each of 5 semesters spread out between sophomore and senior year.

See Illustration and Liberal Arts and Sciences Departments for course descriptions.

PAINTING MINOR

The Painting minor provides students the opportunity to explore the technical, formal, historical and theoretical approaches to painting through a combination of studio and art history courses. Explorations in oil, acrylic and mixed media as well as analysis of contemporary practices lead to students developing personal strategies in painting.

PARTICIPATING DEPARTMENTS

The Painting minor is open to students majoring in Animation, Game and Entertainment Design, Graphic Design, Fashion Design, Illustration, Product Design and Toy Design.

Painting minors will only participate in the Senior Show of their home department, however depending on space availability they may utilize Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.

Painting Minor Required Courses:

Total: 15 credits of Painting courses.
This can be 5 studio courses or 4 studio courses + 1 LAS course.

Students select courses based on guidance from the Director of Interdisciplinary Studies, Minor Area Heads and Academic Advisors and must follow prerequisites when applicable. For the full list of courses that will count for this minor, along with recommended courses to take first, see the Minors Course Lists on the Registration page of the Dashboard (my.otis.edu). Students are advised to take minor classes in place of studio electives (or in place of one LAS elective), or for majors without electives by taking one extra class in each of 5 semesters spread out between sophomore and senior year.

See Fine Arts and Liberal Arts and Sciences Departments for course descriptions.

PHOTOGRAPHY MINOR
The Photography minor provides students the opportunity to explore the technical, formal, historical, theoretical, and ethical concerns of fine art and editorial photography through a combination of studio and art history courses. A variety of traditional, experimental, darkroom and digital approaches will be explored as students develop their individual representational languages.

PARTICIPATING DEPARTMENTS
The Photography minor is open to students majoring in Animation, Game and Entertainment Design, Graphic Design, Fashion Design, Illustration, Product Design and Toy Design.
Photography minors will only participate in the Senior Show of their home department, however depending on space availability, they may utilize Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.

Photography Minor Required Courses:
Total: 15 credits of Photography courses.
This can be 5 studio courses or 4 studio courses + 1 LAS course.

Students select courses based on guidance from the Director of Interdisciplinary Studies, Minor Area Heads and Academic Advisors and must follow prerequisites when applicable. For the full list of courses that will count for this minor, along with recommended courses to take first, see the Minors Course Lists on the Registration page of the Dashboard (my.otis.edu). Students are advised to take minor classes in place of studio electives (or in place of one LAS elective), or for majors without electives by taking one extra class in each of 5 semesters spread out between sophomore and senior year.

See Fine Arts and Liberal Arts and Sciences Departments for course descriptions.

PRODUCT DESIGN MINOR
The Product Design minor offers students the opportunity to develop basic skills utilized in a variety of consumer product related industries through studio courses in Visual Communication, Digital Design, prototype and model making techniques related to industry applications. Communication of these creative concepts through thoughtful execution of projects displays student abilities in an organized body of work.

PARTICIPATING DEPARTMENTS
The Product Design minor is open to students majoring in Animation, Game and Entertainment Design, Graphic Design, Fashion Design, Fine Arts, Illustration, Product Design and Toy Design.

Product Design minors will not be assigned a desk in the Product Design department, but they may work at the common work tables in the North Building Design Studio. They may also participate in the Product Design Department's Senior Exhibition on a case-by-case basis with approval from the Department Chair.

Product Design Requirements
Total: 15 credits of Product Design courses.
This can be 5 studio courses or 4 studio courses + 1 LAS course.

Students select courses based on guidance from the Director of Interdisciplinary Studies, Minor Area Heads and Academic Advisors and must follow prerequisites when applicable. For the full list of courses that will count for this minor, along with recommended courses to take first, see the Minors Course Lists on the Registration page of the Dashboard (my.otis.edu). Students are advised to take minor classes in place of studio electives (or in place of one LAS elective), or for majors without electives by taking one extra class in each of 5 semesters spread out between sophomore and senior year.

See Product Design and Liberal Arts and Sciences Departments for course descriptions.

SCULPTURE/NEW GENRES MINOR
The Sculpture/New Genres minor provides students the opportunity to explore the technical, formal, historical, and theoretical concerns of creating meaningful objects, installations and time-based art (including video, sound and performance). Students will explore a range of techniques and methods while developing individual artistic practices in three and four dimensions.

PARTICIPATING DEPARTMENTS
The Sculpture/New Genres minor is open to students majoring in Animation, Game and Entertainment Design, Graphic Design, Fashion Design, Fine Arts, Illustration, Product Design and Toy Design.

Sculpture/New Genres minors will only participate in the Senior Show of their home department, however depending on space availability, they may utilize Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.

Sculpture / New Genres Minor Required Courses
Total: 15 credits of Sculpture/New Genres courses.
This can be 5 studio courses or 4 studio courses + 1 LAS course.

Students select courses based on guidance from the Director of Interdisciplinary Studies, Minor Area Heads and Academic Advisors and must follow prerequisites when applicable. For the full list of courses that will count for this minor, along with recommended courses to take first, see the Minors Course Lists on the Registration page of the Dashboard (my.otis.edu). Students are advised to take minor classes in place of studio electives (or in place of one LAS elective), or for majors without electives by taking one extra class in each of 5 semesters spread out between sophomore and senior year.

See Fine Arts and Liberal Arts and Sciences Departments for course descriptions.

SUSTAINABILITY MINOR

Recognizing the innovative role artists and designers can play in solving pressing challenges, the Sustainability Minor provides students with a broad understanding of the social, political, economic and environmental issues impacting the future of humanity and our planet. Students will study and develop strategies and systems, as applicable to art and design, which can meet the needs of current generations without compromising those of future generations. Courses fulfill requirements in Integrated Learning and Liberal Arts and Sciences, as well as electives across all studio departments.

LEARNING OUTCOMES

Students enrolled in the Sustainability Minor will:
• Develop and articulate a meaningful connection between their studio art/design practice and sustainability concerns.
• Demonstrate an understanding of the practices, theories and science of sustainability.
• Identify and discuss career opportunities for artists/designers who specialize in sustainability.
• Produce works of art and design that are sustainable, innovative, environmentally conscious, socially responsive and culturally relevant.

PARTICIPATING DEPARTMENTS

The Sustainability minor is open to all undergraduate majors.

Sustainability Minor Required Courses:
• CAIL201 Human Ecology - 3 credits
• NSCI305 Science and Sustainable Design - 3 credits
• LIBS441 Sustainability Capstone* - 3 credits
• Sustainability Electives** - 6 credits

Total: 15 credits

*Students who have a dedicated capstone for their major will complete one capstone course that combines both their major and minor.
**A limited choice of Creative Action, Liberal Arts and Sciences, and Studio Elective courses across the college will count towards the Sustainability minior Electives, as determined each semester by the Interdisciplinary Studies Director, Sustainability Minor Area Head, and Department Chairs. See the Minors Course List.

SUSTAINABILITY CAPSTONE
LIBS441

Students in the minor of Sustainability take a capstone course that allows them to develop a traditional research paper or alternative research-based project/paper that applies the three pillars of sustainability to explore an important issue within their disciplinary field. The course also provides a review of concepts in environmental and sustainability studies that they explored as part of their Minor requirements. The aim is to give students the opportunity to assess what they learned as well as to articulate their positions on pressing social and/or global concerns dealing with sustainability. *Prerequisite: CAIL201 Human Ecology and NSCI305 Science and Sustainable Design.*

A minimum of 6 credits of Sustainability Electives are required. A required course for a student's major, in which there are no choices of topics, cannot count as a Sustainability Minor Elective. A limited choice of CAIL, LAS and Studio Elective courses offered across the College will count towards the Sustainability Minor Electives, as determined each semester by the Interdisciplinary Studies Director, Sustainability Minor Area Head and Department Chairs.

Electives requirement. For the full list of electives see the fall and spring Minors Course Lists on the Registration page on my.otis.edu.

SPECIAL TOPICS IN SUSTAINABILITY
SUST300 – 2 CREDITS
Upper division courses that combine studio practice with theory and/or science to address interdisciplinary approaches to sustainability through art and design. Topics vary each semester. Fulfills studio electives.

EXAMPLES OF POSSIBLE SUST300 TOPICS:
• Alternative Energy and Materials
• Biomimicry and Biophilia
• Call to Action!
• Climate Science and Adaptation
• Combating Eco-Grief
• Cradle to Cradle Design Studio
• Environmental Policy
• Ethics and Sustainability
• Sustainable Exhibition Design
• Up-cycling and the Ready-made
• Visualizing Climate Science Data

See all majors, Creative Action, and Liberal Arts and Sciences Departments for additional course descriptions.

UNDERGRADUATE BFA MAJORS

ANIMATION

Animation students bring characters and stories to life through the magic of computer animation. Using a wide variety of techniques, from traditional 2D animation to 3D computer-generated imagery (CGI), students learn to develop narratives that evoke emotion and create the illusion of movement. Special emphasis is placed on critical thinking and problem solving, technical and creative skills, as well as acting and business acumen.

PROGRAM LEARNING OUTCOMES
Animation graduates will be able to:

- Collect, identify and analyze information to create elegant and creative solutions for the creation of animation content.
- Apply mastery of skills such as, story structure, animation principles and cinematography and filmmaking techniques to create, conceptualize, plan and organize for pre-production, production and post-production.
- Be self-directed, motivated, and adaptive in learning the latest techniques and tools to collect, identify and analyze information to create elegant and creative solutions for the creation of digital media.
- Assume responsibility for collaboration production work with diverse teams across multiple media disciplines and value the individual contributions made by each team member.
- Create social awareness and show compassion in using their content to give back to the community by understanding the impact of media and how it relates to and influences behaviors across cultures and global boundaries.
- Be able to communicate effectively to articulate their work and ideas while working with others in pursuit of a common goal.

Animation

2023-24 Course Catalog

Fall - Foundation		
Courses		CR
Life Drawing I or	FNDT 180	3
Creative Practices I	FNDT 172	
Drawing & Building Form	FNDT 160	3
Principles of Design	FNDT115	2
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS 120	3
		14

Spring - Foundation		
Courses		CR
Life Drawing I or II or	FNDT 180/182	3
Creative Practices I or II	FNDT 172/173	
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or	FNDT 162	2
Form & Space	FNDT 161	
Elective	FNDT 145	2
Birth of the Modern	AHCS 121	3
Ways of Knowing	LIBS 114	3
		16

Fall - Sophomore		
Courses		CR
Storytelling Fundamentals	ANIM210	3
Design and Drawing for Animation I	ANIM220	3
Animation Basics	ANIM230	3
Art History of Animation	AHCS228	3
Creative Action Lecture*	CAIL200	3
		15

Spring - Sophomore		
Courses		CR
3D Fundamentals	ANIM211	3
Storyboarding and Pre-viz	ANIM215	3
Animation Studio Project I	ANIM250	3
Theories and Trends in Contemporary Art, Media and Culture*	AHCS224	3
LAS Sophomore Elective*	LIBS214	3
		15

Fall - Junior		
Courses		CR
Design and Drawing for Animation II	ANIM320	3
Acting for Animation	ANIM340	3
Studio Elective*		3
Social Science*	SSCI210	3
Math*	MATH136	3
		15

Spring - Junior		
Courses		CR
Advanced Animation	ANIM332	3
Animation Studio Project II	ANIM350	3
Creative Action Studio**	CAIL301	3
Natural Science*	NSCI307	3
LAS Upper Division Elective	LIBS314	3
		15

Fall - Senior		
Courses		CR
Design and Drawing for Animation III	ANIM420	3
Animation Senior Project I or Animation Internship**	ANIM450 ANIM470	3
Studio Elective		3
Studio Elective		3
Capstone	LIBS440	3
		15

Spring - Senior		
Courses		CR
Animation Explorations	ANIM445	3
Animation Senior Project II or Animation Internship**	ANIM451 ANIM470	3
Studio Elective		3
Studio Elective		3
LAS Upper Division Elective	LIBS314	3
		15

Must be completed in either fall or spring semester.

**Animation Internship may be taken once in place of either Senior Project I or II.*

STORYTELLING FUNDAMENTALS
ANIM210 — 3 credits
The basic principles of story structure are applicable to any medium: film, TV, novels, comic books, theatre, video games, even works of sculpture and dance. A foundational understanding of basic storytelling structure will deepen audience engagement and help to create emotional resonance. This course will utilize multimedia presentations, group work, reading and viewing assignments, response papers, and creative writing to foster a deeper understanding of the nature of story structure, its role in various mediums, and techniques to enhance its effectiveness.

DESIGN AND DRAWING FOR ANIMATION I
ANIM220 — 3 credits
In this course students will learn how to apply research, critical analysis, brainstorming, and improvisational techniques to enhance a students' drawing capabilities with a focus on space and objects in space. Emphasis is on developing a basic understanding of, and familiarity with, perspective as a means of organizing space and defining a point of view.

This course combines the exploration of how our minds work with hands-on, immersive, fun exercises utilizing our perceptions, observations, and senses to discover how each of us best create new work.

ANIMATION BASICS
ANIM230 — 3 credits
In this course, students will learn industry standard principles and techniques for creating professional animation t. Students will gain an introductory level understanding of the "12 animation principles" using Digital 2D and 3D animation tools and techniques. In each class, students will concentrate on a series of exercises related to the many topics of study in Traditional Animation techniques.
Course Fee of $135

3D FUNDAMENTALS
ANIM211 — 3 credits
This course provides an overview of the tools and techniques used to produce digital art for animation. This includes 2D and 3D art assets, animation, sound and video. Upon completion of this module, students will gain a working knowledge of the common tools, techniques and terminologies used in the Digital Media industry.
Prerequisite: ANIM230 Animation Basics

STORYBOARDING AND PRE-VIZ
ANIM215 — 3 credits
In this class students will learn how to illustrate a story through the use of storyboarding and Previsualization (Pre-viz). Students will learn how to break down a script and translate it onto a presentable, self-explanatory, traditional and digital format. Pre-viz will be used to expand on storyboards, testing different shot angles, timing and transitions with different camera placements and movements.
Prerequisite: ANIM220 Design and Drawing for Animation I

ANIMATION STUDIO PROJECT I
ANIM250 — 3 credits
Students will work in teams to create a digital animation project, synergizing skills learned in all Previous courses. Students will be exposed to the dynamics of teamwork and the importance of project management using shotgrid.

DESIGN AND DRAWING FOR ANIMATION II
ANIM320 — 3 credits
This focuses on advance design concepts with an emphasis on creating memorable characters with interesting personalities & shapes to tell a story. The goal is to get students used to the idea of research and sketching from life or reference. Then apply the process of revisions to refine their designs in better serving the story. Students will practice draftsmanship to demonstrates the interplay of structure, anatomy, design, and expression in effective figures.
Prerequisite: ANIM220 Design and Drawing for Animation I;
Course Fee of $135

ACTING FOR ANIMATION
ANIM340 — 3 credits
This class will introduce acting techniques to enhance animation principles. Students will work on selected monologue and scene work, to utilize the different concepts learned. Scenes are extensively rehearsed and performed and students will receive critiques and adjustments from the lecturers and fellow students.
Prerequisite: ANIM220 Design and Drawing for Animation I

ADVANCED ANIMATION
ANIM332 — 3 credits
In this course, students will expand their understanding of character animation and motion graphics using Maya 3d software as well as using traditional animation media. In addition to basic animation theory, the students will draw from and incorporate 2d elements into their projects using various techniques. Traditional design studies will be translated into 3d environments. Modeling, texturing and lighting techniques will also be explored.
Students will complete a complex and unique final project that will be built upon the skills learned in class each week for their portfolio.
Prerequisite: ANIM230 Animation Basics

ANIMATION STUDIO PROJECT II
ANIM350 — 3 credits
Students will work in teams to create a digital animation project, synergizing skills learned in all Previous courses. Students will be exposed to the dynamics of teamwork and the importance of project management. This is a advancement of Animation Studio project I. Student will be expected to use advance techniques.
Prerequisite: ANIM250 Animation Studio Project I

DESIGN AND DRAWING FOR ANIMATION III
ANIM420 — 3 credits
Students will explore concepts through research, critical analysis, and brainstorming to create elements needed for conveying story. Design and Drawing Fundamentals III is a class that combines artistic exploration, perceptions, observations, personal narratives, and intuition to create new work. A series of stories and situations will provide both context and a point of departure for our projects.
Prerequisite: ANIM320 Design and Drawing Fundamentals II;
Course Fee of $150

ANIMATION SENIOR PROJECT I
ANIM450 — 3 credits
This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a final project. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles
Prerequisite: ANIM350 Animation Studio Project II

ANIMATION INTERNSHIP
ANIM470 — 3 credits
This course engages students to work with established companies that are related to their academic and career interests.
The purpose of this course is to expose students to live workplace environments and expand networking resources. Students are expected to do well and represent Otis and the BFA animation program. At the end of the Internship, students will report on their experience through a sharing session.
Students who wish to participate in the internship program need to submit updated resume, portfolios and websites.
***Students need to apply for internship opportunities on their own or through career services.*
Prerequisite: Approval of the Chair

ANIMATION EXPLORATIONS
ANIM445 — 3 credits
In this course, students will focus on creating several animated pieces experimenting with multiple techniques with the dual purpose of telling stories and embracing the idea of play. In addition to completing assignments, students are expected to participate in group discussions and be present during in-class work sessions.
Prerequisite: ANIM330 3D Animation I

ANIMATION SENIOR PROJECT II
ANIM451 — 3 credits
Animation Senior Project II is a production class which takes students through the process of conceptualizing, proposing, planning and executing an original project. Students will learn how to deliver professional level work and deliver presentations to represent their work. Goal setting, scheduling, research, and expanding knowledge will be skills developed through the class. For the final project, each student will complete an original work or project and present it to members of the professional community. Goal: To create an original work and demo reel in a production environment.
Prerequisite: ANIM450 Animation Senior Project I

DIGITAL PAINTING I
DGMD240 — 3 credits
This course will train you in the fundamentals of digital painting/design. Students will learn to use the tools and techniques of digital painting to produce artwork with applications to the fields of game design and animation such as animation backgrounds, textures for 3D animation, concept art, and illustration.

ADVANCED GAME CREATIVE W/ USC
DGMD310 — 3 credits
Otis artists and USC Engineering and Cinema students are collaborating to develop the next greatest gaming experience. Each USC undergrad game team provides information about their game development and students can choose which ones to join. They are looking for several artists for each game including an art director, character, prop and environment artists.
Otis students will be critical to the development of the visual look and feel of the game. You will work as part of the team, shifting priorities, changing designs, iterating options, with engineers and coders.
The exciting collaboration of creative minds culminates in the Annual Online Games Expo, where the games will be showcased and played by major industry leaders, influencers, and the community!

COMPOSITING FOR DIGITAL MEDIA
DGMD310 — 3 credits
Learn how to break down simple values into storytelling elements through lighting and color. Focus mainly on environment paintings. Class will cover fundamentals about composition, value, and color.

GESTURE DRAWING
DGMD310 — 3 credits
Gesture Drawing emphasizes observational drawing from live models to develop strong posing skills for artists In animation, storyboard, illustration and fine arts tracks. In class lectures and demos will reinforce principles of animation.

This course is designed to introduce and develop an understanding of life drawing that will serve as foundation for further studies in animation and entertainment arts. The class will focus on aspects of drawing that are used in the field of entertainment arts including but not limited to:
• Constructive Drawing based on gesture and form.
• Narrative or "storytelling" drawing and creating strong poses with emotion and impact.
• Observational drawing.
• Review of anatomical features.
• Thumbnail and quick sketch for quick concept sharing.
• Students will become familiar with successful artists relating to this field.

COMICS & WEBCOMICS
DGMD310 — 3 credits
In Comics and Webcomics we learn about the design and writing conventions for comics in genres like slice-of-life, memoir, and superhero comics, and in visual styles ranging from traditional to experimental, in color and black and white. We will also compare comics to their film and TV adaptations - how is the same story told in different mediums?
Students will learn to tell their own stories in the comic medium. We will develop skills for writing, lettering, and illustrating comics for web and print using Photoshop and InDesign.

LIGHTING: CG AND IRL
DGMD310 — 3 credits
This course exists to further expand and develop your understanding of Lighting both physically and digitally. The course is designed through the use of a few specific tools but not limited to, in order to broaden your creative understanding of lighting and it shapes your visual storytelling experiences. The goal is for you to walk away from this course with a firm knowledge in Lighting and understanding how specific tools can be used to help you communicate your creative ideas. You will be utilizing Maya as our main 3D application in the course, with expectation that you will have a firm grasp of this tool to further your ideas by the end of the semester. This is not a Basic Maya Class. This comprehensive course covers the foundations of lighting both in CG and in live action settings.

DIGITAL SCULPTING AND Z-BRUSH
DGMD310 — 3 credits
This course will teach you how to start sculpting digitally in Zbrush. We will begin with intuitive techniques used to deform digital clay into shapes and forms. Navigating Zbrush's interface will be fully explained at the start of this course. Important features will be covered like, DynaMesh, ZRemesher, and TPoseMesh. For anyone already familiar with Zbrush, you will learn the critical steps for prepping a complex character and posing it. Hard surfaces and multiple techniques for hair will be covered. I will teach you the same workflows that I used for many of the online lectures I conducted over the past several years.
Prerequisite: ANIM/MOTN/GAME 330 or GAME 260

BASICS OF VIDEO EDITING
DGMD310 — 3 credits
This course is designed to introduce students to the fundamentals of video editing. Students will learn about the basic principles and techniques of video editing, including shot selection, sequencing, pacing, and storytelling. The course will also cover the tools and software commonly used in the video editing process, such as Adobe Premiere Pro and After Effects.
Throughout the course, students will work on a series of projects that will allow them to practice and develop their video editing skills. These projects will cover a range of topics, including documentary storytelling, music video production, and commercial editing.
By the end of the course, students will have a solid understanding of the video editing process, including the importance of pre-production planning, post-production workflow, and audio mixing. They will also be able to create professional-quality video content using industry-standard tools and software.

INTRO TO HOUDINI
DGMD318 — 3 credits
Houdini FX combines superior performance and dramatic, ease-of-use to deliver a powerful and accessible 3D experience to VFX artists creating feature films, commercials or video games. With its procedural node-based workflow, Houdini lets you create more content faster to reduce timelines and enjoy enhanced flexibility in all your creative tasks. Houdini is perfect for Visual Effects artists and technical directors with its particle and dynamics environment. Houdini FX includes a complete toolset for studios that want to use it for other tasks such as lighting, animation or procedural modeling. Basic 3D required.
Prerequisite: ANIM/MOTN/GAME 330

UNREAL PROJECTS FOR GAME AND ANIMATION
DGMD318 — 3 credits
Cyberpunk, Film Noir and Manga.
In the spirit of William Gibson, Frank Miller, Geof Darrow, Studio Ghibli, and Satoshi Kon.

Using the above as reference points, each student will pitch a concept, design, and build a stylized world using Unreal 5, Speed Tree, Photogrammetry / Capturing Reality as well as investigate stylistic materials, atmospherics, and lighting in Unreal Engine 5. They will then create a series of real-time cinematic sequences using the Unreal 5 toolset. The course will also cover real-time digital cinematography, cameras, lensing, lighting, atmospheric effects as well as creating a compelling edit.

Cinematic (adj) cin·e·mat·ic / ˌsinəˈmadik/
possessing the quality that comes from effectively using the tools of cinema to tell a story or express an idea in a way that would not be possible in any other medium.

Tools: Unreal Engine 5, Speed Tree, Photogrammetry using Capturing Reality, the material editor in Unreal Engine 5.
Prerequisite: ANIM/MOTN/GAME 330

ADVANCED STORYBOARDING
DGMD490 — 3 credits
This course will cover the concepts of storyboarding for 2D television animation, visual storytelling, and basic filmmaking/cinematography. Lecture topics will begin with reverse engineering thumbnails and move through assignments that simulate a variety of visual storytelling projects which commonly are
seen in the industry. Basic professional practices for today's working storyboard artists will also be included.
Prerequisite: DGMD334 Storyboarding Basics

ADVANCED 3D FOR PRODUCTION
DGMD490 — 3 credits
Advanced 3D for production is an advanced topics class focused on CG, Compositing, and Live Action. Class will explore these topics individually and collaboratively. The class is designed for those who wish to take their current knowledge and push it further in a fast-paced aggressive approach. Software used in class will be Maya, Aftereffects, Photoshop, and Nuke.
Prerequisite: DGMD304 Storytelling for Digital Artists II

PRODUCING AND PRODUCTION MANAGEMENT
DGMD490 — 3 credits
An in-depth exploration on how a TV series, Feature Film, Web Series are produced. We will walk through each part of how a TV show or Feature film gets made, including a break-down of each part and talk about each job on the team. How to set up a production from the ground up.

RIGGING AND ANIMATION FOR DIGITAL MEDIA
DGMD490 — 3 credits
This course is designed for anyone wishing to deepen and expand their skills in the areas of animation and rigging for Digital Media. Through hands-on exercises and projects, students will learn current industry standards and best practices for designing and rigging characters, machines, devices, and even particle systems. Upon successful completion of this course, students will be able to choose and utilize the appropriate rigging tools for a given project or challenge, design and prepare assets to be animated, and animate the rigs they have built. This course is divided into roughly two halves, with the first part of the semester devoted to various rigging and animation approaches in After Effects, and the second half focused on Cinema 4D. However, many of the techniques covered can be applied to a broad range of projects, regardless of the software used.
Prerequisite: ANIM331 3D Animation II

3D FUNDAMENTALS
ANIM211 — 3 credits
This course provides an overview of the tools and techniques used to produce digital art for animation. This includes 2D and 3D art assets, animation, sound and video. Upon completion of this module, students will gain a working knowledge of the common tools, techniques and terminologies used in the Digital Media industry.
Prerequisite: ANIM230 Animation Basics

2D CHARACTER ANIMATION
ANIM310 — 3 credits
In this course, students will develop skills and techniques for creating 2D character animation. Students will learn in-depth character design, development, rigging, and animation techniques, used to create facial expressions and lip syncing.
Prerequisite: ANIM230 Animation Basics

MOTION CAPTURE FOR ANIMATION
ANIM310— 3 credits
This course is designed to teach students the principles and techniques of motion capture for animation. Motion capture, also known as mocap, is a technology that allows animators to capture and record the movements of real-world objects and people and translate them into digital animations.

In this course, students will learn how to use motion capture equipment and software to create realistic and expressive animations. They will also learn about the different types of motion capture systems and techniques, such as optical, magnetic, and inertial, and how to choose the best system for a particular animation project.

Throughout the course, students will work on a series of animation projects that will allow them to practice and develop their motion capture skills. These projects will cover a range of topics, including character animation, creature animation, and facial animation.
By the end of the course, students will have a solid understanding of the motion capture process, including the importance of motion planning, data cleaning, and motion editing. They will also be able to create high-quality animation content using motion capture technology.
Prerequisite: ANIM3313D Animation II

3D FOR MOTION GRAPHICS CINEMA 4D
MOTN 490 — 3 credits
Students will use Cinema 4-D to create elements and 3-D animation for motion graphics, ranging from 3- D treatments and backgrounds to looping elements. Includes an introduction to C4D's procedural animation system. Modeling, materials, and shader development, lighting, and multi pass rendering for compositing with After Effects will be addressed.
Prerequisite: MOTN 331 Motion Graphics II

MOTION DESIGN: EDITING AND FINISHING
MOTN 490 — 3 credits
The purpose of this class is to work through real-world scenarios that you will find in the world of motion graphics and broadcast design, relating to editing, finishing and delivery. Each 1assignment will focus on a different type of job, each one requiring you to think and plan differently. You will be designing, animating, editing, compositing, color correcting and even recording voice-over for your assignments. Even if you are only interested in one of these things, it is important for you to see how they are all required to finish a job. While there is value in knowing how to do one thing very well, there is greater value in having a working knowledge of the other aspects and skills required to bring a project to a truly finished state.
Prerequisite: MOTN 331 Motion Graphics II

ADVANCED DIGITAL PAINTING
GAME 490 — 3 credits
This course is designed for artists who have already mastered the basics of digital painting and are looking to take their skills to the next level. Throughout this course, students will explore advanced techniques in digital painting such as color theory, composition, lighting, and texture creation. Students will learn to incorporate these techniques into their artwork to create professional-grade digital paintings. In this course, students will have the opportunity to work with a variety of digital painting software and tools, including Photoshop, Procreate, and Clip Studio Paint. Through lectures, demonstrations, and hands-on exercises, students will learn to create realistic and stylized digital paintings, as well as develop their own unique style. By the end of this course, students will have created a portfolio of advanced digital paintings that showcase their skills and creativity.
Prerequisite: Design and Drawing for Game I

CHARACTER DESIGN FOR GAMES
GAME 490 — 3 credits
This course will teach the principles and techniques of designing characters for games. Students will learn about anatomy, proportion, gesture, and expression, as well as the importance of storytelling, personality, and gameplay mechanics in creating compelling and memorable characters. The course will cover the role of technology in character design, including 3D modeling, rigging, animation, and optimization for real-time rendering.

In addition, students will think critically about the relationship between character design and narrative, gameplay, and player experience. They will examine the cultural and social implications of character design, including issues of representation, diversity, and inclusivity. By the end of the course, students will have the ability to create memorable and effective characters for a variety of game genres and develop a portfolio showcasing their technical skills and creative vision. Prerequisites include foundational knowledge of drawing and design principles and experience with digital art tools. Prior experience with 3D modeling and animation tools is preferred.
Prerequisite: Drawing and Design for Game I

ANIMAL AND CREATURE DRAWING
GAME 490 — 3 credits
This course teaches fundamental skills and techniques for creating realistic and imaginative animal and creature drawings. You will learn anatomy, structure, proportions, perspective, texture, and detail, which are essential for creating convincing and dynamic drawings. You will also develop your creativity and design skills by inventing your own unique creatures.

Throughout the course, you will practice through a series of exercises and projects and receive feedback to refine your skills. By the end of the course, you will have a solid foundation in animal and creature drawing and the ability to create your own unique artwork.
Prerequisite: Drawing and Design for Game I

ART OF COSTUME IN GAME
GAME 490 — 3 credits
In this course, we will explore the unique art of designing costumes for video game characters. You will learn the skills necessary to create compelling and memorable designs that capture the essence of a character while still being practical for gameplay. We will delve into the history and theory of costume design, studying the techniques and concepts used by professional game artists. We will also cover the tools and software commonly used in the industry.

Throughout the course, you will have the opportunity to create your own original character designs, utilizing the knowledge and techniques learned in each lesson. You will receive feedback and guidance from experienced instructors and fellow students, allowing you to grow and improve your skills as a concept artist.

UI/UX FOR GAMES
GAME 490 — 3 credits
This course is designed to introduce you to the principles and best practices of designing user interfaces and user experiences for video games. Whether you are a game developer, designer, or just someone interested in creating great game experiences, this course will provide you with the tools and knowledge you need to make your games stand out.

Throughout the course, we will cover topics such as UI design, UX design, game accessibility, and the latest trends and innovations in UI/UX for games. By the end of the course, you will have a foundation in UI/UX design principles and best practices for games and will be able to apply these skills to create engaging and immersive game experiences.
Prerequisite: Game Design I

ADVANCED TEXTURE PAINTING
GAME 490 — 3 credits
This course is designed to provide students with advanced techniques and tools for texture painting in digital art. Students will learn to create and apply high-quality textures to their 3D models and digital paintings. They will start with a brief review of the basics of texture painting and proceed to explore the most advanced and current techniques and tools available in the industry.
Students will gain hands-on experience with industry-standard software such as Substance Painter, Substance Designer, and Photoshop, and will be introduced to various workflows used in film, game, and animation studios. They will learn about various techniques such as projection painting, photo-realistic texture creation, and using different channels and maps to create complex and believable textures. Additionally, students will also learn to create textures for specific types of surfaces such as skin, metal, wood, and stone.

Throughout the course, students will focus on using Substance Designer to create complex procedural textures that can be seamlessly applied to their 3D models. By the end of the course, students will have a strong understanding of texture painting techniques and will be able to create visually appealing and realistic textures for their digital artwork using industry-standard software.
Prerequisite: 3d for Game and Entertainment I

ROBOTS, VEHICLES, AND SPACESHIPS
GAME 490 — 3 credits
Concept Design: Robots, Vehicles + Spaceships is a course that explores the exciting world of designing futuristic technology. In this course, students will learn about the principles of concept design and how to apply them to create visually stunning and functional designs. The course will cover the design process from initial concept sketches to final renderings, and students will have the opportunity to explore a range of design styles and techniques.

Throughout the course, students will focus on designing robots, vehicles, and spaceships, and will learn about the unique design considerations that come with each of these types of technology. Students will learn how to create designs that are both aesthetically pleasing and functional, taking into account factors such as ergonomics, materials, and engineering constraints. By the end of the course, students will have a portfolio of impressive designs that showcase their skills in concept design and their ability to think creatively and critically about the future of technology.

Prerequisite: Design and Drawing for Game I
Note: each semester we will have new electives not listed here that deal with changes and opportunities in our industries, or help to extend our abilities as outstanding artists, designers, and storytellers.

Check with the department for the most current offerings.

FASHION DESIGN

Innovation in fashion design results from a rigorous process of developing and editing ideas that address specific design challenges. Students in our program work alongside expert, professional faculty and guest mentors, who are current and visible designers, to become educated and practiced in all aspects of the design process. Throughout their experience, students produce original designs and develop collections for their portfolio. In their Junior and Senior years, students have the opportunity to work in teams to create unique designs under the guidance of mentors, emulating professional designers and following the industry's seasonal schedule. Recent mentors for the Junior and Senior class have included NIKE, Patagonia, Rhude, Adidas, AG Jeans, ALC, Bally, Jason Wu, Jonathan Simkhai, Ralph Lauren, Universal Studios, Urban Outfitters, and Vince. Junior and Senior designs are featured at the annual Fashion Show.

The Fashion program will periodically team up with industry partners like award-winning Costume Designers akin to Ruth Carter, Trish Summerville and celebrity stylists such as B.Akerlund, to produce original designs and dynamic collections. Whenever possible, depending on mentors' availability, Juniors and Seniors will have a chance to work on targeted projects inspired by historical and cultural influences.

PROGRAM LEARNING OUTCOMES

At the completion of the program, students in the Fashion Design Department will be able to:

- Adapt their artistic abilities to support their future design careers.
- Develop a systematic, critical approach to problem solving at all levels of the design process.
- Articulate design ideas verbally, visually, and digitally.
- Assess, propose, and apply various techniques related to drafting, draping, and constructing of garments.
- Relate the design process to the appropriate manufacturing process.
- Demonstrate professionalism by managing time to meet deadlines with quality work and effectively collaborating in teams.
- Research and relate fashion design to a broader socio economic, historical, and environmental context.

Fashion Design

Fall - Foundation		CR
Courses		CR
Principles of Design	FNDT115	2
Drawing and Building Form	FNDT160	3
Life Drawing I or Creative Practices I	FNDT180 FNDT172	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		CR
Courses		CR
Life Drawing I or II or Creative Practices I or II	FNDT 180/182 FNDT 172/173	3
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or Form & Space	FNDT 162 FNDT 161	2
FNDT elective	FNDT 145	2
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		16

Fall - Sophomore		CR
Courses		CR
Sophomore Studio I	FSHD202	4
Fashion Illustration	FSHD210	3
Digital Design I	FSHD226	2
Textile Science I	NSCI311	2
History of Costume	AHCS372	3
Creative Action Lecture*	CAIL200	3
		17

Spring - Sophomores		CR
Courses		CR
Sophomore Studio II	FSHD203	4
Fashion Illustr/Intro to Dsgn	FSHD212	3
Digital Design II	FSHD323	2
Textile Science II	NSCI312	2
Theories and Trends in Contemporary Art, Media and Culture	AHCS224	3
LAS Sophomore Elective	LIBS214	3
		17

Fall - Junior		CR
Courses		CR
Junior Studio I	FSHD300	5
Digital Design III	FSHD325	1
Fshn Design & Illustration I	FSHD353	5
Creative Action Studio*	CAIL301	3
Math Elective*	MATH136	3
		17

Spring - Junior		CR
Courses		CR
Junior Studio II	FSHD301	5
Digital Design IV	FSHD425	1
Fshn Design & Illustration II	FSHD363	3
Studio Elective*		2
Social Science	SSCI210	3
		14

Fall - Senior		CR
Courses		CR
Senior Studio I	FSHD400	6
Fshn Design & Illustr III	FSHD462	4
Business of Fashion	LIBS405	2
Capstone	LIBS440	3
		15

Spring - Senior		CR
Courses		CR
Senior Studio II	FSHD401	6
Portfolio Development	FSHD476	3
LAS Upper Division Elective	LIBS314	3
		12

SOPHOMORE STUDIO I

FSHD202 — 4 credits

Your journey into the fashion studio starts here! This on campus course introduces you to processes used in garment construction including draping, patternmaking and sewing. Beginning with these basic principles you will learn industry techniques to construct muslin garments, sewing samples, and paper patterns using industrial equipment.By the end of this course, you will have created several garment samples, patterns, and a sewing notebook to use for future courses. *Lab fee: $100*

SOPHOMORE STUDIO II

FSHD203 – 4 credits

Diving deeper into techniques used for garment construction, this on-campus course builds on the foundational knowledge of draping, pattern making and sewing acquired in Sophomore Studio I. You will construct and pattern increasingly complex garments using industry procedures and equipment. You will be challenged to interpret 3-dimensional design ideas through the creation of garments using fabrics that accurately reflect your sketches. During this course, you will create two garments of your own design, several mini and full-size sample garments, patterns, and complete a sewing notebook to use as a reference for your career as a designer. *Prerequisite: FSHD202 Sophomore Studio I; Co-requisite: FSHD212 Fashion Illustration/Introduction to Design Lab Fee: $100*

FASHION ILLUSTRATION

FSHD210 — 3 credits

Fashion Illustration is the language with which designers can quickly express their ideas in a 2-dimensional format. This on-campus course introduces you to illustration techniques fashion designers use to show their thought process. You will learn to sketch diverse fashion figures, draw clothes on the figure, as well as rendering techniques to communicate a variety of textiles. You will be challenged to explore illustration styles and media to convey your unique design perspective. You will develop an understanding of garment construction through flat technical drawings. Throughout the course you will have completed multiple illustration projects that highlight specific fabrications and markets. Your semester will culminate in a resort-wear collection that will demonstrate your knowledge of fashion figures, rendering techniques, composition/layout, and technical flats.

FASHION ILLUSTRATION/INTRODUCTION TO DESIGN

FSHD212 — 3 credits

Fashion illustration is the mode by which design ideas are accurately communicated in a 2-dimensional format, a critical skill for professional fashion designers. This on-campus course introduces you to the design process, and what it means to follow a design direction. You will implement your drawing skills obtained in previous coursework to create fashion croquis (quick sketches) that express your design concepts. You will continue to explore illustration techniques with emphasis on more advanced renderings and flats, while integrating your experience from Sophomore Studio I by creating sewing samples to support your 2-dimensional designs. During this course, you will complete two projects that will expand your understanding of fabric/color stories, research, and proficient execution of your designs in a 2-dimensional format. Your semester will culminate with an athletic inspired collection that will prepare you for your first Mentor Projects at junior level.
Prerequisite: FSHD210 Fashion Illustration, FSHD202 Sophomore Studio I.

DIGITAL DESIGN I

FSHD226 — 2 credits

Take your fashion illustrations to the next level using Adobe Photoshop and a drawing tablet. In this online course you will learn how to render, make quick and easy color changes, and digitally drape fabric prints onto your fashion illustrations. Using tools like brushes and filters you will develop fashion graphics and basic textile print designs to use in your work while learning digital terminology and professional practices. Mastering these tools will help you generate engaging mood-boards and professional fashion design presentations.

JUNIOR STUDIO I

FSHD300 — 5 credits

The knowledge of construction is crucial for becoming a successful fashion designer. This in-class course focuses on everything related to the moderately priced market. You will construct different types of garments through instructional videos and step by step pictorial manuals. Along the process, you will also learn how to create treatment samples for your Mentor Projects. Woven pants, a Bomber jacket and bike short made of stretch Lycra fabric are a few projects you will develop. Ultimately, you will complete a bustier in cotton twill by draping, pattern making, fitting and sewing, using intermediate-level industry methods. This project parallels the production process used in the fashion industry.
Prerequisite: FSHD203 Sophomore Studio II; Co-requisite: FSHD353 Fashion Design Illustration I. Lab Fee: $110

JUNIOR STUDIO II
FSHD301 – 5 credits
Transform your own designs from 2-Dimensional drawing to real life garment. This in-class course allows you to apply the skills and knowledge you've acquired while continuing to explore more advanced draping and pattern-making techniques. You will approach your Mentor Project by following the same methods used in the fashion industry, developing a work calendar, incorporating your treatment samples made in Junior Studio I towards your selected design. With the Mentor Project as the main focus of this course, there are opportunities for advanced draping exercises as well as exploring sustainable practices within the fashion industry.
Prerequisite: FSHD300 Junior Studio I, FSHD353 Fashion Design and Illustration I, Lab Fee: $110

DIGITAL DESIGN II
FSHD323 — 2 credits
Proficiency in using Adobe Illustrator to draw flats/CADs is a requirement for anyone working in the fashion industry. In this online course, beginners will learn the tools and techniques needed to draw industry standard flats quickly and efficiently including digital terminology, professional workflow and presentations. Throughout this course you will develop a "Start File" filled with custom brushes, symbols, templates, and graphic styles, while learning to illustrate a range of different garment types including shirts, blazers, jackets, skirts, and pants, that you can build on in your professional career.
Prerequisite: FSHD226 Digital Design I or equivalent

DIGITAL DESIGN III
FSDH325 — 1 credit
Improve your Illustrator and Photoshop skills even further in this online course. Learn advanced skills and techniques for quickly illustrating and editing projects necessary for an exciting fast-paced fashion industry. Working in conjunction with Design you will focus on specific skills required to create your first Mentor Project including techniques for developing, applying, and recoloring original textile print designs and custom graphics. You will also learn to add sophisticated details and flourish to your flats using advanced illustrator techniques and along the way you will be polishing your layout and presentation skills.
Prerequisite: FSHD323 Digital Design I & II

FASHION DESIGN AND ILLUSTRATION I
FSHD353 - 5 credits
Clothing centered around streetwear, athletic or performance categories is accessible to every consumer of that division thanks to their moderate price-level. This on-campus course, taught both on-campus and remotely, introduces you to your first Mentor project with focus on the Junior market. Using fashion forecast resources, this course enables you to create innovative fabric stories, croquis sketches, efficient garment construction and fashion illustrations. You will have the opportunity to work with renowned industry designers, with possibility for a sustainability project. By the end of the course, you will produce a collection of 12 illustrations, fabric stories with surface treatments and industry level flat sketches to present to your Mentor during sketch selection. You will produce your top design selected by the Mentor in Junior Studio II class.
Prerequisite: FSHD212 Fashion Illustration/Introduction to Design

FASHION DESIGN AND ILLUSTRATION II
FSHD363 - 3 credits
Self-expression and a focus on your individual design aesthetic is a key element to becoming a good fashion designer. Through this on-campus course you will develop your own design concepts for a series of design competitions focused on the contemporary market. This opportunity allows you to compete in the world with other designers and enables you to gain both exposure and scholarship funds. There will be an opportunity for a sustainable project if you so desire. By the end of this course, you will have designed two collections for a contemporary market, a sketch book, fabric stories with treatments and designer level flat sketches aimed at preparing you for an internship in the fashion industry.
Prerequisite: FSHD353 Fashion Design and Illustration I

SENIOR STUDIO I
FSHD400 — 6 credits
The global Luxury Fashion Market is growing at an unprecedented rate. This in-class course introduces you to construction techniques used by high-end fashion houses. You will learn about bespoke tailoring techniques needed to construct a classic tailored jacket. In preparation for your Senior Mentor Project, your instructors will guide you to drape, draft a pattern and sew a finished garment. Through these projects you will come to understand the handling and constructing of couture fabrics and be challenged to experiment with sophisticated hand-sewing techniques. By the end of the course, you will create a classic tailored jacket and a Mentor-guided higher priced designer garment of your own design.
Prerequisite: FSHD301 Junior Studio II; Co-requisite: FSHD462 Fashion Design and Illustration III, Lab Fee: $150

SENIOR STUDIO II
FSHD401 – 6 credits
Turning your 2-Dimensional design into a high-end luxury garment entails sophisticated and precise construction methods. This in-class course further engages you in the 3-D interpretation and completion of your original designs developed for Mentor Projects. You will perform advanced

applications of draping, pattern drafting, classic tailoring, and couture sewing techniques for a luxury label that could include an eveningwear project. You will develop and abide by strict timelines, be proactive and offer suggestions during professional fittings. By the end of the course, you will complete an original designer-level creation, encouraged to work independently and innovatively within the context of a professional working environment.
Prerequisite: FSHD400 Senior Studio I, FSHD462 Fashion Design and Illustration III. Lab Fee: $150

DIGITAL DESIGN IV
FSHD425 — 1 credit
A Technical Pack is a blueprint used in the fashion industry to communicate creative ideas to a factory or clothing "maker". This skill set is required by clothing manufacturers when young designers enter the workforce. In this online course, you will walk through the process of developing an industry standard tech pack for two different garments. You will draw technical flats with all the construction details, develop spec sheets, pattern cards, bill of materials, and branding. Upon completion of the class, you will have generated 2 Tech Packs for your Senior Portfolio.
Prerequisite: FSHD325 Digital Design III

FASHION DESIGN AND ILLUSTRATION III
FSHD462 — 4 credits
Senior students design apparel alongside professional designers representing the designer/contemporary market. Working within Mentors following the fashion industry's seasonal schedule, students design contemporary clothes and a potential costume project in finer/couture fabrics and finishing techniques. Illustration emphasizes complex sketches to capture a look appropriate to the project. Students will develop technical flats using traditional and digital methods. This on-campuscourse will culminate in a high-end menswear, or womenswear collection of 12 designs, including technical flats and fabric boards with complex fabric treatments.
Prerequisite: FSHD363 Fashion Design and Illustration II, Co-requisite: FSHD400 Senior Studio I

PORTFOLIO DEVELOPMENT
FSHD476 — 3 credits
The Fashion Portfolio is the apparatus used to showcase the skills you've acquired as a designer to prospective employers. Students develop professional Portfolios, targeting a specific market in the fashion industry, and produce four collections to that end, each including a concept board, color story, fabric and treatment developments, illustrations, and technical flats. A Tech Pack developed in Digital Design IV is included. This blended course concludes with a Senior Exhibit Portfolio Review where industry representatives and recruiters provide insightful critique of the portfolios and potential job offers. Optional Costume Portfolio. *Prerequisites: FSHD462 Fashion Design and Illustration III or FSHD463 Fashion Design and Illustration III, Digital DesignIV*

BUSINESS OF FASHION
LIBS405 — 2 credits
Assuming a position in the Fashion industry requires business knowledge necessary for merchandising, product development, marketing, creative presentations and sales. Through lectures by industry professionals, this online class provides an overview of the apparel manufacturing process outside the realm of the design room, and the marketing partnership of wholesale manufacturers and retailers. The semester begins with professional practice protocols and job search strategies in preparation for a successful entry into the workplace.

BUSINESS OF COSTUME
LIBS407 – 2 credits
From Script to Screen, The Business of Costume introduces the process that will bring your costume designs/concepts and characters to life. This asynchronous course introduces you to the current protocols and practices that support the costume designer, costume supervisor and costume crew focusing on Film/Television industries. Guest lecturers enhance this course by introducing you to production software, costume houses, costuming technologies, workroom practices, and specialty crafts. By the end of this course, you will know the business practices behind the camera and how your costume designs are taken from the page to the screen.

INDEPENDENT STUDY
FSHD999 — 1-6 credits
Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

<u>ELECTIVES</u>
Course Descriptions for Electives: Please note that studio elective offerings may change.

DIGITAL PORTFOLIO
FSHD426 - 1 credit
Digitla Porfolio will Digital Portfolio will help you pull your portfolio together is a clean, professional, dynamic, and efficient manner. In this class you will follow the lead from the course "Portfolio Development". Design goals and direction will be laid out by "PD". However, in "Digital Portfolio" we take that direction, and we digitize it. All your work will be moved into the computer where we will create beautifully laid-out and designed presentations. Your instructor will work one on one with you to help you make a Book that reflects your taste and understanding of your desire to be a Fashion Designer. In addition to making a Portfolio, we will also take your work and make a Portfolio Website that will allow professionals in the industry to view your work anywhere in the world. When this course is complete, not only will you have an amazing Portfolio, but you will also have expanded your knowledge of working within a digital environment. *Prerequisite: FSHD425 Digital Design IV; Co-requisite: FSHD476 Portfolio Development*

Special Topics (ST) in Fashion:
FSHD390 - 2 CREDITS
These studio-based courses will explore cross-disciplinary special topics or broader topics in fashion. Course titles and descriptions will vary based upon topic to be determined on the basis of faculty and student interest. The department will provide a listing of course offerings each semester.
Prerequisite: Students must have completed their sophomore year courses;

ST: DEVELOPING A BRAND
Whether you're a business leader, marketing professional, or entrepreneur, branding is woven throughout every aspect of our lives. In today's global market, a brand's look, story, and positioning are essential to its success. This course will introduce you to the power of branding. Through coursework and lectures from the initial concept brainstorm to competitive research, to buyer personas, you will learn to refine and shape your concept. By the end of this course, you will create a brand book that outlines your brand identity, including your mission, brand story, brand logo, typography, and brand voice—a roadmap to a viable and profitable brand.

ST: FASHION X DIGITAL ELECTIVE - FASHIONING THE FANTASTIC
As the intersection of technology and fashion continues to evolve, the opportunity for collaboration between Fashion and Digital designers is more apparent than ever. In order to explore this intersection, students will develop digital-only fashion runway collections inspired by a game franchise, or brand. The on-campus collaboration will showcase the most amazing environments that will serve as the backdrop for fantastical collections. Students will integrate a fashion/digital perspective to widen the demographic of the gaming community in a fashion fantasy world.
Prerequisite: Students must have completed their sophomore year courses.

ST: FASHION X PRODUCT ELECTIVE
An advanced concept research and development (R&D) studio collaboration between Fashion and Product Design to create meaningful, inspiring new forms and materials that deliver visionary hybrid outcomes. This unique course has been designed to integrate Fashion and Product Design in a collaborative studio environment driving creativity, innovation and design. Students wil be introduced to a fusion of 2D, 3D and fabrication skills using various materials, technologies, and processes as a means to articulate and express ideas.

ST: CLO 3D
Watch your designs come to life in a virtual 3D environment before ever cutting the fabric. Using industry standard software CLO3D, students will learn to take their designs from 2D to 3D allowing them to instantly modify and view colors, patterns, fit, and fabrication. Throughout this course students will learn the techniques and tools needed to confidently navigate the CLO workspace. Using basic knowledge of pattern-makingpatternmaking you will create digital patterns that can be printed for physical samples or virtually stitched together in a 3D environment. This will open a whole new world of opportunities for designers to explore fabrication, drape, and fit in a virtual environment. *Required CLO software subscription: $25/month, Prerequisites: Sophomore Studio I & II, Fashion Illustration I, Fashion Illustration/Intro to Design, Digital Design I & II*

<u>LABS</u>
The following lab classes may be required if a student's work does not meet the standards set by the department:
- STUDIO LABORATORY
  This non-credit period is open to all students who need additional help in draping, pattern drafting, tailoring, or sewing.

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

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

FINE ARTS

AREAS OF EMPHASIS
- PAINTING
- PHOTOGRAPHY
- SCULPTURE/NEW GENRES

Contemporary artists use their talent, imagination, and skill to create works of art that add beauty and richness to the world. They produce work for a vast global network of museums, commercial art galleries, publicly funded arts organizations, and artist-run spaces. Taught by a faculty of active professional artists, students in Fine Arts delve into each of the core disciplines—Painting, Sculpture/New Genres, and Photography—before selecting an area of emphasis.

PROGRAM LEARNING OUTCOMES
Students in the Fine Arts Department will:
- Formulate questions and ideas clearly and precisely based on relevant information and research and to come to well-reasoned conclusions and solutions. Students will develop the ability to think open-mindedly with the ability to consider alternative systems of thought that challenge received notions and social cultural bias.
- Effectively express abstract concepts in concrete form.
- Skillfully create artistic form using techniques and methods appropriate to the intended result.
- Consider the role of art making in the larger social context.
- Understand that the meaning of a work of art is conditioned by the manner in which it is exhibited or otherwise presented and distributed. They will have the ability to consider methods of presentation and distribution in innovative ways that respond to, and potentially influence, existing conditions in the field.
- Have an awareness of current professional standards in their chosen media and in the larger field of contemporary art as well as the ability to effectively meet those standards.

Notes for Degree Requirements on the Next Pages

These courses may be taken in either the fall or spring semester. Courses in gray are described in Liberal Arts and Sciences.

Fine Arts: Painting
2023-24 Course Catalog

Fall - Foundation		
Courses		CR
Life Drawing I or Creative Practices I	FNDT 180 FNDT 172	3
Drawing & Building Form	FNDT 160	3
Principles of Design	FNDT115	2
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS 120	3
		14

Spring - Foundation		
Courses		CR
Life Drawing I or II or Creative Practices I or II	FNDT 180/182 FNDT 172/173	3
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or Form & Space	FNDT 162 FNDT 161	2
Elective	FNDT 145	2
Birth of the Modern	AHCS 121	3
Ways of Knowing	LIBS 114	3
		16

Fall - Sophomore		
Courses		CR
Painting I	PNTG204	3
Photo Studio I or Sculpture/New Genres I	PHOT204 SCNG204	3
Digital Media	FINA217	3
Sophomore Seminar I: DEI in Global Art and Culture	AHCS237	3
Contemporary Art Survey	AHCS226	3
		15

Spring - Sophomore		
Courses		CR
Painting II	PNTG214	3
Studio Elective		3
Studio Elective		3
Sophomore Seminar II: DEI in Global Art and Culture	LIBS238	3
CAIL Lecture	CAIL200	3
		15

Fall - Junior		
Courses		CR
Studio III: Painting, Photography, Sculpture/New Genres	FINA374	3
Studio Elective		3
Studio Elective*		3
Social Science*	SSCI210	3
Math*	MATH136	3
		15

Spring - Junior		
Courses		CR
Studio IV: Painting, Photograph, Sculpture/New Genres	FINA375	3
Studio Elective		3
Creative Action Studio*	CAIL301	3
Natural Science*	NSCI307	3
LAS Upper Division Elective	LIBS314	3
		15

Fall - Senior		
Courses		CR
Senior Studio I	FINA474	6
Studio Elective		3
Studio Elective		3
Capstone	LIBS440	3
		15

Spring - Senior		
Courses		CR
Senior Studio II	FINA475	6
Studio Elective		3
Studio Elective		3
LAS Upper Division Elective	LIBS314	3
		15

Must be completed during this academic year, semester may be assigned for CAIL course

Fine Arts: Photography
2023-24 Course Catalog

Fall - Foundation		
Courses		CR
Life Drawing I or Creative Practices I	FNDT 180 FNDT 172	3
Drawing & Building Form	FNDT 160	3
Principles of Design	FNDT115	2
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS 120	3
		14

Spring - Foundation		
Courses		CR
Life Drawing I or II or Creative Practices I or II	FNDT 180/182 FNDT 172/173	3
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or Form & Space	FNDT 162 FNDT 161	2
Elective	FNDT 145	2
Birth of the Modern	AHCS 121	3
Ways of Knowing	LIBS 114	3
		16

Fall - Sophomore		
Courses		CR
Photography I	PHOT204	3
Painting I or Sculpture/New Genres I	PNTG204 SCNG204	3
Digital Media	FINA217	3
Sophomore Seminar I: DEI in Global Art and Culture	AHCS237	3
Contemporary Art Survey	AHCS226	3
		15

Spring - Sophomore		
Courses		CR
Photography II	PHOT214	3
Lighting Studio	PHOT230	3
Studio Elective		3
Sophomore Seminar II: DEI in Global Art and Culture	LIBS238	3
CAIL Lecture	CAIL200	3
		15

Fall - Junior		
Courses		CR
Studio III: Painting, Photography, Sculpture/New Genres	FINA374	3
Studio Elective		3
Studio Elective*		3
Social Science*	SSCI210	3
Math*	MATH136	3
		15

Spring - Junior		
Courses		CR
Studio IV: Painting, Photograph, Sculpture/New Genres	FINA375	3
Studio Elective		3
Creative Action Studio*	CAIL301	3
Natural Science*	NSCI307	3
LAS Upper Division Elective	LIBS314	3
		15

Fall - Senior		
Courses		CR
Senior Studio I	FINA474	6
Studio Elective		3
Studio Elective		3
Capstone	LIBS440	3
		15

Spring - Senior		
Courses		CR
Senior Studio II	FINA475	6
Studio Elective		3
Studio Elective		3
LAS Upper Division Elective	LIBS314	3
		15

*Must be completed during this academic year, semester may be assigned for CAIL course

Fine Arts: Sculpture/New Genres
2023-24 Course Catalog

Fall - Foundation		
Courses		CR
Life Drawing I or Creative Practices I	FNDT 180 FNDT 172	3
Drawing & Building Form	FNDT 160	3
Principles of Design	FNDT115	2
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS 120	3
		14

Spring - Foundation		
Courses		CR
Life Drawing I or II or Creative Practices I or II	FNDT 180/182 FNDT 172/173	3
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or Form & Space	FNDT 162 FNDT 161	2
Elective	FNDT 145	2
Birth of the Modern	AHCS 121	3
Ways of Knowing	LIBS 114	3
		16

Fall - Sophomore		
Courses		CR
Sculpture/New Genres I	SCNG204	3
Painting I or Photography I	PNTG204 PHOT204	3
Digital Media	FINA217	3
Sophomore Seminar I: DEI in Global Art and Culture	AHCS237	3
Contemporary Art Survey	AHCS226	3
		15

Spring - Sophomore		
Courses		CR
Sculpture/New Genres II	SCNG214	3
Studio Elective		3
Studio Elective		3
Sophomore Seminar II: DEI in Global Art and Culture	LIBS238	3
CAIL Lecture	CAIL200	3
		15

Fall - Junior		
Courses		CR
Studio III: Painting, Photography, Sculpture/New Genres	FINA374	3
Studio Elective		3
Studio Elective*		3
Social Science*	SSCI210	3
Math*	MATH136	3
		15

Spring - Junior		
Courses		CR
Studio IV: Painting, Photograph, Sculpture/New Genres	FINA375	3
Studio Elective		3
Creative Action Studio*	CAIL301	3
Natural Science*	NSCI307	3
LAS Upper Division Elective	LIBS314	3
		15

Fall - Senior		
Courses		CR
Senior Studio I	FINA474	6
Studio Elective		3
Studio Elective		3
Capstone	LIBS440	3
		15

Spring - Senior		
Courses		CR
Senior Studio II	FINA475	6
Studio Elective		3
Studio Elective		3
LAS Upper Division Elective	LIBS314	3
		15

Must be completed during this academic year, semester may be assigned for CAIL course

The elective courses that are included in the list below are a sample of the courses that may be offered. For courses offered in a particular semester and descriptions, please consult the Nest.

INTRODUCTION TO EXPERIMENTAL DRAWING
DRWG204 — 3 credits
How do we define the act of drawing to reflect an on-going body of work or ideas? This course teaches students how to expand their drawing skills through both traditional and unconventional drawing exercises. Students learn the signs of meaning produced from the specific forms, erasures, and drawing marks they put on paper. They experiment with new materials, techniques, and skills. *Offered in the Spring only.*

EXPERIMENTAL DRAWING PROJECTS
DRWG320 — 3 credits
Provides an opportunity for students to explore advanced techniques and ideas in drawing. It helps students develop their vision and awareness of the drawing media through independent projects and building a body of work. *This course may be repeated for credit. Offered in the Fall only.*

DIGITAL MEDIA
FINA216 — 3 credits
Digital Media is an introductory course in new media – exposing students to a wide range of digital art- making practices while providing the technical fundamentals that enable students to begin integrating digital methods in their respective practices. The course consists of lectures, demonstrations, and computer lab experience. Particular attention is placed on balancing technical skills with creative content and experimental approaches. We will explore the evolution of new media and the corresponding social and cultural impact. The core software is Adobe Premiere, InDesign and Photoshop.

CRITIC IN RESIDENCE/ADVANCED CRITIC IN RESIDENCE
FINA327/328 — 3 credits/3 credits
Exposes students to the complexity and diversity of activities in the fine arts by inviting prominent artists and critics to the campus for studio and seminar workshops in their practice, methods, or medium. Course content will vary in content each semester. *See the Fine Arts Department for specific course description.*

STUDIO IV: PAINTING, PHOTOGRAPH, AND SCULPTURE/NEW GENRES
FINA353 — 3 credits
This production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward developing an individual studio practice across the three main disciplines. Critiques, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. *Offered spring semester only.*

FINE ART PRAXIS
FINA370 — 3 credits
Allows the student to bring together a contemporary topic and relevant art-historical information in an interdisciplinary setting. A three-hour studio class focuses on the subject's artistic application, while a two- hour history/theory component reinforces the historical and contemporary models and contexts. Students receive Fine Arts/Liberal Arts credit. Content varies each term. *Co-requisite: AHCS366 Liberal Studies Praxis*

STUDIO III: PAINTING, PHOTOGRAPHY, AND SCULPTURE/NEW GENRES
FINA374 — 3 credits
This advanced studio course allows students to learn advanced methods, materials, and techniques in painting, photography, and sculpture/new genres and accomplish advanced projects with the guidance of faculty. The course is also a welcoming place for students and faculty to exchange artistic and cultural attitudes, beliefs, and assumptions to develop together a more open-minded and generative approach to our artmaking and the evaluation of the works of other artists.   Attending the Visiting Artist Lecture Series is required. *Offered fall semester only.*

STUDIO IV: PAINTING, PHOTOGRAPH, AND SCULPTURE/NEW GENRES
FINA375 — 3 credits
This production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward developing an individual studio practice across the three main disciplines. Critiques, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. *Offered spring semester only.*

CRITIQUE UNLIMITED
FINA383 - 3 credits
Through sustained critical dialogue, this course gives students a unique opportunity to assess how their work and that of their peers is (or is not) relevant to current conditions in contemporary art and culture. Unlike beginning and intermediate or advanced course work, the sustained critiques in this course are not focused on how works conform to faculty designed assignments but rather on how the student's self- directed approach has the potential to find an audience.

ADVANCED CRITIQUE
FINA384 - 3 credits
Through sustained critical dialogue, this course gives students advanced tools to assess how their work and that of their peers is (or is not) relevant to current conditions in contemporary art and culture. Unlike beginning and intermediate or advanced course work, the sustained critiques in this course are not focused on how works conform to faculty designed assignments but rather on how the student's self- directed approach has the potential to find an audience.

ADVANCED TOPICS
FINA415 — 3 credits
The course allows students access to a cohesive body of information connected with simultaneous components of subject and object making. A three- or six-hour seminar and studio explores the historical and contemporary models and contexts of artistic practice. *See Fine Arts Department for additional course descriptions.*

PROFESSIONAL PRACTICES
FINA455 — 3 credits
This practical and hands-on course addresses professional practices in Fine Arts through a series of workshops and seminars. Working in conjunction with Senior Studio II, topics include: Building presentation spaces, installing and lighting art, documenting artwork, graduate school applications, grant writing, business practices, gallery representation, alternative spaces, practices, professional development beyond art school, artist residencies, and various career opportunities for artists. *Offered spring semester only*

SENIOR STUDIO I
FINA474 — 6 credits
Each student is given their own studio and works with a group of faculty mentors to develop a body of work. Critiques, individual meetings with mentors, visiting artists and critics, and group exhibitions expand students' knowledge base while focusing their practice. Attending the Visiting Artist Lecture Series is required. *Offered fall semester only*

SENIOR STUDIO II
FINA475 — 6 credits
This course is devoted to completing a cohesive body of work culminating in the building and mounting of the senior exhibition. Students continue independent studio practices, discussions, and critiques with mentors, peers, visiting artists, and critics. This course addresses issues that prepare students for a life in art. Attending the Visiting Artist Lecture Series is required. *Offered spring semester only*

INTRODUCTION TO TIME-BASED MEDIA I
MEDA211 — 3 credits
This course offers an introduction to working with moving images and sound as an art form. While receiving training in basic digital production and editing techniques using Adobe premier and other professional applications, students will complete several short projects of their own. Techniques covered will include color keying (green screen), lighting, camera work, editing, sampling, chopping looping, mixing, mastering, exporting and file conversion for sound and digital video media. Furthermore, we will be analyzing historical and contemporary film to help contextualize your video practice.

SOUND ART
MEDA307 — 3 credits
Sound is discussed in terms of its role in sculpture, installation, and other artwork; music, popular culture, subculture; technological innovations and historical precedents; tuning systems, structuring principles, improvisation, and chance. Students make sound pieces/ objects throughout the term, as well as participate in a performance. *Offered in alternating semesters/years*

EXPERIMENTAL FILMMAKING
MEDA316 — 3 credits
Both a production class and seminar offering students an introduction to experiments in film. Using Super-8 materials (an analog film-based medium popular with amateurs before video was available) will make their films in reaction to a history of experimental film that is surprising and varied. *Offered spring semester only*

TIME-BASED MEDIA PROJECTS
MEDA320/1 — 3/3 credits
This is an advanced course in the technical and aesthetic aspects of video as an art form. It will emphasize the creative issues involved in a time- based, expressive medium through the discussion of examples. Students will become familiar with current discourses in video art and receive instruction in digital post-production procedures and advanced technology.

PHOTOGRAPHY I
PHOT204 — 3 credits
This course introduces students to the technical, aesthetic, and conceptual aspects of the medium of photography. Basic skills, including digital and analog (film) camera operation, the fundamentals of image exposure, black-and-white film processing, black-and-white and digital color printing, and basic presentation techniques, are covered in regular lab sessions. Group critiques, slide lectures, and field trips help students to develop a critical vocabulary. *Offered fall semester only*
Lab Fee: $30

PHOTOGRAPHY II
PHOT214 — 3 credits
This course is an intermediate course within the Photography program that aims to build upon technical knowledge and conceptual structuring acquired in Photo 1. Students will spend time working with image capture and output processes, refining technical and communication methods, and making decisions to achieve their desired aesthetic and conceptual frameworks. Experimentation with new processes is expected, as is the development of artistic and critical reasoning. *Offered spring semester only.*
Lab Fee: $30

EXTENDED TECHNIQUES IN PHOTOGRAPHY
PHOT218 — 3 credits
Supports Photography majors with more in-depth instruction in particular techniques. See department for course descriptions.
Lab Fee: $30

LIGHTING STUDIO I
PHOT230 — 3 credits
This course introduces students to basic studio skills and lighting applications as well as digital and film formats, on-camera flash, LED, tungsten and strobe lighting, lighting modifiers such as soft-boxes, umbrellas, reflectors, and flags, as well as an in-depth exploration of genres such as portraiture, still life, and location shooting. Students will learn to develop their own lighting design and develop a critical understanding of lighting and its functions within a commercial and a fine art context. Required for Photography Emphasis. *Offered spring semester only*
Lab Fee: $30

PHOTO GENRES
PHOT335 — 3 credits
Genres courses provide students with the opportunity to explore a variety of topics within the context of photography, targeting specific conceptual, aesthetic, and material approaches in-depth, offering theoretical and vernacular driven investigation. Recent topics offered include Text and Image, Photography and Space, and Our Private Selves. *Offered on a rotating basis*
Lab Fee: $30

TOPICS IN EDITORIAL PHOTOGRAPHY
PHOTO336 – 3 credits
Editorial photography refers to images that help tell a story or educate readers, often appearing in publications alongside the text but often independently. The various types of editorial photography include; fashion photography, photojournalism, and forms of documentary work. Each semester this course focuses on a different type or topic in editorial photography (fashion, photojournalism, or documentary), introducing students to various approaches and preparing students with both the practical and the theoretical aspects of providing vivid images for print and online publications.

ADVANCED LIGHTING STUDIO
PHOT430 — 3 credits
Hands-on studio class with emphasis on advanced techniques. Major focus areas include refining lighting techniques, environmental portraiture, feature layout, researching clients, and self-promotion. Hair, make- up, and fashion stylists will work with students on demonstration shoots.
Assignments for both studio and location work will build skills and develop a portfolio.
Lab Fee: $30

PAINTING I
PNTG204 — 3 credits
This is a hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), focusing on developing technical abilities in collaboration with concepts and exploration of different methods of achieving visual "dexterity." *Offered fall semester only*

EXTENDED TECHNIQUES FOR PAINTING
PNTG205 — 3 CREDITS
Practical workshop directed to the understanding of painting as a physical accomplishment. Painting materials and technical processes from ancient to contemporary are examined. Painting techniques might include encaustic, egg tempera, oils, plastics, industrial paints, and others.

PAINTING II
PNTG214 — 3 credits
Intermediate painting course integrates intellectual and technical ability with historical, contemporary, and personal strategies. Emphasis is on the exposure to and analysis of contemporary painting through visual presentations, lectures, and the practical application of painting as a medium, both in technique and material. *Offered spring semester only*

PAINTING GENRES
PNTG306 — 3 credits
Genres courses allow students to explore a variety of topics within the context of painting, targeting specific conceptual, aesthetic, and material approaches in-depth, offering theoretical and vernacular driven investigations. Recent topics offered: Oil and Water, Materials and Methods, and Maximalism. *Offered on a rotating basis.*

MATERIALS AND METHODS
PNTG307— 3 credits
An intermediate and advanced studio course that covers traditional and contemporary painting techniques and concepts, emphasizing materials. Students will complete a body of work consisting of five self-directed projects during the semester. Combining painting, sculpture, and photography are welcome, and experimentation is highly encouraged. Advanced techniques and materials may include, but are not limited to: encaustic, oil paint, resin, dry pigments, mixed-media methods with acrylic, egg tempera, and drawing media applied to non-traditional surfaces (glass, metal, ceramic, photographs, fabric, found objects, etc.). Emphasis is on developing personal processes, the application and skillful use of materials, and strengthening the conceptual framework of each student's work.

SCULPTURE I
SCNG204 — 3 credits
Introduction to the history and practice of sculpture and new genres (new art forms that use time and space). In addition to basic aesthetic, structural, and conceptual practices, technical instruction covers the use of wood and metal shops, adhesives, joinery, mold making, casting, and the new genres forms of Performance and installation art. Offered in fall semester only

SCULPTURE II
SCNG214 — 3 credits
Building on practices developed earlier, SCNG 2 guides students in the development and realization of advanced projects. Skills include refined fabrication techniques and an expanded repertoire of materials, new computer technologies for 3-D output, video, sound, and more. Students are exposed to contemporary practices through lectures, reading discussions, critique, and interviews with artists. *Offered spring semester only*

EXTENDED TECHNIQUES FOR SCULPTURE
SCNG215 — 3 credits
Supports Sculpture majors with more in-depth instruction in particular techniques such as wall building, small electronics like motion detectors and robotics, details of wood joinery and carving, some special plastics skills like vacuum forming, even some architectural model making, and more.
Offered in alternating semesters/years

CERAMICS
SCNG236 — 3 credits
Recent years have seen the revival of ceramic sculpture in contemporary art. This class will approach ceramics as a sculptural medium. The techniques taught will include mold-making, slip-casting, and hand- building. Discussions will cover the history of ceramic sculpture, high and low culture, craft versus art, and the use of multiples and appropriation.

PERFORMANCE
SCNG304 - 3 Credits
Performance art was one of the ground-breaking innovations of the 1960s that prompted the NEA to create the category of New Genres in their granting system to accommodate practices that defied conventional labels. This studio course delves into the practice of Performance and the history that has shaped the field. Through projects students develop their interest in performance and gain the experience of performing in both group and individual works.

SCNG: GENRES
SCNG306 — 3 credits
Genre courses provide students with the opportunity to explore a variety of topics within the context of sculpture/new genres, targeting specific conceptual, aesthetic, and material approaches in-depth, offering theoretical and vernacular driven investigation. Recent Topics offered: Metalcasting, Experiments in Technology, and Major Mold Making. S*ome sections include a fee of up to $250. Offered in alternating semesters/years*

ADVANCED SCULPTURE WORKSHOP: FROM THE VIRTUAL TO THE MATERIAL
SCNG309 — 3 credits
Advanced Sculpture Workshop supports Sculpture majors with more in-depth instruction in particular techniques and technologies in use in contemporary art. In addition to more traditional technologies like woodworking, metal working, bronze casting, glass blowing, and fiber arts; contemporary practices also include digital technologies like Virtual Reality, computer-aided 3-D prototyping and C-N-C milling. *Some sections include a fee of up to $250. See Fine Arts Department for additional course descriptions*

ART IN CONTEXT
FINA407 - 3 credits
This travel-based class introduces students to art within the context of a given city, region, or economy. Past versions have included New York City; Biennials, which offered students insight into art produced for The Venice Biennale, Documenta in Kassel, and the Skulptur Projekt Muenster; and Wilderness, which takes students on a tour of Land Art in the southwest. After several orienting meetings, students travel to the associated site(s) where they are presented with a program that would be largely absent from the Los Angeles art scene. They are encouraged to contemplate how context produces different ideas, methodologies, and aesthetics in art. *See Fine Arts Department for course number*

GAME and ENTERTAINMENT DESIGN
The Game and Entertainment Design curriculum combines both technical and artistic coursework that covers the visual development, analytical, and technical skills necessary to work within the Game and Real-time Development industry pipeline.

GAME AND ENTERTAINMENT DESIGN PROGRAM LEARNING OUTCOMES:
- **Creative thinking and Problem solving:** Game and Entertainment Design graduates will be able to engage in applied research, demonstrate proficiency with current tools and techniques, identify, analyze, and synthesize information to produce elegant and innovative solutions in the creation of real-time experiences.
- **Professional Skill Proficiency:** Game and Entertainment Design graduates will create work in the area of concept art, computer graphics content creation, Engine integration and comprehension, and Game oriented narrative. The skills developed will reflect the current industry standards.
- **Collaboration:** Game and Entertainment Design graduates will be able to assume responsibility for collaborative production with diverse teams across multiple media disciplines and value the individual contributions made by each team member.
- **Social Responsibility**: Game and Entertainment Design students will be able to create social awareness and show compassion in using their content to give back to the community by understanding the impact of media and how it relates and influences behaviors across cultures and global boundaries.
- **Communication & Presentation**: Game and Entertainment Design graduates will be able to communicate effectively to articulate their work and ideas while working with others in pursuit of a common goal.
- **Information Literacy**: Game and Entertainment Design graduates will be able to demonstrate applied research that is focused and ethical in practice to achieve designed goals.

Game and Entertainment Design

2023-24 Course Catalog

Fall - Foundation		
Courses		CR
Life Drawing I or Creative Practices I	FNDT 180 FNDT 172	3
Drawing & Building Form	FNDT 160	3
Principles of Design	FNDT115	2
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS 120	3
		14

Spring - Foundation		
Courses		CR
Life Drawing I or II or Creative Practices I or II	FNDT 180/182 FNDT 172/173	3
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or Form & Space	FNDT 162 FNDT 161	2
Elective	FNDT 145	2
Birth of the Modern	AHCS 121	3
Ways of Knowing	LIBS 114	3
		16

Fall - Sophomore		
Courses		CR
Game Design I	GAME200	3
Design and Drawing for Game I	GAME220	3
3d for Game and Entertainment I	GAME260	3
Art History of Games	AHCS229	3
Creative Action Lecture*	CAIL200	3
		15

Spring - Sophomore		
Courses		CR
Game Engine Fundamentals	GAME210	3
Color and Lighting for Games	GAME215	3
Game Studio Project I	GAME250	3
Theories and Trends in Contemporary Art, Media and Culture*	AHCS224	3
LAS Sophomore Elective*	LIBS214	3
		15

Fall - Junior		
Courses		CR
Game Design II	GAME300	3
Cultural and Social Design for Games	GAME331	3
VFX for Games*	GAME332	3
Cultural and Social Design for Games	SSCI213	3
Programming/Scripting for Games	MATH247	3
		15

Spring - Junior		
Courses		CR
3d for Game and Entertainment II	GAME360	3
Game Studio Project II	GAME350	3
Creative Action Studio**	CAIL301	3
Natural Science	NSCI307	3
LAS Upper Division Elective	LIBS314	3
		15

Fall - Senior		
Courses		CR
3d for Game and Entertainment III	GAME460	3
Game Senior Project I or Game Internship**	GAME450 GAME470	3
Studio Elective		3
Studio Elective		3
Capstone	LIBS440	3
		15

Spring - Senior		
Courses		CR
Technical Game Arts	GAME445	3
Game Senior Project II or Game Internship**	GAME451 GAME470	3
Studio Elective		3
Studio Elective		3
LAS Upper Division Elective	LIBS314	3
		15

*Must be completed during this academic year, semester may be assigned for CAIL course

**Game Internship may be taken once in place of Game Senior Project I or II

GAME DESIGN I
GAME200 — 3 credits
A foundational understanding of the basics of game designing for various platforms like PCs, laptops, mobiles, TVs, and tablets as well. The course teaches students the technical skills required for creating games, including industry pipelines to make real-time development projects, team positions, and tools
Course Fee of $135

GAME ENGINE FUNDAMENTALS
GAME210 — 3 credits
The Game Engine Fundamentals course is a 15-week program that is divided into five main areas of study. The first part of the course introduces students to game engines, their history, types, and architecture, which includes scene management and rendering pipelines. The second part delves into asset management, importing assets, resource management, and guides students in creating a simple game. The third part covers physics, collision detection and response, as well as input methods such as keyboard, mouse, and touch input. The fourth part focuses on cross-platform development, API abstraction, platform-specific optimizations, and advanced rendering techniques, such as lighting, shading, and post-processing effects.

The fifth and final part explores advanced physics, audio implementation, and optimization techniques such as profiling, debugging, and performance tuning, culminating in a final project where students apply their knowledge in creating their own game using the game engine.

COLOR AND LIGHTING FOR GAMES
GAME215 – 3 credits
This course on Color and Lighting for Games covers the fundamentals of color theory and lighting techniques as they relate to game development. The course is broken down into five topics: Fundamentals of Color Theory, Lighting Techniques, Color and Mood, Dynamic Lighting Effects, and Case Studies and Best Practices.

Throughout the course, students will learn how to use color and lighting effectively in game design, through assignments and projects that reinforce their learning and allow them to apply the techniques and concepts discussed in class. By the end of the course, students will have a comprehensive understanding of color and lighting for games, and a portfolio of work showcasing their skills in this area.

DESIGN AND DRAWING FOR GAME I
GAME220 – 3 credits
This 15-week Design and Drawing for Games course covers the fundamentals of game art and design, Props and Assets, character and environment design, storytelling, worldbuilding, animation, and portfolio development. Students will learn to create 2D and 3D game assets, design game characters and environments, translate game scripts, and develop a personal brand for their game design portfolio. The course includes a mid-term project, where students will create a concept art package for a game character or environment, and a final project where students will design a game level or world that includes a narrative, environment design, character design, and animation, and present it in the form of a pitch package with a playable demo or video walkthrough. By the end of the course, students will have the skills and knowledge to prepare for a career in game art and design.

GAME STUDIO PROJECT I
GAME250 – 3 credits
Students will work solo to create a real-time development project, synergizing skills learned in all previous courses. Students will be exposed to the self management and importance of project management in a controlled environment.

3D FOR GAME AND ENTERTAINMENT I
GAME260 – 3 credits
In 3D for Games and Entertainment, students will learn the basics of game art design. Using software such as Maya, Blender, Substance Painter, and Photoshop. The course includes topics such as creating and manipulating 3D models, applying textures and materials, designing game environments, and basic principles of lighting and shading. The course also covers intermediate 3D game art modeling, Unreal Engine, advanced texturing and surfacing, set dressing and lighting, and a final project that involves developing a small area of a game or game experience using Unreal Engine.

Students will gain a solid foundation in game art design and CG content creation and will have the opportunity to apply their skills in creating a game art environment or game experience.

GAME DESIGN II
GAME300 – 3 credits
In this course, students continue their journey into real-time development. Students are introduced to other applications for the Unreal Game engine outside of games. Students will be introduced to basic blueprints, character and animation implementation, and tools and plugins to help create experiences that will bring their projects to life.

Students will complete a complex and unique final project that will be built upon the skills learned in class each week for their portfolio.
Prerequisite: GAME200 Game Design I
Course Fee of $135

CULTURAL AND SOCIAL DESIGN FOR GAMES
GAME331 – 3 credits
This course will focus on the cultural and social aspects of game through the history of games. Students will explore the impact of games on social demographics and cultural events. Students will take this information and learn to create their own characters and worlds based on their research and analysis. *This class is a co-requisite of the SSCI LAS requirement: Cultural and Social Design for Games*
Prerequisite: GAME200 Game Design I, GAME215 Color and Lighting for Games; Co-requisite: SSCI213 Cultural and Social Design for Games

VFX FOR GAMES
GAME332 – 3 credits
This 15-week VFX course for games using Unreal Engine and Houdini is divided into five topics. In the first three weeks, students will learn the fundamentals of VFX creation in Unreal Engine, including an introduction to Niagara, Unreal's VFX system, and basic workflows in Houdini. In weeks four to six, they will explore advanced techniques for controlling particle behavior and creating complex VFX using both Unreal Engine and Houdini. Weeks seven to nine focus on lighting and post-processing effects, while weeks ten to twelve cover creating VFX for different types of games. The final three weeks are dedicated to a hands-on project, where students will apply the concepts and techniques covered in the course to create a custom VFX sequence using Unreal Engine, Houdini, and Niagara. The course will provide students with a comprehensive understanding of VFX workflows and techniques for games, as well as practical experience creating VFX sequences for different genres of games.

GAME STUDIO PROJECT II
GAME350 – 3 credits
For Game Studio Project II, students will work in teams to develop a game experience using the principles and techniques learned in all prior courses. The project will be developed in Unreal Engine and will be a more complex and ambitious experience than the solo project in Game Studio Course I. Students will be required to work collaboratively and use best practices in project management, version control, and QA. The group project will be presented during the last week of the course, where each team will showcase their game to the class.

Additionally, throughout the course, students will be encouraged to build a portfolio of their work and incorporate it into their résumé. By the end of the course, students will have a solid understanding of advanced game design principles, programming and game mechanics, game art and sound design, project management and collaboration, and portfolio creation for game development.
Prerequisite: GAME 250 Game Studio Project I

3D FOR GAME AND ENTERTAINMENT II
GAME360 – 3 credits
The 3D for Game and Entertainment II course is a 15-week program that focuses on character modeling, hero piece asset creation, advanced material/PBR creation, texturing and UV mapping, character prop creation, lighting, rendering, and portfolio presentation. Students will learn the fundamentals of character modeling, including anatomy, topology, and sculpting techniques, and create a simple character model based on provided concept art. They will also create hero piece assets, learn advanced material and physically based rendering techniques, texture the models using industry-standard software, and create character props such as weapons, tools, or accessories. The course will culminate in a portfolio review and presentation.
Prerequisite: GAME 260 3D for Game and Entertainment I

TECHNICAL GAME ARTS
GAME445 – 3 credits
The Technical Game Art class is a 15-week course divided into five topics that introduce Real-time Development experiences, including In Camera VFX (ICVFX), AR/VR, Virtual Production, and project integration tools. The course begins with an overview of the industry, followed by deep dives into ICVFX, AR/VR, and Virtual Production, covering their principles, technical aspects, and software tools. The final topic brings everything together by applying the learned knowledge to a project, exploring project management techniques and collaboration tools to ensure a successful outcome. By the end of the course, students will have gained a strong foundation in Real-time Development experiences and experience using industry-standard tools, which will benefit their future careers in the gaming or film industry.
Prerequisite: GAME 360 3D for Game and Entertainment Design II

GAME SENIOR PROJECT I
GAME450 – 3 credits
Game Senior Project I is a 15-week course that focuses on creating a real-time development project that meets the criteria for a Senior show and creating work for a high-level portfolio. The course is divided into five sections, with the first section focusing on project planning and proposal, the second section focusing on project design and development, the third section focusing on project testing and refinement, the fourth section focusing on portfolio creation, and the fifth section focusing on networking and final presentations. Throughout the course, students will be encouraged to establish mentors and maintain a professional network to accomplish their goals. By the end of the course, students will have developed a real-time project, refined it based on user feedback, and created work for a high-level portfolio while establishing a professional network.
Prerequisite: GAME 350 GAME Studio Project II
Course Fee of $150

GAME SENIOR PROJECT II
GAME451 – 3 credits
Game Senior Project II is a 15-week course that builds upon the skills learned in Game Senior Project I. The course is divided into five sections, with the first section focusing on advanced project development, the second section focusing on project testing and iteration, the third section focusing on multiplayer and online game development, the fourth section focusing on game business and marketing, and the fifth section focusing on final project presentation and industry networking. Throughout the course, students will be encouraged to establish mentors and maintain a professional network to accomplish their goals. By the end of the course, students will have developed a more advanced real-time project, refined it based on user feedback, learned about advanced game development techniques such as multiplayer and online gameplay, and established relationships with industry professionals.
Prerequisite: GAME 450 GAME Senior Project I

3D FOR GAME AND ENTERTAINMENT III
GAME460 – 3 credits
3D for Game Entertainment III is a 15-week course focused on teaching students about pipelines for level assembly, optimization, and workflows to take their game projects to a final status. The course will be divided into 5 topics: Introduction to Game Entertainment III, Level Assembly, Optimization, Workflows, and Finalizing and Presenting. Throughout the course, students will learn about game development processes, level design, optimization techniques, workflow management, and adding finishing touches to their games. The course aims to equip students with the necessary skills to present their projects in a professional manner and succeed in the gaming industry.
Prerequisite: GAME 360 3D for GAME II

GAME INTERNSHIP
GAME470 – 3 credits
The 15-week Game Internship course is divided into two parts. The first part, spanning weeks 1-7, focuses on establishing networks within the internship. Students will learn about professionalism, networking, communication skills, goal setting, time management, and professional development. In the second part, spanning weeks 8-15, students will focus on creating a portfolio that includes work and experience from the internship. They will learn about portfolio basics, content, presentation, and review. The course will culminate in a final sharing session where students will present their portfolios and share their experiences and lessons learned during the internship, receiving feedback and support from their peers and faculty.

ELECTIVES: (This is a selection of electives available to students in the past.)

DIGITAL PAINTING I
DGMD240 — 3 credits
This course will train you in the fundamentals of digital painting/design. Students will learn to use the tools and techniques of digital painting to produce artwork with applications to the fields of game design and animation such as animation backgrounds, textures for 3D animation, concept art, and illustration.

ADVANCED GAME CREATIVE W/ USC
DGMD310 — 3 credits
Otis artists and USC Engineering and Cinema students are collaborating to develop the next greatest gaming experience. Each USC undergrad game team provides information about their game development and students can choose which ones to join. They are looking for several artists for each game including an art director, character, prop and environment artists.
Otis students will be critical to the development of the visual look and feel of the game. You will work as part of the team, shifting priorities, changing designs, iterating options, with engineers and coders.
The exciting collaboration of creative minds culminates in the Annual Online Games Expo, where the games will be showcased and played by major industry leaders, influencers, and the community!

COMPOSITING FOR DIGITAL MEDIA
DGMD310 — 3 credits
This hands-on course focuses on communication design for motion. Students will conceptualize, design and produce visual communication solutions using motion. Motion Graphics is a form of communication with a range of applications: film, television, communication design, branding, advertising and web. Projects will cover best practices for animation and visual effects in broadcast design, film titles, and video production by combining narrative storytelling, graphics and typography.

GESTURE DRAWING
DGMD310 — 3 credits
Gesture Drawing emphasizes observational drawing from live models to develop strong posing skills for artists In animation, storyboard, illustration and fine arts tracks. In class lectures and demos will reinforce principles of animation.
This course is designed to introduce and develop an understanding of life drawing that will serve as foundation for further studies in animation and entertainment arts. The class will focus on aspects of drawing that are used in the field of entertainment arts including but not limited to:
• Constructive Drawing based on gesture and form.
• Narrative or "storytelling" drawing and creating strong poses with emotion and impact.
• Observational drawing.
• Review of anatomical features.
• Thumbnail and quick sketch for quick concept sharing.
• Students will become familiar with successful artists relating to this field.

COMICS & WEBCOMICS
DGMD310 — 3 credits
In Comics and Webcomics we learn about the design and writing conventions for comics in genres like slice-of-life, memoir, and superhero comics, and in visual styles ranging from traditional to experimental, in color and black and white. We will also compare comics to their film and TV adaptations - how is the same story told in different mediums?
Students will learn to tell their own stories in the comic medium. We will develop skills for writing, lettering, and illustrating comics for web and print using Photoshop and InDesign.

LIGHTING: CG AND IRL
DGMD310 — 3 credits
This course exists to further expand and develop your understanding of Lighting both physically and digitally. The course is designed through the use of a few specific tools but not limited to, in order to broaden your creative understanding of lighting and it shapes your visual storytelling experiences. The goal is for you to walk away from this course with a firm knowledge in Lighting and understanding how specific tools can be used to help you communicate your creative ideas. You will be utilizing Maya as our main 3D application in the course, with expectation that you will have a firm grasp of this tool to further your ideas by the end of the semester. This is not a Basic Maya Class. This comprehensive course covers the foundations of lighting both in CG and in live action settings.

DIGITAL SCULPTING AND Z-BRUSH
DGMD310 — 3 credits
This course will teach you how to start sculpting digitally in Zbrush. We will begin with intuitive techniques used to deform digital clay into shapes and forms. Navigating Zbrush's interface will be fully explained at the start of this course. Important features will be covered like, DynaMesh, ZRemesher, and TPoseMesh. For anyone already familiar with Zbrush, you will learn the critical steps for prepping a complex character and posing it. Hard surfaces and multiple techniques for hair will be covered. I will teach you the same workflows that I used for many of the online lectures I conducted over the past several years.
Prerequisite: ANIM/MOTN/GAME 330 or GAME 260

BASICS OF VIDEO EDITING
DGMD310 — 3 credits
This course is designed to introduce students to the fundamentals of video editing. Students will learn about the basic principles and techniques of video editing, including shot selection, sequencing, pacing, and storytelling. The course will also cover the tools and software commonly used in the video editing process, such as Adobe Premiere Pro and After Effects.
Throughout the course, students will work on a series of projects that will allow them to practice and develop their video editing skills. These projects will cover a range of topics, including documentary storytelling, music video production, and commercial editing.
By the end of the course, students will have a solid understanding of the video editing process, including the importance of pre-production planning, post-production workflow, and audio mixing. They will also be able to create professional-quality video content using industry-standard tools and software.

INTRO TO HOUDINI
DGMD318 — 3 credits
Houdini FX combines superior performance and dramatic, ease-of-use to deliver a powerful and accessible 3D experience to VFX artists creating feature films, commercials or video games. With its procedural node-based workflow, Houdini lets you create more content faster to reduce timelines and enjoy enhanced flexibility in all your creative tasks. Houdini is perfect for Visual Effects artists and technical directors with its particle and dynamics environment. Houdini FX includes a complete toolset for studios that want to use it for other tasks such as lighting, animation or procedural modeling. Basic 3D required.
Prerequisite: ANIM/MOTN/GAME 330

UNREAL PROJECTS FOR GAME AND ANIMATION
DGMD318 — 3 credits
Cyberpunk, Film Noir and Manga.
In the spirit of William Gibson, Frank Miller, Geof Darrow, Studio Ghibli, and Satoshi Kon.
Using the above as reference points, each student will pitch a concept, design, and build a stylized world using Unreal 5, Speed Tree, Photogrammetry / Capturing Reality as well as investigate stylistic materials, atmospherics, and lighting in Unreal Engine 5. They will then create a series of real-time cinematic sequences using the Unreal 5 toolset. The course will also cover real-time digital cinematography, cameras, lensing, lighting, atmospheric effects as well as creating a compelling edit.

Cinematic (adj) cin·e·mat·ic /ˌsinəˈmadik/
possessing the quality that comes from effectively using the tools of cinema to tell a story or express an idea in a way that would not be possible in any other medium.
Tools: Unreal Engine 5, Speed Tree, Photogrammetry using Capturing Reality, the material editor in Unreal Engine 5.
Prerequisite: ANIM/MOTN/GAME 330

ADVANCED STORYBOARDING
DGMD490 — 3 credits
This course will cover the concepts of storyboarding for 2D television animation, visual storytelling, and basic filmmaking/cinematography. Lecture topics will begin with reverse engineering thumbnails and move through assignments that simulate a variety of visual storytelling projects which commonly are seen in the industry. Basic professional practices for today's working storyboard artists will also be included.
Prerequisite: DGMD334 Storyboarding Basics

ADVANCED 3D FOR PRODUCTION
DGMD490 — 3 credits
Advanced 3D for production is an advanced topics class focused on CG, Compositing, and Live Action. Class will explore these topics individually and collaboratively. The class is designed for those who wish to take their current knowledge and push it further in a fast-paced aggressive approach. Software used in class will be Maya, Aftereffects, Photoshop, and Nuke.
Prerequisite: DGMD304 Storytelling for Digital Artists II

PRODUCING AND PRODUCTION MANAGEMENT
DGMD490 — 3 credits
An in-depth exploration on how a TV series, Feature Film, Web Series are produced. We will walk through each part of how a TV show or Feature film gets made, including a break-down of each part and talk about each job on the team. How to set up a production from the ground up.

RIGGING AND ANIMATION FOR DIGITAL MEDIA
DGMD490 — 3 credits
This course is designed for anyone wishing to deepen and expand their skills in the areas of animation and rigging for Digital Media. Through hands-on exercises and projects, students will learn current industry standards and best practices for designing and rigging characters, machines, devices, and even particle systems. Upon successful completion of this course, students will be able to choose and utilize the appropriate rigging tools for a given project or challenge, design and prepare assets to be animated, and animate the rigs they have built. This course is divided into roughly two halves, with the first part of the semester devoted to various rigging and animation approaches in After Effects, and the second half focused on Cinema 4D. However, many of the techniques covered can be applied to a broad range of projects, regardless of the software used.
Prerequisite: ANIM331 3D Animation II

ADVANCED DIGITAL PAINTING
GAME 490 — 3 credits
This course is designed for artists who have already mastered the basics of digital painting and are looking to take their skills to the next level. Throughout this course, students will explore advanced techniques in digital painting such as color theory, composition, lighting, and texture creation. Students will learn to incorporate these techniques into their artwork to create professional-grade digital paintings. In this course, students will have the opportunity to work with a variety of digital painting software and tools, including Photoshop, Procreate, and Clip Studio Paint. Through lectures, demonstrations, and hands-on exercises, students will learn to create realistic and stylized digital paintings, as well as develop their own unique style. By the end of this course, students will have created a portfolio of advanced digital paintings that showcase their skills and creativity.
Prerequisite: Design and Drawing for Game I

CHARACTER DESIGN FOR GAMES
GAME 490 — 3 credits
This course will teach the principles and techniques of designing characters for games. Students will learn about anatomy, proportion, gesture, and expression, as well as the importance of storytelling, personality, and gameplay mechanics in creating compelling and memorable characters. The course will cover the role of technology in character design, including 3D modeling, rigging, animation, and optimization for real-time rendering.
In addition, students will think critically about the relationship between character design and narrative, gameplay, and player experience. They will examine the cultural and social implications of character design, including issues of representation, diversity, and inclusivity. By the end of the course, students will have the ability to create memorable and effective characters for a variety of game genres and develop a portfolio showcasing their technical skills and creative vision. Prerequisites include foundational knowledge of drawing and design principles and experience with digital art tools. Prior experience with 3D modeling and animation tools is preferred.
Prerequisite: Drawing and Design for Game I

ANIMAL AND CREATURE DRAWING
GAME 490 — 3 credits
This course teaches fundamental skills and techniques for creating realistic and imaginative animal and creature drawings. You will learn anatomy, structure, proportions, perspective, texture, and detail, which are essential for creating convincing and dynamic drawings. You will also develop your creativity and design skills by inventing your own unique creatures.
Throughout the course, you will practice through a series of exercises and projects and receive feedback to refine your skills. By the end of the course, you will have a solid foundation in animal and creature drawing and the ability to create your own unique artwork.
Prerequisite: Drawing and Design for Game I

ART OF COSTUME IN GAME
GAME 490 — 3 credits
In this course, we will explore the unique art of designing costumes for video game characters. You will learn the skills necessary to create compelling and memorable designs that capture the essence of a character while still being practical for gameplay. We will delve into the history and theory of costume design, studying the techniques and concepts used by professional game artists. We will also cover the tools and software commonly used in the industry.
Throughout the course, you will have the opportunity to create your own original character designs, utilizing the knowledge and techniques learned in each lesson. You will receive feedback and guidance from experienced instructors and fellow students, allowing you to grow and improve your skills as a concept artist.

UI/UX FOR GAMES
GAME 490 — 3 credits
This course is designed to introduce you to the principles and best practices of designing user interfaces and user experiences for video games. Whether you are a game developer, designer, or just someone interested in creating great game experiences, this course will provide you with the tools and knowledge you need to make your games stand out.
Throughout the course, we will cover topics such as UI design, UX design, game accessibility, and the latest trends and innovations in UI/UX for games. By the end of the course, you will have a foundation in UI/UX design principles and best practices for games and will be able to apply these skills to create engaging and immersive game experiences.
Prerequisite: Game Design I

ADVANCED TEXTURE PAINTING
GAME 490 — 3 credits
This course is designed to provide students with advanced techniques and tools for texture painting in digital art. Students will learn to create and apply high-quality textures to their 3D models and digital paintings. They will start with a brief review of the basics of texture painting and proceed to explore the most advanced and current techniques and tools available in the industry.
Students will gain hands-on experience with industry-standard software such as Substance Painter, Substance Designer, and Photoshop, and will be introduced to various workflows used in film, game, and animation studios. They will learn about various techniques such as projection painting, photo-realistic texture creation, and using different channels and maps to create complex and believable textures. Additionally, students will also learn to create textures for specific types of surfaces such as skin, metal, wood, and stone.

Throughout the course, students will focus on using Substance Designer to create complex procedural textures that can be seamlessly applied to their 3D models. By the end of the course, students will have a strong understanding of texture painting techniques and will be able to create visually appealing and realistic textures for their digital artwork using industry-standard software.
Prerequisite: 3d for Game and Entertainment I

ROBOTS, VEHICLES, AND SPACESHIPS
GAME 490 — 3 credits
Concept Design: Robots, Vehicles + Spaceships is a course that explores the exciting world of designing futuristic technology. In this course, students will learn about the principles of concept design and how to apply them to create visually stunning and functional designs. The course will cover the design process from initial concept sketches to final renderings, and students will have the opportunity to explore a range of design styles and techniques.
Throughout the course, students will focus on designing robots, vehicles, and spaceships, and will learn about the unique design considerations that come with each of these types of technology. Students will learn how to create designs that are both aesthetically pleasing and functional, taking into account factors such as ergonomics, materials, and engineering constraints. By the end of the course, students will have a portfolio of impressive designs that showcase their skills in concept design and their ability to think creatively and critically about the future of technology.
Prerequisite: Design and Drawing for Game I

3D FUNDAMENTALS
ANIM211 — 3 credits
This course provides an overview of the tools and techniques used to produce digital art for animation. This includes 2D and 3D art assets, animation, sound and video. Upon completion of this module, students will gain a working knowledge of the common tools, techniques and terminologies used in the Digital Media industry.
Prerequisite: ANIM230 Animation Basics

2D CHARACTER ANIMATION
ANIM310 — 3 credits
In this course, students will develop skills and techniques for creating 2D character animation. Students will learn in-depth character design, development, rigging, and animation techniques, used to create facial expressions and lip syncing.
Prerequisite: ANIM230 Animation Basics

MOTION CAPTURE FOR ANIMATION
ANIM310— 3 credits
This course is designed to teach students the principles and techniques of motion capture for animation. Motion capture, also known as mocap, is a technology that allows animators to capture and record the movements of real-world objects and people and translate them into digital animations.
In this course, students will learn how to use motion capture equipment and software to create realistic and expressive animations. They will also learn about the different types of motion capture systems and techniques, such as optical, magnetic, and inertial, and how to choose the best system for a particular animation project.
Throughout the course, students will work on a series of animation projects that will allow them to practice and develop their motion capture skills. These projects will cover a range of topics, including character animation, creature animation, and facial animation.
By the end of the course, students will have a solid understanding of the motion capture process, including the importance of motion planning, data cleaning, and motion editing. They will also be able to create high-quality animation content using motion capture technology.
Prerequisite: ANIM3313D Animation II

3D FOR MOTION GRAPHICS CINEMA 4D
MOTN 490 — 3 credits
Students will use Cinema 4-D to create elements and 3-D animation for motion graphics, ranging from 3- D treatments and backgrounds to looping elements. Includes an introduction to C4D's procedural animation system. Modeling, materials, and shader development, lighting, and multi pass rendering for compositing with After Effects will be addressed.
Prerequisite: MOTN 331 Motion Graphics II

MOTION DESIGN: EDITING AND FINISHING
MOTN 490 — 3 credits
The purpose of this class is to work through real-world scenarios that you will find in the world of motion graphics and broadcast design, relating to editing, finishing and delivery. Each assignment will focus on a different type of job, each one requiring you to think and plan differently. You will be designing, animating, editing, compositing, color correcting and even recording voice-over for your assignments. Even if you are only interested in one of these things, it is important for you to see how they are all required to finish a job. While there is value in knowing how to do one thing very well, there is greater value in having a working knowledge of the other aspects and skills required to bring a project to a truly finished state.
Prerequisite: MOTN 331 Motion Graphics II
Note: each semester we will have new electives not listed here that deal with changes and opportunities in our industries, or help to extend our abilities as outstanding artists, designers, and storytellers. *Check with the department for the most current offerings.*

GRAPHIC DESIGN
The Major in Graphic Design offers a broad, cross-disciplinary learning experience for students that focuses on effective and arresting visual communication across a wide range of digital and analog media. Graphic Designers are challenged to research, develop, and refine projects that create meaning with image-making and typographic form. Graphic Design majors learn to understand and create visual and structural systems, tell complex stories, and develop functional and compelling user experiences and interfaces, developing skills and fluency with a wide variety of digital, analog, and conceptual tools that embrace and evolve with technology.

GRAPHIC DESIGN LEARNING OUTCOMES
Students majoring in Graphic Design will:
- Engage and utilize past and present theories and histories while evidencing professional mastery of relevant methodologies, skills, and tools applied to a broad range of media.
- Cultivate, model, and continuously improve confidence in one's communication skills, including listening, writing, empathizing, negotiating, presenting, critiquing, and reflecting
- Define, iterate, and evaluate solutions for problems using a forward-thinking and reflective studio practice.
- Apply purposeful risk taking designed to produce content, concepts, and formal outcomes that feed personal passions and professional growth with the aim of positively impacting the future of humanity.
- Demonstrate best professional practices, including editing and presentation of work, networking, time management, project planning, budgeting, and collaboration.
- Actively seek out and utilize cross-disciplinary studies and extracurricular activities so as to grow as a well-rounded artist and engaged citizen of the world.

Review Structure
All reviews are required. A student who does not participate receives an absence in each studio for that semester. The department does not hold courses in the fifteenth week of the semester to accommodate the review process.

Junior Year:
Spring: A 20-minute Pass/Fail closed review with a panel of two faculty Spring: Mandatory participation in the Internship Fair Failing the review during the fall of junior year will result in a reduction of one letter grade in the core Communication Arts courses for the semester.

Senior Year:
Spring: One 20-minute open review

Course Descriptions for Electives: Please note that studio elective offerings may change. See The Nest for course descriptions.

Graphic Design

Fall - Foundation		
Courses		CR
Life Drawing I or Creative Practices I	FNDT 180 FNDT 172	3
Drawing & Building Form	FNDT 160	3
Principles of Design	FNDT 115	2
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS 120	3
		14

Spring - Foundation		
Courses		CR
Life Drawing I or II or Creative Practices I or II	FNDT 180/182 FNDT 172/173	3
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or Form & Space	FNDT 162 FNDT 161	2
Elective	FNDT 145	2
Birth of the Modern	AHCS 121	3
Ways of Knowing	LIBS 114	3
		16

Fall - Sophomore		
Courses		CR
Graphic Design I	GDES200	3
Typography I	GDES220	3
Studio Elective		3
History of Graphic Design and Illustration	AHCS222	3
Creative Action Lecture	CAIL200	3
		15

Spring - Sophomore		
Courses		CR
Graphic Design II	GDES201	3
Typography II	GDES221	3
Studio Elective		3
Theories and Trends in Contemporary Art, Media and Culture*	AHCS224	3
LAS Sophomore Elective	LIBS214	3
		15

Fall - Junior		
Courses		CR
Graphic Design III	GDES300	3
Typography III	GDES320	3
Professional Practice**	GDIL354	3
Social Science	SSCI210	3
Math	MATH136	3
		15

Spring - Junior		
Courses		CR
Graphic Design IV	GDES301	3
Typography IV	GDES321	3
Creative Action Studio**	CAIL301	3
Visiting Artists and Field Studies**	GDIL310	2
Natural Science	NSCI307	3
LAS Upper Division Elective	LIBS314	3
		17

Fall - Senior		
Courses		CR
Systems and Identity	GDES453	3
Visual Language	GDES459	3
Studio Elective		3
Studio Elective		3
Capstone	LIBS440	3
		15

Spring - Senior		
Courses		CR
Senior Project	GDES440	3
Entrepreneur 101	GDIL410	3
Studio Elective		3
Studio Elective		3
LAS Upper Division Elective	LIBS314	3
		15

** Must be completed in the junior year.

Sophomores with last names beginning with letters M-Zwill take LIBS 214 in the Fall and CAIL 200 in the Spring.

"Juniors with last names beginning with letters A-L will take CAIL300 plus Visiting Artists and Field Studies in the Fall, and Professional Practice in the Spring.
Juniors with last names beginning with letters M-Z will take Professional Practice in the Fall, and CAIL 300 plus Visiting Artists and Field Studies in the Spring.

**** Seniors with last names beginning with letters A-L will take Entrepreneur 101 in the fall, Seniors with last names beginning with letters M-Z will take Entrepreneur 101 in the Spring.*

Graphic Design Major REQUIRED COURSES:

GRAPHIC DESIGN I (fall)
GDES200 — 3 credits
Graphic Design I is an introduction to the mechanics (technique), histories, culture and methodologies (practice and process) used by graphic designers in visual communication. Through exercises and projects, you will develop a process of articulating ideas, research, concept generation, experimentation, form-making, and craft skills. The coursework will oscillate between technique and culture throughout the semester, working incrementally from basic form-making to complex meaning and composition.

GRAPHIC DESIGN II (spring)
GDES201 — 3 credits
Graphic Design II is a continuation of Graphic Design I, exploring visual communication histories, theories, and methodologies commonly used by contemporary graphic design practitioners. Through exercises and projects emphasizing type + image integration and visual + cultural literacy, you will further develop a process that involves visual research, concept generating, form-making, and craft skills. The coursework will expand and extend the knowledge base of Graphic Design 1, focusing on semiotics, multi-page publications, digital media and motion-based applications.
Prerequisite: GRDS200 Graphic Design I preferred

GRAPHIC DESIGN III (fall)
GDES300— 3 credits
Graphic Design III is an increasingly sophisticated examination of design and its applications. Students broaden their understanding of effective design as a visual language in print and screen-based media. Assignments focus on form-making and problem-solving for specific audiences, using research, prototyping, testing, iteration, and developing proposals. The course builds on the skills learned in Graphic Design 1 and 2, preparing students to practice professionally in the 21 century.
Prerequisite: GRDS201 Graphic Design II or approval of Chair

GRAPHIC DESIGN IV (spring)
GDES301— 3 credits
Graphic Design IV expands and builds upon the previous course by focusing on experimentation with form and media and building increasingly complex visual systems and narratives. Students cultivate their interests via research and begin developing their working methods, emphasizing presentation skills, iteration, articulation, and refinement. Throughout the course, students develop visual narratives and apply them to print and screen-based media, including 2d, 3d, 4d, using analog and digital methods.
Prerequisite: GRDS300 Graphic Design III

VISITING ARTIST AND FIELD STUDIES
GDIL310 — 2 credits
Visiting Artist and Field Studies offers a variety of opportunities for students to connect with each other, with faculty, and with the countless cultural opportunities available in greater Los Angeles. Each semester, the series includes in-person and on-line lectures and workshops, as well as opportunities to explore cultural institutions and events in Los Angeles and beyond. This course is a place where students are exposed to new practices, techniques, conversations, and ideas, as well as to a wealth of local off campus resources. May be repeated for credit.

TYPOGRAPHY I
GDES220 — 3 credits
Typography I introduces the mechanics (technique) and concepts (culture) of typographic applications. Throughout the semester's coursework, the class will oscillate between learning basic typesetting techniques and reading about and discussing the cultural conversations that typography can be part of. The coursework evolves incrementally: beginning with single letterforms and sentences to paragraphs and complex typographic applications.

TYPOGRAPHY II
GDES221 — 3 credits
Typography II is a continuation of Typography 1, extending the typographic palette beyond form and composition to focus on the detail in typography—letter-spacing, typesetting, typographic history, type systems, typeface familiarity, complex layout, grid structures, and multi-page applications. You will work on assignments with rigorous parameters, increasing in complexity throughout the semester. You will develop and refine your typographic sensibility and design process. *Prerequisite: GDES220 Typography I preferred*

TYPOGRAPHY III
GDES320 — 3 credits
Publication focuses on building content-driven typographic systems and structures, and under-standing their relationship to content, concept, and narrative. Students will curate, design, and produce a typographic book. Heavy emphasis will be placed on typographic detailing and refinement (typographic craft), in addition to the advanced, systematic application of the modular grid. Students will also be expected expand their visual literacy with respect to both contemporary and historical publication typography through continued visual research.
Prerequisite: GDES221 Typography II or approval by Chair

TYPOGRAPHY IV
GDES321 — 3 credits
Type on screen and beyond. This course is an expansion of typographic fundamentals from Type 1–3 (hierarchy, composition, system, structure, sequence/pacing) to new contexts and mediums. Although projects are more self-directed and outcomes are more open-ended, assessment of work is still based on functionality, legibility in context, visual interest, and typographic craft regardless of medium, scale, or format. The projects emphasize a dialogue between classroom work and the larger cultural and historical context. There is no programming requirement for this class. Even if students know how to program or write code, they should not plan to program any of their projects. The focus of this class is the design of project(s). They will be expected to present their screen-based work in an organized way that clearly demonstrates the hierarchies, formal palette, and functionality of their project. This can take the form of an interactive PDF, a video, a slideshow, or any other appropriate format.
Prerequisite: GRDS320 Typography III

SYSTEMS AND IDENTITY
GDES453— 3 credits
In this course, students explore the past, present, and future of visual identity, branding, and systems design. The course asks whether a static mark can truly represent an organization in our hyper-connected global world. The work produced in the course focuses on identity as a system (typography, voice, color, application, etc…) of interrelated parts derived from a research-driven, conceptual premise. In seeking more nuanced approaches, students will create a distinctive visual identity system through a structured, yet experimental process. They will work through iterations and build an expansive visual language that moves beyond traditional branding applications. While developing these applied skills, students will begin to think about these practices critically from socio-political contexts as well as potentially through speculative investigations and world-building. *Class Level Eligibility: Must be at Senior Level Standing*

VISUAL LANGUAGE
GDES459 —3 credits
This course allows students to investigate and deconstruct visual languages in history and culture while also creating their own visual language through a semester-long project based on their own personal interest. The studio class is self-directed, providing a vehicle for rigorous design research, the development of an individual process, and refinement of their craft and formal skills across a variety of media.
Prerequisite: GRDS300 Graphic Design IV

PROFESSIONAL PRACTICE
GDIL354—3 credits
This course prepares students to enter the expansive and ever-changing world of professional Illustration. Students leave the class knowing how to create their persoanl narrative, visual identity, competitive portfolio, interview and set career goals. Students will have completed a professional website, resume, business card, letterhead, cover letter, invoice, promotional leave-behind, and a product available for sale in a real-world marketplace. Students develop and improve interview and networking techniques vital to engaging in the professional world. At the end of this class students will be able to locate, research, and secure internships and employment that aligns with their interests, ambitions, and professional goals. *Prerequisite: GDES201 Graphic Design II or approval of the Chair*

SENIOR PROJECT/SEMINAR (spring)
GDES440— 3 credits In Senior Project/Seminar, students explore conceptual, theoretical, and experimental communications problems in graphic design, offering them the opportunity to integrate their personal vision with professional goals into a semester-long project. The course schedule is self-driven—each student is expected to define the goals, milestones, and schedule of their project. Weekly lectures, demonstrations, and workshops supplement the coursework and expand/expose students to a variety of technical and critical approaches defining a well-rounded contemporary practice. The result is a well-researched, thoroughly executed project representative of the culmination of education up to this point.
Prerequisite: GRDS301 Graphic Design IV
Course Fee: $100

ENTREPRENEUR 101
GDIL410 —3 credits
An intensive introduction to all facets of running a business—marketing, promotion, developing a client base, pricing, legal, ethical, financial aspects, mindset, networking, interviewing. Students will learn best practices from: creative agencies, creative directors, Otis Alumna, clients, an accountant, an attorney, business coach and recruiters. This course teaches students how to plan, establish, and sustain a meaningful studio, office, and/or agency. It also provides tools and insights for sustaining winning strategies and securing FT work within an organization - integrating with career services, job fairs and recruitment opportunities. Eligibility: senior level standing. *Must be at senior level standing.*

GRAPHIC DESIGN ELECTIVES

ENVIRONMENTAL GRAPHICS
GDES381 — 3 credits
Students are introduced to site-specific three-dimensional design systems, signage and applications for buildings, events, exhibits, and other spatial environments. Projects expand the students' understanding of human factors, architectural scale, way-finding, materials, and methods for creating effective dimensional design.
Prerequisite: GDES301 Graphic Design IV

EXPERIMENTAL TYPOGRAPHY
GDES312 — 3 credits
With a focus on how typography can be activated through motion, and over time, students use a variety of time-based tools(video, aftereffects, code) to explore the denotative, connotative and conceptual potential of typography, by experimenting with letters, words and language in motion. Students test the limits of typographic expression and expand the variety of creative strategies working in 2-, 3-, and 4-D. They curate and edit their own content, experiment with the unfamiliar, and embrace ambiguity.
Prerequisite: GDES320 Typography III

EXPERIMENTAL TYPE IN MOTION
GDES312 – 3 credits
In this course, you will arrive with a genuine desire to explore, experiment with, and question the way we experience language, type, and communication in the world. The course is focused, primarily, on developing an inquisitive practice which leads to experimental approaches in developing new typographic expression.
From a technical perspective, the focus of this course will not singularly focus on learning motion- graphics, after effects, processing, or other motion-based software—though these softwares may be a part of your projects. Instead, you will expand your practice in experimental methods of typographic image- making and meaning-making with an emphasis on time-and-space-based explorations. The semester is broken down into three main sections: Experimentation, Type, and Motion.
Most importantly, you will take your time. Experimentation is a non-linear process that requires energy, perseverance, and enthusiastically exploring the unknown. You must begin by releasing any preconceived notions of what you hope to make and do—of what is right and wrong, legible or illegible, possible or impossible. As the definition states: we're here to "discover what effect [it] has."

EXPERIMENTAL TYPOGRAPHY FOR THE WEB
GDES315 - 3 credits
Students investigate the denotative, connotative and conceptual potential of typography, by experimenting with letters, words and language. Students test the limits of typographic expression and expand the variety of creative strategies working specifically for the web. Using tools that may include HTML, CSS, Javascript, and others, students will learn about variable type, and how to use web-based tools to create dynamic and adaptive interactive typographic structures.

TYPE DESIGN I
GDES313 — 2 credits
This course is an introduction to typography through a close look at the letterform and its construction. Through the presentation of historical references and the process of drawing and synthesizing signs, students develop an understanding of the relationship between calligraphy and typography, tool and structure, concept and craft.

TYPE DESIGN II
GDES314 — 3 credits
This course offers a more detailed analysis and study of typographic design. Students are supported and encouraged as they seek to find their individual voice through personal history, everyday surroundings, or off-handed conceptualism.
Prerequisite: GDES313 Type Design I

INFORMATION DESIGN
GDES430 — 3 credits
Students are introduced to the concepts, techniques, and creative methodologies for applying a clear visual form to abstract concepts and ideas. An overview of historical and contemporary examples of information architecture informs assignments that employ visual thinking, resulting in "design for understanding."
Prerequisite: GDES221 Typography II

UX/UI: INTRODUCTION TO USER EXPERIENCE AND USER INTERFACE DESIGN
GDES472 — 3 credits
An introduction to the principles of user experience and user interface design for digital screen-based media. This course covers the steps necessary for planning interactive experiences with an emphasis on strategy, research, information architecture and designing visual mockups. Through lectures, workshops, visiting designers, and critiques, students will examine the relationship between the on-screen experience and the end-user, and will conceive, pitch, and begin to develop a minimum viable product of their idea.

INTERACTION DESIGN: VISIBLE AND INVISIBLE INTERFACES
GDES473 — 3 credits
Visible and Invisible Interfaces is a course about the history and methodology of user interface and infographics design. From the work of W. E. B. Du Bois and Edward Tufte, to the UIs from Neon Genesis Evangelion, we will explore the history and evolution of information graphics to user interface design. We will talk about the consequences of a world in which everything is becoming an app and begin to consider alternatives.

WEB CODING FUNDAMENTALS
GDES491 - 3 credits
This course is a practical introduction to interactive development for the web. In this class, we will cover the planning, design, and production of websites using modern web technologies such as HTML5, CSS3, and JavaScript / jquery. Through lectures and workshops, students will work with the current technologies and best practices of building websites. Students will develop the skills and vocabulary that will allow them to communicate with developers and pursue their independent projects. No prior experience with web coding required.

INTERMEDIATE WEB CODING
GDES492 — 3 credits
This class centered on gaining a deeper understanding of the technical concepts behind web design and development through lectures, workshops, and personal web-based projects. Students will build on fundamental web coding skills and explore strategies for enhanced interactivity, as well as various back- end web technologies and content management strategies.
Prerequisite: Web Coding Fundamentals or basic familiarity with html, css, and javascript

ADVANCED IMAGE MAKING PROJECTS
GDES458 — 3 credits
Students explore formal methodologies that foreground inspiration, motivation, intention, interpretation, decision-making, analogy, coincidence, predictability, message-making, abstraction, typography, manipulation, materiality, subjectivity and media in the process of image-making. Students learn to take risks, self-reflect and connect making with meaning through their own and other's processes.
Prerequisite: GDES300 Graphic Design III

COMBINED (GDIL) ELECTIVES

EDITORIAL ILLUSTRATION / VISUAL TRANSLATORS
GDIL357 — 3 credits
This intermediate course develops conceptual strategies available to contemporary illustrators, focusing on work appropriate for editorial situations and collaborations with art directors in a professional context. This course enables students to create works establishing a relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future marketplaces are stressed. Portfolio-level projects are assigned, focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

SURFACE DESIGN AND MURALS
GDIL333 — 3 credits
The world is covered in surfaces. This course explores the creation of images for various 2- and 3-dimensional surfaces at a wide range of scales: wraps, murals, packaging, patterns are all explored, in a wide range of analog and digital mediums.

CREATIVE PLACEMAKING
GDIL337 — 3 credits
This course examines how can we use the tools of graphic design and illustration to create and transform the spaces and places we want to see and inhabit. Exploring interiors, exteriors, and the ways that structures, surfaces, colors, images, and text can be combined to shape and improve the world.

EXHIBITION DESIGN / SENIOR SHOW
GDIL442 - 3 credits
Exhibition Design / CommArts Senior Show is a course in which students work collaboratively to conceptualize, design, and produce the Senior Exhibition showcasing the work of Seniors in the Graphic Design and Illustration Departments at Otis College of Art & Design. This is a hands-on experience that will allow ambitious students to gain valuable collaboration, leadership, design, and fabrication skills they can apply in their professional work after graduation. The objective of the course is to work in teams within the course and with other Senior Level courses to execute a publicly accessible, well-considered exhibition—which includes establishing a title and theme, collecting and curating artwork, creating a strategy for the display of various artworks and visitor experiences, design and production of exhibition materials, installation and deinstallation, and promoting the Senior Show online and in-person. Faculty and student teams will also build custom exhibition furniture and display systems as needed.
Approximately 25% of the required hours for this course will occur before the Senior Show, with students completing the remaining 75% of course hours during the week leading up to and including the days of the exhibition. Open to juniors and seniors. *Prerequisite: GDES301 or ILUS301*

EXPERIMENTAL BROADCASTING AND CREATIVE PUBLISHING (CO-LISTED WITH MFA)
GDIL352 - 3 credits
Screens—smartphones, computers, tablets, public displays—are now the dominant mode of interaction in our culture and society. With access to individual channels for advertising and broadcasting—Facebook Live, YouTube, Instagram, Twitch, Vimeo, online radio—artists and designers can activate these platforms as alternative ways to disseminate/publish information and work. With the advent of desktop/home studio tools, on-demand printing, and self-promotional web tools and channels, publishing has never been more accessible and widespread—resulting in DIY book fairs, comics fairs, and independent publishers worldwide. In the first part of this course, focused on Broadcasting as Artistic Practice students will research, conceptualize, and execute a self-produced broadcast in any public medium, engaging with creative experimentation of easily accessible broadcasting tools such as OBS, DAWs, Quicktime, web-browsers, and radio. In the second part of the course, focused on Publishing as Artistic Practice, students will research, conceptualize, and execute a work to be self-published and self- promoted in any public medium, engaging with creative experimentation of tools such as Risograph, web stores, Instagram, and on-demand services.

SPECIAL TOPICS, GRADUATE ELECTIVE
GDIL499 - 2-3 credits
With permission of the instructor, Senior BFA students may enroll in this class in order to receive credit for approved Graduate-level Electives, when offered.

INDEPENDENT STUDY
GDIL999 — 1 - 6 credits
Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. One credit equals three hours of work per week throughout the semester. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

ADVERTISING DESIGN ELECTIVES

ADVERTISING WORKSHOP
ADVT240 — 3 credits
Introduces students to the world of advertising with real-world assignments. They analyze various historical and contemporary campaigns to learn why they were successful and how they affected American culture. Advertising guest speakers along with field trips to award- winning L.A. agencies are scheduled.

ADVERTISING AND ART DIRECTION I
ADVT304 — 3 credits
An exploration of advertising and art direction through projects that call for brand recognition and marketing strategies with an emphasis on defining and articulating compelling concepts. Students analyze advertising styles, develop concepts with "roughs," experiment with copy, and practice their presentation skills.
Prerequisite: COMD208Communication Studio II

ADVERTISING AND ART DIRECTION II
ADVT305 — 3 credits
Students will improve their concepting skills while also learning how to create and communicate smart art direction. Strong ideas and the importance of smart art direction/design will be the backbone of all that they discuss. Through breaking down iconic advertising from the past and present, as well as understanding how and to whom brands communicate, students will learn to approach art direction with purpose. *Prerequisite: ADVT304 Advertising and Art Direction I*

COPYWRITING
ADVT351 — 3 credits
Students work on developing and analyzing writing styles with an emphasis on the interactivity of image and text as experienced by varied and specific audiences. Students learn about editing as they begin to approach writing as a powerful tool of persuasion and entertainment.

IDEATION BOOT CAMP
ADVT353 — 3 credits
Capturing the magic of ideas is integral to a creative practice. How do you develop great concepts? When faced with creative blocks, what can you do to overcome them? In this blended course, you will be introduced to new and unexpected ways to approach the process of generating ideas. By the end of this boot camp, you will have hands-on experience of utilizing these techniques in structured projects and also a custom arsenal of secret weapons to support your creative process.

TYPE & IMAGE FOR ADVERTISING
ADVT355 – 3 credits
This class focuses on creating synergy between photography and typography. Through a series of hands- on formal and conceptual exercises, using photography and other forms of image-making, students will develop art-direction skills through the creation of dynamic solutions for strategic communications that combine typography and image in powerful, dynamic, and communicative ways. In the final assignment, students will develop a multi-platform advertising campaign. *Prerequisite: Junior or Senior status*

INTERACTIVE ADVERTISING
|ADVT 470 — 3 credits
This course introduces students to the various opportunities for advertising in the online arena. They will be applying fundamental advertising concepts to emerging media such as online banners and web campaigns. This class will challenge students to be nimble and fluid with their campaigns.

SOCIAL MEDIA PLATFORMS |
ADVT 472 — 3 credits
In this workshop structured course, the landscape of social media and its content will be studied and dissected. Students will be learning everything from trends to technical aspects and requirements for different platforms to the methodology of communicating different types of information (products, events, apparel, etc). Everything from regular posts to carousels, stories, highlights, thumbnails and reels will be made. This class is designed to prepare illustrators and graphic designers on a technical front whilst also encouraging exploration in the expansive possibilities of working with social media. Programs we will be using: Photoshop, Illustrator.

ON SCREEN PRODUCTION + CONCEPTS
ADVT473 — 3 credits
This class takes an intense look at the psychology of Advertising in our post pandemic world. Students are asked to research and dissect everything presented "on screen" and what current advertising trends are realized and the effects are on their own demographic. The class creates micro-Ad campaigns and commercials using video and audio editing tools. Students meet in a live online AR, VR, interactive studio hosted by the Event Farm Echo. Students work alone and collaborate to embrace a commitment of professionalism in their practice. Students use fundamentals of advertising strategies—storyboarding design, sound design, art direction, and video.

SPECIAL TOPICS: INTERACTIVE BRANDING
ADVT403 — 3 credits
Students delve deeply into all aspects of advertising process, from research, to strategy, campaign and development, to implementation. The course focuses on Ideation and Interactive Branding encouraging innovation and user-centered approaches. Students cultivate a broad understanding of their audience in order to create campaigns and experiences using both traditional methods and experimentation. A campaign may combine a range of Interventions and strategies such as user-generated content, large- scale Installations, social events, as well as print, video, web, and mobile applications.

INTRODUCTION TO LETTERPRESS

GDIL362 — 3 credits

Students experience the traditional disciplines of typography, letterpress, and printing while learning to integrate type and image, structure and content, process and product. Students work in the Lab Press, which boasts a large collection of wood and metal type, and Vandercook printing presses. Intro to Letterpress offers students a hands-on experience with the roots and history of typography and printing. Through printing projects, students will gain an understanding of the nature and interaction of printing types with inks and papers, learn terminology and gain familiarity with the equipment.

BOOK STRUCTURES

GDIL365 — 3 credits

This course introduces the skills, craft, materials and techniques used in making book structures by hand. Course assignments have the potential to evolve into creative and personal objects that hold visual work and text. Students learn book binding methods involving paper folding, cutting, sewing, gluing, and ways of assembling individual sheets, signatures and text blocks with or without covers. Students produce a sample collection of book structure options and explore structures that can hold content and expression of meaning.

ADVANCED LETTERPRESS

GDIL373 — 3 credits

For students that have taken Introduction to Letterpress and want to improve their expertise, the main objective is to achieve superior print quality and learn new techniques. The class covers the subtleties of handset type and the inking process including careful attention to make-ready, packing the press and adjusting roller height. Students learn how to print on dampened paper; how to make detailed, high- quality photopolymer plates and alternative techniques such as pressure printing where prints are created from a low-relief collage attached to the tympan of the press. Students will be using the broadside format, exploring different themes and processes with each project–from advanced techniques to experimental processes.
Prerequisite: GDIL362 Introduction to Letterpress

BOOKMAKING PROJECTS

GDIL456 — 3 credits

A culmination of the skills and techniques used in letterpress printing, typographic design, and edition bookmaking using both lead type and digital plate-making. Through model making and testing, students combine conceptual skills and printing technique in the bookwork tradition. Course assignments involve the integration of text and image, paper selection, inks and inking, color, serial imaging, surface preparation, and press editions.
Prerequisite: GDIL362 Introduction to Letterpress and GDIL365 Bookstructures

PRINTMAKING SURVEY

PRNT263—3 credits

This class offers an expansive investigation of both traditional and contemporary methods in printmaking. Emphasis is placed on individualized projects, exploring technical and conceptual applications while creating editionable prints. *Lab Fee: $35*

PRINTMAKING INTEGRATED MEDIA

PRNT273 — 3 credits

This class covers both traditional and contemporary methods in printmaking, highlighting fewer, but more intricate processes in print. Concentration allows for more integration of these techniques to support diverse conceptual projects, emphasizing research and synthesis in creative outcomes.
Lab Fee: $35

PRINT MEDIA WORKSHOP

PRNT373 — 3 credits

Students refine their vision in advanced projects based on their conceptual practice and critical dialogue. Emphasis is on development of personal imagery and exploration of the media through one or two projects that form a body of work related to their practice. In depth consultations and reviews are held.
Students draw upon Los Angeles' wide range of print publishers and shops, learning professional methods. *Prerequisite: PRNT263 Printmaking Survey, PRNT273 Printmaking: Integrated Media, PRNT356 Experimental Printmaking, or instructor permission.*
Lab Fee: $35

EXPERIMENTAL PRINTMAKING
PRNT356 — 3 credits
An opportunity for formal application and experimentation through alternative printmaking processes. Emphasis is placed on problem-solving through process, substance, and style. Students consider content, subject, and formal attributes of independently proposed projects. Readings, discussions, and lectures will address relevant topics such as multiplicity, historical predecessors, and critique.
Lab Fee: $35

PROPAGANDA
PRNT355 — 3 credits
Students research a topic of choice and create a body of work on cultural, social and political issues. Students learn to understand alternatives to illustration and design as corporate service. Assignments include research and presentation on a relevant topic of choice; realization of visuals on chosen topic; and collaboration with community organizations when possible/applicable.
Print Lab / Lab Fee: $35

ILLUSTRATION

The Major in Illustration offers a broad, cross-disciplinary learning experience for students that focuses on effective and arresting visual communication across a wide range of digital and analog media. Illustrators develop a strong personal style in their images and use their image-making skills to support the communication needs of a variety of clients in multiple contexts — including but not limited to: digital animations; editorial illustration; comics; children's books; murals; and advertisements.

ILLUSTRATION LEARNING OUTCOMES

Students majoring in Illustration will:
- Engage and utilize past and present theories and histories while evidencing professional mastery of relevant methodologies, skills, and tools applied to a broad range of media.
- Cultivate, model, and continuously improve confidence in one's communication skills, including listening, writing, empathizing, negotiating, presenting, critiquing, and reflecting
- Define, iterate, and evaluate solutions for problems using a forward-thinking and reflective studio practice.
- Apply purposeful risk taking designed to produce content, concepts, and formal outcomes that feed personal passions and professional growth with the aim of positively impacting the future of humanity.
- Demonstrate best professional practices, including editing and presentation of work, networking, time management, project planning, budgeting, and collaboration.
- Actively seek out and utilize cross-disciplinary studies and extracurricular activities so as to grow as a well-rounded artist and engaged citizen of the world.

Notes for Degree Requirements on the Next Pages

These courses may be taken in either fall or spring semester. Courses in gray are described in Liberal Arts and Sciences.

Review Structure

All reviews are required. A student who does not participate receives an absence in each studio for that semester. The department does not hold courses in the fifteenth week of the semester to accommodate the review process.

Junior Year:

Spring: A 20-minute Pass/Fail closed review with a panel of two faculty Spring: Mandatory participation in the Internship Fair

Failing the review during the fall of junior year will result in a reduction of one letter grade in the core Communication Arts courses for the semester.

Senior Year:

Spring: One 20-minute open review

Course Descriptions for Electives: Please note that studio elective offerings may change. See The Nest for course descriptions.

Illustration

Fall - Foundation		
Courses		CR
Life Drawing I or Creative Practices I	FNDT 180 FNDT 172	3
Drawing & Building Form	FNDT 160	3
Principles of Design	FNDT 115	2
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS 120	3
		14

Spring - Foundation		
Courses		CR
Life Drawing I or II or Creative Practices I or II	FNDT 180/182 FNDT 172/173	3
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or Form & Space	FNDT 162 FNDT 161	2
Elective	FNDT 145	2
Birth of the Modern	AHCS 121	3
Ways of Knowing	LIBS 114	3
		16

Fall - Sophomore		
Courses		CR
Illustration I	ILUS200	3
Drawing and Painting I	ILUS212	3
Type for Illustrators	ILUS220	3
History of Graphic Design and Illustration	AHCS222	3
Creative Action Lecture*	CAIL200	3
		15

Spring - Sophomore		
Courses		CR
Illustration II	ILUS201	3
Drawing and Painting II	ILUS213	3
Studio Elective		3
Theories and Trends in Contemporary Art, Media and Culture*	AHCS224	3
LAS Sophomore Elective*	LIBS214	3
		15

Fall - Junior		
Courses		CR
Illustration III	ILUS300	3
Drawing and Painting III	ILUS312	3
Professional Practice**	ILUS364	3
Social Science	SSCI210	3
Math	MATH136	3
		15

Spring - Junior		
Courses		CR
Illustration IV	ILUS301	3
Drawing and Painting IV	ILUS313	3
Creative Action Studio**	CAIL301	3
Visiting Artists and Field Studies**	GDIL310	2
Natural Science	NSCI307	3
LAS Upper Division Elective	LIBS314	3
		17

Fall - Senior		
Courses		CR
Alternative Materials	ILUS363	3
Studio Elective		3
Studio Elective		3
Studio Elective		3
Capstone	LIBS440	3
		15

Spring - Senior		
Courses		CR
Senior Project	ILUS440	3
Entrepreneur 101	GDIL410	3
Studio Elective		3
Studio Elective		3
LAS Upper Division Elective	LIBS314	3
		15

** Must be completed in the junior year.

Sophomores with last names beginning with letters M-Zwill take LIBS 214 in the Fall and CAIL 200 in the Spring.

"Juniors with last names beginning with letters A-L will take CAIL300 plus Visiting Artists and Field Studies in the Fall, and Professional Practice in the Spring.
Juniors with last names beginning with letters M-Z will take Professional Practice in the Fall, and CAIL 300 plus Visiting Artists and Field Studies in the Spring.

****** Seniors with last names beginning with letters A-L will take Entrepreneur 101 in the fall, Seniors with last names beginning with letters M-Z will take Entrepreneur 101 in the Spring.*

Course Descriptions

Illustration Major REQUIRED COURSES:

ILLUSTRATION I
ILUS200 — 3 credits
Professional illustrators capture your attention and compel you to look further. Illustration I is an introduction to the visual communication methodologies that illustrators use to craft that skill. You will explore exercises and projects in diverse media to begin to develop a work process that involves visual research, observational drawing, concept generation, and journalistic storytelling. Projects are designed to encourage expression of your individual voice. The coursework includes historical and contemporary perspectives that have shaped history and culture, and examines the range of markets available to illustrators.

ILLUSTRATION II
ILUS201 — 3 credits
Effective illustration can inform, provoke, and delight while shaping ideas and culture. Illustration II is a continued exploration of the visual communication theories and methodologies used by professional illustrators. Through exercises and projects emphasizing concept development, cultural literacy, type and metaphor, this course will further develop personal image-making, visual problem solving, editorial and narrative methods. Projects will focus on strategies and skills from print to motion through the conditions of real-world illustration projects. *Prerequisite: ILUS200 Illustration I preferred*

ILLUSTRATION III/IV
ILUS300/301 — 3 credits/3 credits
An increasingly sophisticated examination of illustration concepts and their applications; students broaden their understanding of illustration as visual language in projects that involve research and analysis, focusing on image making, aesthetics, message clarity, audience, and intent with refined use of media and technique.
Prerequisite: ILUS201 Illustration II or approval of Chair

VISITING ARTIST AND FIELD STUDIES
GDIL310 — 2 credits
Visiting Artist and Field Studies offers a variety of opportunities for students to connect with each other, with faculty, and with the countless cultural opportunities available in greater Los Angeles. Each semester, the series includes in-person and on-line lectures and workshops, as well as opportunities to explore cultural institutions and events in Los Angeles and beyond. This course is a place where students are exposed to new practices, techniques, conversations, and ideas, as well as to a wealth of local off-campus resources. May be repeated for credit.

TYPOGRAPHY FOR ILLUSTRATORS
ILUS220 — 3 credits
This course is designed for Sophomore Illustrators to introduce and expand upon the fundamentals of typography and the study of letterforms, with the emphasis placed on exploring type as a tool integral to contemporary Illustrative practices.

DRAWING AND PAINTING I/II
ILUS212/213— 3 credits/3 credits
Drawing and Painting I is one of two consecutive courses for sophomore illustrators that introduces students to a variety of drawing and painting materials and methods used by professional working artists and illustrators to communicate narratives. To develop these necessary skills, special emphasis is given to representational drawing as a fundamental means for thinking, looking, and authorship. Drawing and Painting I will guide students through the stages of completing a project from concept sketches to finished drawings using value, line, observation, appropriate materials, dry and wet techniques, composition, narrative and development of a unique style using traditional media.

Drawing and Painting II provides students with an opportunity to explore and develop an intimate sense of color within the design world. Students are introduced to a variety of color painting media including oil, acrylic, watercolor, gouache, etc. Curriculum is focused on color theory, color mixing/matching, handling of media, proficiency of application, uses of media based on context, experimentation with pigments, and pigment chemistry. Additionally, students will implement the conceptual design strategies learned from Drawing and Painting I including maintaining a sketchbook, intentional research, design development via rough thumbnail sketches, studies, and comprehensive sketches.

DRAWING AND PAINTING III
ILUS312 — 3 credits
Students refine their expressive and observational drawing, painting and composition skills as they relate to illustration as a means of visual communication. Emphasis is placed on contemporary illustrative applications and strategies, including the use of both analog and digital techniques particular to contemporary illustration methodologies. Studio sessions encourage experimentation and personal development. Conceptual and practical skills pertinent to contemporary illustrative practice are discussed and demonstrated throughout the semester.
Prerequisite: ILUS213 Drawing and Painting II or approval of Chair

DRAWING AND PAINTING IV
ILUS313 — 3 credits
This course further develops students' use and understanding of advanced tools and applications defining the most forward thinking sectors of contemporary illustration. Students improve technical skills in traditional, digital and experimental media with regard to line, form, design and space. Focus is placed on the critical and conceptual issues framing the future of illustration. Students create ambitious projects designed to engage expansive and diverse clients and audiences. Intensive real world assignments prepare students for professional experience in both established and exploratory venues.
Prerequisite: ILUS312 Drawing and Painting III

ALTERNATIVE MATERIALS AND PROCESSES FOR ILLUSTRATORS
ILUS363 — 3 credits
Course focuses on the use of mixed media and alternative materials for image construction. The class explores the "use values" of different mediums and how they affect communication. Some materials explored are graphite, paint, paper collage, cloth, digital collage, transfers, oil bars, duct tape, resin, inks, wax, and more. Exploring and experimenting with different combinations of materials is required. Class instruction will include lectures, assigned projects, media demonstrations, readings, slide presentations, and group feedback.
Prerequisite: ILUS301 Illustration IV

SENIOR PROJECT/SEMINAR
ILUS440 — 3 credits
The purpose of this course is to develop complete and professional work derived from research collected during the previous semester in Senior Project Research. In this course, each student will define their own goals, methodologies and schedule of deadlines. We will address appropriate target audiences for each project and the media to best reach those audiences, as well as the specific direction each student wishes to pursue as a professional artist. Emphasis is placed on physical realization of each project's content.

Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies. *Prerequisite: ILUS301 Illustration IV Course Fee: $100*

PROFESSIONAL PRACTICE
GDIL354—3 credits
This course prepares students to enter the expansive and ever-changing world of professional Illustration. Students leave the class knowing how to create their personal narrative, visual identity, competitive portfolio, interview and set career goals. Students will have completed a professional website, resume, business card, letterhead, cover letter, invoice, promotional leave-behind, and a product available for sale in a real-world marketplace. Students develop and improve interview and networking techniques vital to engaging in the professional world. At the end of this class students will be able to locate, research, and secure internships and employment that aligns with their interests, ambitions, and professional goals.
Prerequisite: ILUS201 Illustration II or approval of the Chair

ENTREPRENEUR 101
GDIL410 —3 credits
An intensive introduction to all facets of running a business—marketing, promotion, developing a client base, pricing, legal, ethical, financial aspects, mindset, networking, interviewing. Students will learn best

practices from: creative agencies, creative directors, Otis Alumna, clients, an accountant, an attorney, business coach and recruiters. This course teaches students how to plan, establish, and sustain a meaningful studio, office, and/or agency. It also provides tools and insights for sustaining winning strategies and securing FT work within an organization – integrating with career services, job fairs and recruitment opportunities. Eligibility: senior level standing. Must be at senior level standing.

ILLUSTRATION ELECTIVES

AI GENERATORS: METHODS AND ETHICS IN CREATIVE PRACTICE
GDIL336– 3 credits
This class uses established methods for idea and image-generation while employing new tools. Students work with faculty to generate and test guidelines for the use of AI art generators in projects and portfolios. Constrained projects pave the way for open-ended prompts. Guests include artists/designers who use AI in their process, as well as those that have been part of AI training sets without their permission. Students will present their work thus far to establish a baseline for their output. We will hold each other accountable, seek transparency, and test the boundaries of the tools and the value of their use in our creative practices.

SPECIAL TOPICS: DIGITAL PATHS
ILUS358— 3 credits
Digital paths is a basic introduction to computer graphics and video editing software, such as Adobe Photoshop/Illustrator/After Effects/ Media Encoder and Procreate in iPad. Students do not need relevant experience to enroll in this course, but the final assignments are presented in digital media. Through classroom demonstration and video watching, students will be able to make one motion graphic animation, and one experimental film.

SPECIAL TOPICS: OIL PAINTING
ILUS358 — 3 credits
Students are introduced to traditional and contemporary painting approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression. It helps prepare students for the field of illustration. Painting from observation and from imagination in conjunction with reference materials and various other painting methods along with an historical context are introduced.

SPECIAL TOPICS: WATERCOLOR
ILUS358 — 3 credits
Students are introduced to traditional and contemporary watercolor approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression using this medium. It helps prepare students for the field of illustration. Using watercolors to paint from observation as well as from imagination in conjunction with reference materials and various other painting methods, with an expanded awareness of historical context are emphasized.

SPECIAL TOPICS: INTRO TO NATURAL SCIENCE ILLUSTRATION
ILUS358 — 3 credits
The Illustrated image is an indispensable part of any Inquiry Into the natural world, from children's nature books, to didactic museum signage, to professional science journals. This course provides students with an introduction to techniques, imagery, and production methodologies within the expansive field of Natural Science Illustration. Students will utilize a variety of media, including graphite, pen and ink, acrylic, watercolor, and gouache to produce lifelike renderings of observable subjects, including select animal and plant life. Final projects will convey specific and understandable information to targeted audiences. Emphasis is on close, extended viewing and dedicated image creation. Students will attend field trips to local botanical gardens and The Natural History Museum.

IMAGE DEVELOPMENT AND CREATION
ILUS359 — 3 credits
This intermediate course develops conceptual strategies available to visual artists, establishing a professional relationship among text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future market-places are stressed. Portfolio level projects are assigned focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

VISUAL STORYTELLING
ILUS330 — 3 credits
This course instructs students on how narrative is conveyed through visual means. Students create comics, zines, graphic novels, and a variety of objects and publications designed to tell a story. Students arrange new stories using layouts from pre-existing comics panels, and draw the same short script in different ways using various storytelling approaches. The differences between narrative forms are explored. Lectures include case studies, universal structures, and contemporary methodologies.

COMIC BOOK
 ILUS340 — 3 credits
In this class students learn the exciting art of comic development and production and how a comic goes from an idea to a fully-developed, branded, universe. Students write and storyboard their own narratives, understanding the fundamentals of plot structure and screenwriting fundamentals. Students improve drawing skills while exploring how to convey points of view angles, lighting, and composition to create an effective and compelling story. The finished product is an eight-page comic with accompanying swag/ promotional materials.

THE ILLUSTRATED BOOK
COMD372 — 3 credits
An introduction to publication design, with a focus on children's books and graphic novels. 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 and marketer as a visual storyteller.
Prerequisite: ILUS218 Typography for Illustrators I or GDES221 Typography I

OFF THE WALL AND OFF THE PAGE
ILUS343 — 3 credits
Illustrators are visual artists who actively engage any and all venues for creative communication, both commercial and conceptual. In this class students have the opportunity to explore the expansive areas of expression available to contemporary illustrators, including large-scale public works, gallery exhibitions, product campaigns, conceptual strategies, immersive installations, super graphics, and any object or site that can hold or display an image.

COMBINED (GDIL) ELECTIVES

EDITORIAL ILLUSTRATION / VISUAL TRANSLATORS
GDIL357 — 3 credits
This intermediate course develops conceptual strategies available to contemporary illustrators, focusing on work appropriate for editorial situations and collaborations with art directors in a professional context. This course enables students to create works establishing a relationship between text, idea, and image.
Creative approaches in terms of content, execution, chance-taking, personal voice, and future marketplaces are stressed. Portfolio-level projects are assigned, focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

SURFACE DESIGN AND MURALS
GDIL333 — 3 credits
The world is covered in surfaces. This course explores the creation of images for various 2- and 3-dimensional surfaces at a wide range of scales: wraps, murals, packaging, patterns are all explored, in a wide range of analog and digital mediums.

CERATIVE PLACEMAKING
GDIL337 — 3 credits
This course examines how can we use the tools of graphic design and illustration to create and transform the spaces and places we want to see and inhabit. Exploring interiors, exteriors, and the ways that structures, surfaces, colors, images, and text can be combined to shape and improve the world.

EXHIBITION DESIGN / SENIOR SHOW
GDIL442 – 3 credits
Exhibition Design / CommArts Senior Show is a course in which students work collaboratively to conceptualize, design, and produce the Senior Exhibition showcasing the work of Seniors in the Graphic Design and Illustration Departments at Otis College of Art & Design. This is a hands-on experience that will allow ambitious students to gain valuable collaboration, leadership, design, and fabrication skills they can apply in their professional work after graduation. The objective of the course is to work in teams within the course and with other Senior Level courses to execute a publicly accessible, well-considered exhibition—which includes establishing a title and theme, collecting and curating artwork, creating a strategy for the display of various artworks and visitor experiences, design and production of exhibition materials, installation and deinstallation, and promoting the Senior Show online and in-person. Faculty and student teams will also build custom exhibition furniture and display systems as needed.
Approximately 25% of the required hours for this course will occur before the Senior Show, with students completing the remaining 75% of course hours during the week leading up to and including the days of the exhibition. Open to juniors and seniors. *Prerequisite: GDES301 or ILUS301*

EXPERIMENTAL BROADCASTING AND CREATIVE PUBLISHING (CO-LISTED WITH MFA)
GDIL352 – 3 credits
Screens—smartphones, computers, tablets, public displays—are now the dominant mode of interaction in our culture and society. With access to individual channels for advertising and broadcasting—Facebook Live, YouTube, Instagram, Twitch, Vimeo, online radio— artists and designers can activate these platforms as alternative ways to disseminate/publish information and work. With the advent of desktop/home studio tools, on-demand printing, and self-promotional web tools and channels, publishing has never been more accessible and widespread—resulting in DIY book fairs, comics fairs, and independent publishers worldwide. In the first part of this course, focused on Broadcasting as Artistic Practice students will research, conceptualize, and execute a self-produced broadcast in any public medium, engaging with creative experimentation of easily accessible broadcasting tools such as OBS, DAWs, Quicktime, web-browsers, and radio. In the second part of the course, focused on Publishing as Artistic Practice, students will research, conceptualize, and execute a work to be self-published and self-promoted in any public medium, engaging with creative experimentation of tools such as Risograph, web stores, Instagram, and on-demand services.

<u>ADVERTISING DESIGN ELECTIVES</u>

ADVERTISING WORKSHOP
ADVT240 — 3 credits
Introduces students to the world of advertising with real-world assignments. They analyze various historical and contemporary campaigns to learn why they were successful and how they affected American culture. Advertising guest speakers along with field trips to award- winning L.A. agencies are scheduled.

ADVERTISING AND ART DIRECTION I
ADVT304 — 3 credits
An exploration of advertising and art direction through projects that call for brand recognition and marketing strategies with an emphasis on defining and articulating compelling concepts. Students analyze advertising styles, develop concepts with "roughs," experiment with copy, and practice their presentation skills.
Prerequisite: GDES201 Graphic Design II or ILUS01 Illustration II

ADVERTISING AND ART DIRECTION II
ADVT305 — 3 credits
Students will improve their concepting skills while also learning how to create and communicate smart art direction. Strong ideas and the importance of smart art direction/design will be the backbone of all that they discuss. Through breaking down iconic advertising from the past and present, as well as understanding how and to whom brands communicate, students will learn to approach art direction with purpose.
Prerequisite: ADVT304 Advertising and Art Direction I

COPYWRITING
ADVT351 — 3 credits
Students work on developing and analyzing writing styles with an emphasis on the interactivity of image and text as experienced by varied and specific audiences. Students learn about editing as they begin to approach writing as a powerful tool of persuasion and entertainment.

IDEATION BOOT CAMP
ADVT353 — 3 credits
Capturing the magic of ideas is integral to a creative practice. How do you develop great concepts? When faced with creative blocks, what can you do to overcome them? In this blended course, you will be introduced to new and unexpected ways to approach the process of generating ideas. By the end of this boot camp, you will have hands-on experience of utilizing these techniques in structured projects and also a custom arsenal of secret weapons to support your creative process.

TYPE & IMAGE FOR ADVERTISING
ADVT355 – 3 CREDITS
This class focuses on creating synergy between photography and typography. Through a series of hands- on formal and conceptual exercises, using photography and other forms of image-making, students will develop art-direction skills through the creation of dynamic solutions for strategic communications that combine typography and image in powerful, dynamic, and communicative ways. In the final assignment, students will develop a multi-platform advertising campaign. Prerequisite: Junior or Senior status

INTERACTIVE ADVERTISING
ADVT470 — 3 credits
This course introduces students to the various opportunities for advertising in the online arena. They will be applying fundamental advertising concepts to emerging media such as online banners and web campaigns. This class will challenge students to be nimble and fluid with their campaigns.

SOCIAL MEDIA PLATFORMS
ADVT472 — 3 credits
In this workshop structured course, the landscape of social media and its content will be studied and dissected. Students will be learning everything from trends to technical aspects and requirements for different platforms to the methodology of communicating different types of information (products, events, apparel, etc). Everything from regular posts to carousels, stories, highlights, thumbnails and reels will be made. This class is designed to prepare illustrators and graphic designers on a technical front whilst also encouraging exploration in the expansive possibilities of working with social media. Programs we will be using: Photoshop, Illustrator.

ON SCREEN PRODUCTION + CONCEPTS
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SPECIAL TOPICS: INTERACTIVE BRANDING
ADVT403 — 3 credits
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ADVANCED LETTERPRESS
GDIL373 — 3 credits
For students that have taken Introduction to Letterpress and want to improve their expertise, the main objective is to achieve superior print quality and learn new techniques. The class covers the subtleties of handset type and the inking process including careful attention to make-ready, packing the press and adjusting roller height. Students learn how to print on dampened paper; how to make detailed, high- quality photopolymer plates and alternative techniques such as pressure printing where prints are created from a low-relief collage attached to the tympan of the press. Students will be using the broadside format, exploring different themes and processes with each project–from advanced techniques to experimental processes. *Prerequisite: GDIL362 Introduction to Letterpress*

BOOK ARTS ELECTIVES

INTRODUCTION TO LETTERPRESS
GDIL362 — 3 credits
Students experience the traditional disciplines of typography, letterpress, and printing while learning to integrate type and image, structure and content, process and product. Students work in the Lab Press, which boasts a large collection of wood and metal type, and Vandercook printing presses. Intro to Letterpress offers students a hands-on experience with the roots and history of typography and printing. Craft skills used in letterpress printing will be introduced in a studio environment through demonstrations and hands-on experience. Through printing experiences and projects, students will gain an understanding of the nature and interaction of printing types with inks and papers, learn terminology and gain familiarity with the equipment. The final project is a collaborative book. A theme will be selected and students will pick a passage, set a significant word in wood type, set the passage in metal type and carve a small image on linoleum.

BOOK STRUCTURES
GDIL365 — 3 credits
This course introduces the skills, craft, materials and techniques used in making book structures by hand. Course assignments have the potential to evolve into creative and personal objects that hold visual work and text. This course may be repeated for credit up to two times. Students develop the hand skills and knowledge to learn traditional and alternative methods of book binding with attention to craft and experimentation. Students learn book binding methods involving paper folding, cutting, sewing, gluing, and ways of assembling individual sheets, signatures and text blocks with or without covers. Students produce a sample collection of book structure options and explore structures that can hold content and expression of meaning.

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For students that have taken Introduction to Letterpress and want to improve their expertise, the main objective is to achieve superior print quality and learn new techniques. The class covers the subtleties of handset type and the inking process including careful attention to make-ready, packing the press and adjusting roller height. Students learn how to print on dampened paper; how to make detailed, high- quality photopolymer plates and alternative techniques such as pressureprinting where prints are created from a low-relief collage attached to the tympan of the press. Students will be using the broadside format, exploring different themes and processes with each project–from advanced techniques to experimental processes. *Prerequisite: GDIL362 Introduction to Letterpress*

Bookmaking Projects GDIL456 — 3 credits
A culmination of the skills and techniques used in letterpress printing, typographic design, and edition bookmaking using both lead type and digital plate-making. Through model making and testing, students combine conceptual skills and printing technique in the bookwork tradition. Course assignments involve the integration of text and image, paper selection, inks and inking, color, serial imaging, surface preparation, and press editions.
Prerequisite: GDIL362 Introduction to Letterpress and GDIL365 Bookstructures

PRINTMAKING ELECTIVES

PRINTMAKING SURVEY
PRNT263—3 credits
This class covers a wider range of both traditional and new methods, individualized technical and conceptual projects, editions, and includes a broad introduction to historical and contemporary applications.
Lab Fee: $35

PRINTMAKING: INTEGRATED MEDIA
PRNT273 — 3 credits
This class, while covering traditional and new methods, covers fewer methods, but ones that take more time to work with. It allows for more integration of these techniques to support different types of conceptual projects, and more research thatties them together.
Lab Fee: $35

PRINT MEDIA WORKSHOP
PRNT373 — 3 credits
Students refine their vision in advanced projects based on their conceptual practice and critical dialogue. Emphasis is on development of personal imagery and exploration of the media through one or two projects that form a body of work relatedto their practice. In depth consultations and reviews are held. Students draw upon Los Angeles' wide range of print publishers and shops, learning professional methods.
Prerequisite: PRNT263 Printmaking Survey, PRNT273 Printmaking: Integrated Media, PRNT356 Experimental Printmaking, or instructor permission. Lab Fee: $35

EXPERIMENTAL PRINTMAKING
PRNT356 — 3 credits
An opportunity for formal application and experimentation through alternative printmaking processes. Emphasis is placed on problem-solving through process, substance, and style. Students consider content, subject, and formal attributes of independently proposed projects. Readings, discussions, and lectures will address relevant topics such as multiplicity, historical predecessors, and critique. *Lab Fee: $35*

PROPAGANDA
PRNT355 — 3 credits
Students research a topic of choice and create a body of work on cultural, social and political issues. Students learn to understand alternatives to illustration and design as corporate service. Assignments include research and presentation on a relevant topic of choice; realization of visuals on chosen topic; and collaboration with community organizations whenpossible/applicable.
Print Lab / Lab Fee: $35

PRODUCT DESIGN
We live immersed in a world created and defined by products, systems, and experiences that product designers create. Students learn a process consisting of physical and digital skills that evolve from discovery through development to the delivery of meaningful design solutions. Product Design is broad and encompasses design aspects related to all the other art and design majors. The program aims to prepare students for future design practice through a broad-based, hands-on experience that blends traditional art and craft with industry-related skills, technology, design knowledge, and practices. The curriculum allows students to select elective courses that align with their needs, career interests, abilities, or skill sets. Students emerge from the program empowered with the design and business skills that enable them to work in any design field. Alums of the program work for companies and consulting firms such as Apple, Raytheon, SpaceX, Crate & Barrel, Target, Disney, Coach, Guess, Vans, Herman Miller, IBM, Mattel, Nike, Adidas, Sony Pictures, Nissan, and more.

PROGRAM LEARNING OUTCOMES
Students engage in the study and practice of design as a creative, iterative process that involves curiosity, research, insight, creativity and critical thinking, ideation, sketching, prototype making, and marketing. Students learn hands-on-making skills in hard and soft materials, craft-based processes, and 2D and 3D analog and digital skills design methods.

The Program Learning Outcomes in the Product Design Program for graduating students to achieve are:
- Design Process: Use the Product Design and Development Process as a means to manage the development of an idea from concept through to production.
- Design Research: Employ research and analysis methodologies as it pertains to the product design process, meaning, and user experience.
- Design Thinking: Apply creative process techniques in synthesizing information, problem-solving, and critical thinking
- Design Communication: Demonstrate skills in representing ideas and design solutions in 2D hand drawings and 3D digital imagery, displaying an acute awareness of technical fluency, visual storytelling, and craftsmanship.
- Design Prototyping: Use of basic fabrication to build prototype models for hard goods and soft goods and packaging.
- Design Engineering: Demonstrate, and recognize basic engineering, mechanical, and technical principles.
- Design & Materials: Demonstrate, apply, explain, and recognize the basic family of materials used in soft goods and hard goods, including sustainable materials and manufacturing processes.

Product Design

2023-24 Course Catalog

Fall - Foundation		
Courses		CR
Life Drawing I or Creative Practices I	FNDT 180 FNDT 172	3
Drawing & Building Form	FNDT 160	3
Principles of Design	FNDT115	2
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS 120	3
		14

Spring - Foundation		
Courses		CR
Life Drawing I or II or Creative Practices I or II	FNDT 180/182 FNDT 172/173	3
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or Form & Space	FNDT 162 FNDT 161	2
Elective	FNDT 145	2
Birth of the Modern	AHCS 121	3
Ways of Knowing	LIBS 114	3
		16

Fall - Sophomore		
Courses		CR
Design Studio I	PRDS202	3
Design Communication I	PRDS210	3
Methods & Materials I	PRDS230	3
History and Future of Product Design	AHCS225	3
Creative Action Lecture*	CAIL200	3
		15

Spring - Sophomore		
Courses		CR
Design Studio II	PRDS203	3
Design Communication II	PRDS211	3
Methods & Materials II	PRDS231	3
Theories & Trends in Contemporary Art, Media and Culture	AHCS224	3
LAS Sophomore Elective*	LIBS214	3
		15

Fall - Junior		
Courses		CR
Design Studio III	PRDS302	3
Design Communication III	PRDS310	3
Studio Elective*		3
Social Science*	SSCI210	3
Math*	MATH136	3
		15

Spring - Junior		
Courses		CR
Design Studio IV	PRDS303	3
Design Communication IV	PRDS311	3
Creative Action Studio**	CAIL301	3
Human Factors in Product Design*	NSCI319	3
LAS Upper Division Elective	LIBS314	3
		15

Fall - Senior		
Courses		CR
Design Studio V	PRDS402	3
Design Communication elective	PRDS410	3
Design & Market I	PRDS440	3
Studio Elective		3
Capstone	LIBS440	3
		15

Spring - Senior		
Courses		CR
Design Studio VI	PRDS403	3
Design & Market II	PRDS441	3
Studio Elective		3
Studio Elective		3
LAS Upper Division Elective	LIBS314	3
		15

*Must be completed during this academic year, semester may be assigned for CAIL course

PRODUCT DESIGN STUDIO I - THE PRODUCT DESIGN PROCESS
PRDS202 — 3 credits
In today's consumer-driven world, people constantly look for products that fulfill their needs, make them feel good, or fulfill their desires. Through a series of hands-on projects, students learn to apply various 2D drawing, computer, and making skills using hard materials applicable to furniture, lighting, home goods, and other product types. Students apply the design process to develop their ideas and explore the relationships between form, function, and how culture can be expressed by and be an influence on the object of design. Work is presented in a series of critique sessions and documented on a digital website. Skills introduced: design process, user experience, identification of form and function relationships, cultural design influence and forces.

PRODUCT DESIGN STUDIO II - STRUCTURES AND CONNECTIONS
PRDS203 — 3 credits
Products like footwear and fashion accessories express culture and personality and build self-esteem. Building on the skills learned in Design Studio I and Digital Design I, students deploy them in thoroughly investigated and contextualized designs, cultural awareness, and self-expression. Digital modeling and design components are introduced as part of the design process. Through 2-3 projects throughout the semester, students will distill research and explore data visualization, contextualization, trends, user flow, and storyboarding, emphasizing the user. Skills introduced: Students learn to communicate their design concepts and user scenarios using 2D, 3D, and 4D methods (UX). Skills reinforced: design process, research, contextualization, user interaction.

DESIGN COMMUNICATION I - THE PROCESS FROM START TO FINISH
PRDS210 - 3 credits
Sketching and technical drawings are fundamental to product design in communicating ideas, designs, and concepts. This course presents techniques, tips, and tricks, from quick concept sketching to producing technical drawings to communicate ideas. Students will begin to delineate 3-D forms in 2-D space and the various phases and deliverables of the design process. Skills introduced: rapid ideation, iterations, concept sketches, perspective drawing and shading, color rendering, visual fluency, cross-sections, exploded views and digital rendering, 3-D modeling, and visual presentation. Skills reinforced: design process, design communication, storytelling, and intention.

DESIGN COMMUNICATION II - COMMUNICATION AND INTERFACES
PRDS211 - 3 credits
Students continue to develop a 2D drawing foundation of 3D space by hand and digitally. Interface design is introduced to add a digital element to the previous semester's project. Students will learn orthographic hand drawing and rendering (precise annotation, translating physical assets and photographic references into graphic representations) with pencil, pen, and marker, as well as 2D digital drawing and rendering (Illustrator, Photoshop, basic technical package for manufacturing, storyboarding), and advanced digital sketching. Skills introduced: orthographic drawing, composition, digital drawing. Skills reinforced: hand and digital rendering, 2D form, visual fluency, and visual stylization. Software and tools: Illustrator, Photoshop, InDesign, Figma. Students will learn to prepare work for portfolios, presentations, exhibitions, decks, and websites.

MATERIALS AND METHODS I
PRDS230 - 3 credits
Yes, products are made from materials. This course introduces students to hard materials (wood, metal, plastic, glass) and all the shops, labs, tools, and techniques for fabricating prototype and presentation models for Product Design. In this hands-on studio, students work with various types of materials in a series of small skills-oriented projects. They learn shop tools and develop skills in form-making. Skills introduced: model making, shop skills, 3D form, surface finishing, sketching, visual fluency, and forces on the form.

MATERIALS AND METHODS II - LEARN TO MAKE, MAKE TO LEARN
PRDS231 - 2 credits
A continuation of the previous semester's course, the focus is on advanced techniques and finishing skills. Students are introduced to equipment, tools and techniques for fabricating prototype samples and presentation models in Product Design. Students deploy the design process skills they have learned in the Design Studio I, and II courses to their projects and presentations. In this hands-on studio, students work with various materials in a series of small skills-oriented projects. Skills reinforced: sketching, 3D form giving, forces of form, visual fluency, surface finishing, and craftsmanship.

PRODUCT DESIGN STUDIO III - HARD GOODS PRODUCT - INSIDE AND OUT
PRDS302 - 3 credits
Students connect and apply the hard goods skills learned to design a family of objects in the hard goods category of projects. These product types are usually physically solid and include furniture, lighting fixtures, electronics, mobile devices, athletic equipment, and more.   The focus is on design thinking and investigating human factors, need finding, materials exploration, functionality, internal components that allow the object to work, and user/product interaction with a strong emphasis on concept, form, personal expression, and excellence in craftsmanship. Students develop an idea, sketch the concept, and develop a prototype to validate the idea and develop a presentation model. This studio's content, structure, and emphasis vary from semester to semester. Students add work to their portfolios, presentations, exhibitions, decks, and websites. Skills and knowledge introduced: product category, business dynamics/value analysis, product development, and design writing. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, brand, materials, manufacturing, sustainability, industry awareness, individual & group critique, meaning/semantics, modelmaking, 3D form, storytelling, visual & oral presentation, design research, observational research, ideation, brainstorming. *Prerequisites: PRDS210 Design Communication I and PRDS203 Design Studio II or waiver upon Chair or instructor approval*

PRODUCT DESIGN STUDIO IV - SOFT GOODS PRODUCTS - INSIDE AND OUT
PRDS303 - 3 credits
Students connect and apply the soft goods making skills learned to design a family of objects in the soft goods category of projects. These products include fashion accessories, footwear, bags, and backpacks, activewear, packaging. Students will design specifications and research materials and create three-dimensional prototype products from flat patterns. Students will investigate human factors, need finding, materials and hardware exploration, function, style, and performance. There is a strong emphasis on concept, form, style, personal expression, and excellence in craftsmanship. This studio's content, structure, and emphasis vary from semester to semester. Skills and knowledge introduced: sketching for soft goods and the fashion accessory product category, business dynamics/value analysis, product development, and design writing. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, brand, materials, manufacturing, sustainability, industry awareness, individual and group critique, meaning/semantics, modelmaking, 3D form, storytelling, visual & oral presentation, design & observational research, ideation, brainstorming, technical pattern making. *Prerequisites: PRDS 210 Design Communication I and PRDS 203 Design Studio II or waiver upon Chair or instructor approval*

DESIGN COMMUNICATION III - SOLIDWORDS - DIGITAL MODELING
PRDS310 - 3 credits
A computer-aided design (CAD) program widely used in the Product Design industry is SolidWorks. CAD software enhances all aspects of the product design process. It goes beyond 2D renderings allowing designers to work in 3D to ensure it fits the criteria of function and aesthetic with a degree of accuracy and certainty that in the past would not have been possible. This introductory course to SolidWorks teaches the basics of 3D modeling, rendering techniques, and the processes for manufacturing. Students learn to digitally build and manipulate 3D forms and output their efforts through renderings, drawings, or 3D objects. Instructors give weekly demonstrations of the software techniques and capabilities. Individual desk crits and group presentations and critiques provide feedback on each student's design process and abilities. Skills introduced: Solidworks 3D CAD software, modeling, rendering, and 3D print output. Skills reinforced: drafting, rendering, 2D digital fluency, visual stylization, and composition. Software: SolidWorks and Keyshot.

DESIGN COMMUNICATION IV - ADVANCED DIGITAL SKILLS
PRDS311 – 3 credits
This studio course is a continuation of Digital Design III. Students select a 3D modeling software for advanced techniques: Advanced Rhino or Advanced Solidworks. The instructor provides feedback on each student's design process and abilities through individual desk crits and group presentations and critiques. Skills reinforced: 3D modeling, digital rendering, and visual storytelling. Skills introduced: SolidWorks or Rhino 3D CAD software, modeling, rendering, and 3D print output. Skills reinforced: drafting, rendering, 2D digital fluency, visual stylization, and composition. *Prerequisite: PRDS310 Design Communication III or waiver upon Chair or instructor approval*

DESIGN COMMUNICATION V - ELECTIVE - SOLIDWORKS | RHINO | INTERACTIVE
PRDS410 – 3 credits
This elective studio allows students to focus on specific software or area that will further support their skills and goals as they prepare to graduate. Skills reinforced: 3D modeling, digital rendering, and visual storytelling. Skills introduced: Solidworks or Rhino 3D CAD software, modeling, rendering, and 3D print output. Software: Solidworks or Rhino 3D CAD software, Electives: Keyshot, AfterEffects, Cinema 4D, Figma. Skills reinforced: drafting, rendering, 2D digital fluency, visual stylization, and composition.
Prerequisite: Design Communication II PRDS 211 or waiver upon Chair or instructor approval

DESIGN STUDIO V - THESIS AND WICKED PROBLEMS STUDIO
PRDS402 - 3 credits
There are many social or cultural problems that are difficult or impossible to solve because of their complex and interconnected nature – these are known as Wicked Problems. Multidisciplinary product designers are uniquely qualified to work within these areas, learning to discover and define and taking an integrated, collaborative design approach to design an appropriate solution. Students engage in deep investigative research within a field of interest to discover a problem, theme, or opportunity to serve as their project. Students integrate all aspects of their education to create a comprehensive brief for their senior project's in-depth investigation and development. Instructors scaffold deliverables for all research, concept, and design work the students complete. The thesis project concept design, support research, and ideation are submitted as a presentation at the end of the semester. Students will continue to PD Design Studio VI after completing the Thesis Research. Skills, knowledge, and experience developed: research, UX-UI, Figma, teamwork, information design, sustainability, prototyping, leadership, ideation, brainstorming, time management, meaning/semantics, design writing, ethics, point of view, and voice.

DESIGN STUDIO VI - THESIS STUDIO + SENIOR EXHIBITION
PRDS403 - 3 credits
Using the previous semester's designs, students build their prototypes, learn to work with vendors and develop their thesis project, and solve issues and constraints. The second part of the course focuses on preparing their work for the Annual Exhibition and the design of Exhibits and communication in a post-Otis world. Skills introduced: Exhibition design, graphic communication, video, animation, and editing. Skills and experience reinforced: design research, observational research, UX-UI, FIGMA, teamwork, information design, sustainability, prototyping, leadership, ideation, brainstorming, time management, meaning/semantics, design writing, ethics, point of view, and voice.

DESIGN + MARKET I
PRDS 440 – 3 credits
Design-driven companies of today and the future are looking for hybrid designers who can work across design, business, and marketing functions while retaining their depth of design savvy. This advanced project-based course focuses on design, development, brand, and line extensions related to the development of the cycle of products from design concept to manufacturing and product distribution. Skills reinforced: cross-functional skill development, industry awareness, professional design practices.

DESIGN + MARKET II - THE DESIGN OF BUSINESS
PRDS441 – 3 credits
Design-driven companies of today and the future are looking for hybrid designers who can work across design, business, and marketing functions while retaining their depth of design savvy. This advanced project-based course focuses on design, development, brand, and line extensions related to the development of the cycle of products from design concept to manufacturing and product distribution. Skills reinforced: cross-functional skill development, industry awareness, professional design practices.

STUDIO ELECTIVE
Elective courses vary each semester and are selected based on trends in the design field or future opportunities. Students choose from a selection of studio electives which can be an area on which they wish to focus, expand design skills, or explore new interests. The elective studios range from specific product areas, materials, processes, technologies, or emerging aspects in the field. Studio Course Topics: Footwear Design; Furniture & Lighting Design; Fashion X Product Design; Digital Design Lab - KeyShot Rendering; Designing The Future; Prop Design; UI/UX Design; Ceramics; Jewelry Design; Textile Design; Wood Works; Metal Works; Glass Works'

TOY DESIGN

Toys and play are an essential part of our world. Otis College offers one of the only four-year Bachelor of Fine Arts degree in Toy Design. Taught by faculty and guest mentors who are renowned toy and entertainment professionals, the program focuses on the process of designing and bringing toys to market. Students create toys for all ages, across numerous categories, with a focus on play. Our graduates will shape the industry, impact society, and inspire generations to come.

Toy Design is a specialized major and requires skills from many disciplines, including drawing, engineering, sculpting, prototyping, and digital design. Students will gain knowledge in child psychology, storytelling, presentations, and business practices. They'll learn about manufacturing, product safety, sustainability, and packaging, and will gain an understanding of the evolution of a toy from concept to the end consumer.

Many of the world's largest toy and entertainment companies are a few miles from campus. They are at the center of a multibillion-dollar industry that provides an enormous professional stepping-stone for our emerging toy designers. The Toy Design program offers students the opportunity to participate in summer internships after their sophomore and junior years. Often our students are hired by the companies where they worked.

Students will graduate with a final portfolio that highlights their unique talents, technical skills, and innovative ideas to launch them into a creative, rewarding, and meaningful career.

PROGRAM LEARNING OUTCOMES

Students in the Toy Design Department will:

- Creativity and Entrepreneurism
  Demonstrate individual expression and an imaginative approach in the creation of unique, innovative concepts and designs.

- Visual and Oral Communication
  Express their ideas clearly and effectively through conceptual drawings, prototypes, and written and verbal presentation.

- Skill and Technical Knowledge
  Use their critical thinking skills and technical knowledge to manipulate art and design media in expressing their work.

- Resource Literacy
  Recognize when information is needed and be able to locate, evaluate, and effectively utilize information from multiple sources and media.

- Professionalism
  Collaborate effectively and work in teams with other designers and related areas including marketing, engineering and manufacturing.

- Social Consciousness
  Make ethical decisions with consideration of social and environmental factors in the design of toys. Play is crucial for the development of skills including decision-making, socialization, and creativity, and toy designers must be aware of the impact they have on society.

Notes for Degree Requirements on the next page

These courses may be taken either in the fall or spring semester. Courses in gray are described in Liberal Arts and Sciences.

Toy Design
2023-24 Course Catalog

Fall - Foundation		
Courses		CR
Life Drawing I or	FNDT 180	3
Creative Practices I	FNDT 172	
Drawing & Building Form	FNDT 160	3
Principles of Design	FNDT115	2
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS 120	3
		14

Spring - Foundation		
Courses		CR
Life Drawing I or II or	FNDT 180/182	3
Creative Practices I or II	FNDT 172/173	
Connections through Color and Design	CAIL 101	3
Drawing Studio Extended Practices or	FNDT 162	2
Form & Space	FNDT 161	
Elective	FNDT 145	2
Birth of the Modern	AHCS 121	3
Ways of Knowing	LIBS 114	3
		16

Fall - Sophomore		
Courses		CR
Toy Design I	TOYD200	3
Visual Communication I	TOYD232	3
Design Prototyping I	TOYD242	3
Child Psychology: Development and Play	SSCI211	3
Theories and Trends in Contemporary Art, Media and Culture*	AHCS224	3
		15

Spring - Sophomore		
Courses		CR
Toy Design II	TOYD201	3
Visual Communication II	TOYD233	3
Design Prototyping II	TOYD243	3
Methods and Materials	LIBS219	3
Creative Action Lecture*	CAIL200	3
		15

Fall - Junior		
Courses		CR
Toy Design III	TOYD302	3
Visual Communication III	TOYD334	3
Design Prototyping III	TOYD340	3
History of Toys	AHCS236	3
Math*	MATH136	3
		15

Spring - Junior		
Courses		CR
Toy Design IV	TOYD303	3
Design Prototyping IV	TOYD343	3
Creative Action Studio*	CAIL301	3
Human Factors in Toy Design	NSCI308	3
LAS Upper Division Elective	LIBS314	3
		15

Fall - Senior		
Courses		CR
Toy Design V	TOYD404	3
Visual Communication IV	TOYD436	3
Design Prototyping V	TOYD442	3
Professional Development I	TOYD452	3
Capstone	LIBS440	3
		15

Spring - Senior		
Courses		CR
Toy Design VI	TOYD405	3
Package Design	TOYD437	3
Design Prototyping VI	TOYD443	3
Professional Development II	TOYD453	3
LAS Upper Division Elective	LIBS314	3
		15

Must be completed during this academic year, semester may be assigned for CAIL course

TOY DESIGN I/II
TOYD200/201 — 3 credits/3 credits
Toys are fundamental to our growth and culture. We learn to make decisions, socialize, and create through play. In these on-campus courses, you will develop an understanding of the creative process of toy design and learn the fundamentals of becoming a successful toy designer. Emphasis is placed on brainstorming and designing toys that engage children across various play patterns. You'll apply drawing, model-making, and fabrication skills to create original toy concepts. You'll learn to conduct market research and analysis to ensure your designs are viable and positioned strategically for their intended audience. Using various fabrication techniques, you'll translate your idea into a 3-D model and present the final product to faculty and visiting toy industry professionals. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.
TOYD200 Lab Fee: $50

VISUAL COMMUNICATION I/II
TOYD232/233 — 3 credits / 3 credits
To communicate effectively, a designer should have a broad range of both traditional and digital drawing skills. In these on-campus courses, you will develop your ability to communicate ideas through drawing from quick ideation sketches to final illustrations. Through the study of shape, perspective, style, use of character, and storytelling, students will learn to communicate with compelling, dynamic drawings. On the digital side, you'll learn how to take a concept from rough sketch to a refined set of technical illustrations. You'll learn digital tools that will enable you to produce drawings that accurately convey your design intent and serve as a blueprint when creating a prototype model. The skills acquired during these courses will be utilized throughout the remainder of your Toy Design studio courses.
Prerequisite: TOYD232 is a prerequisite for TOYD233

DESIGN PROTOTYPING I/II
TOYD242/243 — 3 credits / 3 credits
As a Toy Designer, it's essential to know how to translate your 2D concepts into 3D form. These on-campus classes will equip you with practical prototyping skills and vocabulary that will enable you to develop and communicate your designs accurately. With guidance from your instructor, you'll work in the model shop, and learn to use the tools, equipment, and machinery. You'll integrate these skills and techniques into your concepts, developing an understanding of the design and development process. Ultimately, these courses will provide you with working knowledge in the processes and techniques used in model-making for the toy industry. Fabrication, sculpting, molding, and casting will be taught through lectures and hands-on experience. With the building blocks learned throughout the year, you can move on with confidence to more advanced prototyping in subsequent courses.
TOYD242 Lab Fee: $250
TOYD243 Lab Fee: $150 Prerequisite: TOYD242 is a prerequisite for TOYD243

TOY DESIGN III/IV
TOYD302/303 — 3 credits/3 credits
Story-based toys and line extensions are important in building toy brands. In these on-campus courses, you will conceptualize and bring a character-based product line to life. Storyboarding will be utilized to show how the characters live in their world. You will also create your own play accessory as a stand-alone item or to complement your existing toy line. Advanced presentation and building techniques will be used to showcase toy concepts and features. Prototype models could be articulated with movement and incorporate lights and sounds. Consideration will be given to how your line could become a brand. Toy Design studio courses could be sponsored, in which case the toy category or brand would be predetermined.
Prequisites: TOYD201 is a prerequisite for TOY302 / TOYD302 is a prerequisite for TOYD303

VISUAL COMMUNICATION III
TOYD334 — 3 credits
Sketching original characters and developing storyboards is an effective way of communicating original concepts and features of toys and related accessories. In this on-campus drawing and portfolio development class, you'll acquire advanced skills in the theory and practice of sketching, drawing, and rendering techniques as applied to toy products. You will concentrate on the creation, organization, and presentation of your portfolio. You'll design a logo and create a promotional sheet that reflects your graphic skill and creative styling with best-in-class examples of your work. Finally, you'll write a résumé that expresses your creativity and design experience with links to a digital portfolio.
Prerequisite: TOYD233 is a prerequisite for TOYD334

DESIGN PROTOTYPING III/IV
TOYD340/343 — 3 credits/3 credits
The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as Rhino, which is often used in the construction of prototype models. You'll learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine. Students will progress to more advanced modeling techniques and will continue to develop their rendering and animation skills. You'll be introduced to programs such as Adobe After Effects to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Students will be able to apply acquired learning to improve all their toy design projects and presentations.
Prerequisite: TOYD340 is a prerequisite for TOYD343
TOYD343 Course Fee: $50

TOY DESIGN V/VI
TOYD404/TOYD405 — 3 credits/3 credits
In these advanced level on-campus courses, students will continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed to different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Students may have participated 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 final projects, portfolio, and senior show. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.
Prerequisite: TOYD303 is a prerequisite for TOYD404 / TOYD404 is a prerequisite for TOYD405
TOYD405 Course Fee: $150

VISUAL COMMUNICATION IV
TOYD436 — 3 credits
This advanced on-campus computer lab course featuring programs in the Adobe Creative Suite allows you to apply your skills and knowledge to improve ongoing projects and enhance your portfolio. The course covers a wide range of Advanced Photoshop techniques, including AI Art integration into your ideation process and how to prepare your digital assets for senior show.
Prerequisite: TOYD233 is a prerequisite for TOY436

PACKAGE DESIGN
TOYD437 — 3 credits
Branding and packaging play a pivotal role in the success of toy products. This on-campus course emphasizes developing branding strategies and creating three-dimensional package mockups to address a range of packaging styles and retail challenges. In conjunction with marketing considerations, package design must also account for storage, safety, and sustainability factors. Participants can tackle these issues while implementing unique graphic treatments on full-color 3D mockup packages. Upon course completion, attendees will understand various packaging types, including the closed box, window box, tray box, and blister card options. They will recognize the significance of effective communication on packaging to engage consumers.
Prerequisite: TOYD436 is a prerequisite for TOYD437

DESIGN PROTOTYPING V/VI
TOYD 442/443 - 3 credits/ 3 credits
The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as ZBrush, which is often used in the construction of prototype models. You'll learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine.
Prerequisite: TOYD442 is a prerequisite for TOYD443
TOYD443 Course Fee: $50

PROFESSIONAL DEVELOPMENT I
TOYD452 - 3 credits
This course is Part I of a two-course professional development series that requires students to engage in an immersive manner on career development and working professionalism by exploring and participating in all facets of career development in the toy and related industries.

This course prepares students to explore, navigate and enter the workplace with toy industry specific checklists, resumes, personal brands, websites/portfolios, as well as asset inventories which will be developed, reviewed, and shared throughout the semester as each student engages in the initial phases of their job search. Each student will build a mindful path to their unique and successful career and complete a detailed and comprehensive roadmap for their journey. To gain actionable insights, students must stretch their investigative, verbal, and leadership skills by sharing their knowledge, opinions and experiences with their classmates, instructors, and guest speakers.

PROFESSIONAL DEVELOPMENT II
TOYD453 - 3 credits
This course is part of a professional development journey that requires each student to engage in a path of focused study on the topic of working professionalism by actively participating in and interacting with classroom simulations, industry speakers, and seminars that will bring the toy industry directly to the classroom in a one-of-kind hands on experience.

This course provides a solid basis for understanding toy industry practices across the board. It introduces core behaviors, business and industry concepts including but not limited to advertising, brand directional outlines, consumer behavior, costing, legal, logistics, marketing, marketing research, management, manufacturing, merchandising, operations, pricing, product development, sales, and social media as well as workplace recognition and decolonization. Students will understand how this industry scaffold impacts design and how it will affect them as designers.
Prerequisite: TOYD452 is a prerequisite for TOYD453

INDEPENDENT STUDY
TOYD999 — 1-6 credits
Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

GRADUATE
MFA PROGAMS

MFA - FINE ARTS
The MFA Program in Fine Arts encourages young artists to think critically and challenge existing modes of expression.

PROGRAM LEARNING OUTCOMES
Students in MFA Fine Arts will:
- Conceive, develop, and execute a successful body of work that reflects critical engagement with their interests, experiences, and values.
- Conduct a robust and sustained research inquiry into a range of intellectual and critical disciplines in art and other related disciplines in order to develop a rich set of informational resources and an authentic, independent point of view.
- Locate their own studio practice within the field of art history, criticism, and theory, based in deep examination of current issues and discourses.
- Develop advanced capabilities with technologies that will aid in the creation, dissemination, and documentation of their work.
- Develop and practice the written and spoken communication skills needed to effectively articulate conceptual and aesthetic agendas to public and art world audiences.
- Cultivate the self-confidence, self-reliance, and camaraderie necessary to sustain a professional career.

MFA Fine Arts

2023-24

Fall – 1st Semester		
Courses		CR
Special Topics in Art History	AHCS585	3
Graduate Critique I	GRAD610	3
Graduate Studio I	GRAD622	3
Critical Theory and Practice I	AHCS650	3
Elective		3
		15

Spring – 2nd Semester		
Courses		CR
Special Topics in Art History II	AHCS585	3
Graduate Critique II	GRAD611	3
Graduate Studio II	GRAD623	3
Critical Theory and Practice II	AHCS651	3
Elective		3
		15

Fall– 3rd Semester		
Courses		CR
Graduate Critique III	GRAD710	3
Graduate Studio III	GRAD722	3
Professional Practice	GRAD776	3
Thesis I	LIBS774	3
Elective		3
		15

Spring – 4th Semester		
Courses		CR
Graduate Critique IV	GRAD711	3
Graduate Studio IV	GRAD723	3
Exhibition Preparation	GRAD777	3
Thesis II	LIBS775	3
Elective		3
		15

SPECIAL TOPICS IN ART HISTORY I: MODERNISM TO CONCEPTUALISM
AHCS585 — 3 credits
This course examines the development of Modernism as a discourse in the visual arts, from its development in the 1840s to challenges of its key assumptions in the 1960s. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course.

SPECIAL TOPICS IN ART HISTORY II: 1960S TO THE PRESENT
AHCS585 — 3 credits
The historical development of the discourse of Modernism established a narrative that proved very influential. However, the terms of that narrative came under question from a diverse range of artists and voices. This course looks at Contemporary Art as a varied field arising out of challenges to historical "modern art" in the late 1960s and developing a range of practices that continue to challenge our understanding of art and its relation to society today. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course.

STUDIO PRACTICE
AHCS585B — 3 credits
What does it mean to work in painting and photography at this moment in time? Is it possible to incorporate our political concerns into our work? What is successful political artwork and how might it take form in painting and photography? What is our relationship to the histories attached to these two modes of production, as well as their contemporary manifestations? How might these two mediums intersect?

These are some of the questions we will engage in this class. Through weekly readings and group discussions we will investigate the concerns of painting and photography in an age of ever-present technologies and growing political upheaval.

OUT ON THE TOWN
AHCS585D — 3 credits
This is a course designed to acquaint students with exhibitions of artwork currently being produced and shown, as well as the discussions happening around them. We will visit artists and art organizations websites and read texts related to them. Through these materials we will examine the political and art dialogues of the moment, considering the ways colonialism and inequities in the art establishment are being addressed and what some alternatives might be. We will also investigate the methods that artists and arts organizations are using to make artwork available physically and virtually.

GRADUATE CRITIQUE
GRAD610/611/710/711 — 3 credits/ 3 credits/3 credits/3 credits
In this two-year course sequence, all graduate students, regardless of media, individually present work to their peers and faculty for a collective in-depth discussion about the work's material, theoretical, and cultural positioning. The course provides an in-depth discussion and investigation of how an artist's work is perceived as a public statement and how one's work exists in the world.

GRADUATE STUDIO
GRAD622/623/722/723 — 3 credits/ 3 credits/3 credits/3 credits
Graduate Studio is a 6-hour course structured around dedicated studio time and one-on- one studio visits between students and faculty members. This two-year course sequence focuses on each individual student's practice, specifically directed toward an interrogation of the aesthetic, conceptual, and technical issues arising out of their work. It will culminate in the end-of-semester review during which the student and a review committee will discuss and evaluate the development of the student's practice as observed over the course of the semester within the framework of the seminar.

COLLABORATIVE PROJECTS
GRAD631 — 3 credits
Seminar/studio hybrid. Students build knowledge and professional capacity through collaborative project- based learning in the areas of collaboration, collective art production, collective arts programming and curation, and collective action. Students form collectives, operate an artist run space (called Sidebar) and develop research-driven and discourse-driven projects for public exhibition and public engagement.

PROFESSIONAL PRACTICES
GRAD776 – 3 credit
We will be analyzing the definition of PROFESSIONAL and PRACTICE, singularly and in tandem and how they apply to real life situations. In relationship to determining how "one presents themselves", we will access and research grants, residencies, jobs, etc. Applications, contacts, and experience will be both analyzed and explored. In addition basic artist survival skills and sustainability issues will be discussed in depth. As this is a seminar; discussion and presentation in conjunction with outside support, will form the basis of this course. Student interests and concerns will be addressed. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course.

EXHIBITION PREPARATION
GRAD777 – 3 credit
The goal of this course is to seek out both group and individual needs to attain one's goals as they relate to the presentation and production of an individual Thesis Show. In addition, issues that deal with and about art post-graduation will also be addressed. What it means to be an artist will be challenged and articulated for each individual. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course.

VISITING ARTIST LECTURE SERIES
GRAD000 – 0 credits
To augment students' exposure to contemporary, internationally known, visiting artists will be invited to the campus to talk about their work and ideas. The visiting artists will offer students access to the discussions and contradictions underlying contemporary art, enabling them to form effective responses to current issues and production. Required for all MFA Fine Arts students.

CRITICAL THEORY AND PRACTICE I AND II: AESTHETICS AND POLITICS
AHCS650/651 – 3 credits/ 3 credits
This two-semester course is a cross-disciplinary investigation of the various intersections of the realms of the aesthetic and the political, and engages in questions of humanity, power, and representation. We will discuss how orderings of social relations become manifest in the world and how the political becomes 'sensible'. Through the discussion of assigned readings, we will develop an understanding of the ways in which visual cultural production provides the very frameworks for what becomes perceptible and legible. We will consider how works of art can produce encounters that slow our perceptual operations and reading capabilities in a world of easily disseminated, readymade perspectives in service of dominant values and worldviews. Assigned texts will bridge and interrogate the discourses of class, race, gender, ability, art, and the social realm. We will discuss how artists and theorists have responded to the representational politics of the present moment in order to locate individual practices within the larger cultural and socio-political environment. Our goal will be the development of individual, subjective voices within a collective, collaborative, and relational process.

THESIS I AND II
LIBS774/775 – 3 credits/3 credits
This course supports students in the development of their written thesis about their work and practice. Students will acquire critical writing skills that will prepare them for the literary demands of an artist, including grant applications.

ART AS CEREMONY
GRAD 654B – 3 credits
A deep dive into the realm of immersive installation environments, symbolic representation and symbolic exchange. Students engage fundamentals of metaphor and narrative as agents of the ontological and epistemological negotiation of meaning making and knowledge transfer. Students then learn how to strategically position multi-model, multi-sensory content as metaphor and narrative within defined spaces, environments and landscapes to produce transformational audience experiences.

SOVEREIGNTY OF CONTEXT
GRAD 654A – 3 credits
Locating context, meaning and power in your art practice. Using tools of Critical Indigenous Research Methods, social linguistics discourse analysis, community development asset mapping, and Theory of Change planning and project management methods to think deeply about building a relevant, generative and sustainable art practice. Students produce three formal project proposals that align audience, strategy, form, discourse, and context.

SONIFYING COMMUNITY
AHCS581 – 3 credits
In this hybrid seminar/studio class, students learn the histories, contexts, theories, methods, and strategies by which artists have employed sound within the social contexts of public, private, contested and intersubjectively determined spaces and environments. Students learn a fundamental set of skills and critical literacies pertaining to analog and digital modes of sonifying human experience, intentions, environments, and systems. Students learn how to use analog and digital modes of sound as tools for listening, facilitation, consensus building and community self-determination, as well as interrogation, manipulation, coercion, and discipline. Sonifying Community provides a safe, supportive, mentoring framework for students to learn how to research, design, produce and publicly exhibit a significant sound work within a diversity of socially engaged contexts.

MFA - GRAPHIC DESIGN
Otis Graphic Design MFA is a Los Angeles based yet global facing research collective of students, faculty, and in-residency designers investigating the issues of our day. We blend design exploration, critical inquiry, and applied projects to interrogate and better our world. We partner with organizations to foster deep impact beyond the classroom.

During the course of studies, students learn to work across media and platforms through a series of studio projects, visiting workshops, courses in design theory and history and round table discussions. The coursework engages research, discourse, critical thinking, and iterative process with the goal of discovering many possible design outcomes. In so doing, the program supports students in taking on the challenges and opportunities in contemporary graphic design practice.

PROGRAM LEARNING OUTCOMES
Students in Graduate Graphic Design will:
- Conceive, design, and execute a successful body of work that reflects candidate's interests, agendas, and values.
- Develop work that engages communities and contexts which address technological, social and economic conditions.
- Conduct a robust and sustained inquiry into graphic design practice and its artifacts, with deep examination of current issues and ideas.
- Develop a critical iterative process and criteria for assessing research, information and design outcomes.
- Cultivate working methodologies and formal agility across media and platforms.
- Articulate a set of ideological and aesthetic agendas for future practice.

MFA Graphic Design

Summer – 1st Semester		
Courses		**CR**
Seminar Studio I	GRDS601	3
Seminar Round Table	GRDS655	3
Graduate Studio	GRDS670	3
Contemporary Graphic Design Issues	AHCS577	3
Visiting Artists Projects	GRDS711	3
		15

Fall – 2nd Semester		
Courses		**CR**
Theory and Criticism	AHCS579	3
Seminar Studio II	GRDS602	3
Graduate Typography	GRDS623	3
Studio elective		3
Studio elective		3
		15

Spring – 3rd Semester		
Courses		**CR**
Entrepreneurship	GRDS665	3
Models of Practice	AHCS587	3
Seminar III	GRDS701	3
Studio elective		3
Studio elective		3
		15

Summer – 4th Semester		
Courses		**CR**
Seminar Studio IV	GRDS702	3
Seminar Round Table	GRDS655	3
Final Studio	GRDS770	6
Visiting Artists Projects	GRDS711	3
		15

SEMINAR STUDIO I/II/III/IV
GRDS601/602/701/702 – 3 credits
Students work in a collaborative learning environment on a theme-based project, focusing on inquiry, research, discourse. This four-term course encourages a wide range of opinions, with course outcomes exploring media literacy and critical form- making. Faculty will provide the opportunity for in-depth discussion and critique as well as to connect research to conceptual and formal investigation. Together students and faculty work collectively and individually to produce publishable outcomes that will contribute to design scholarship.

SEMINAR ROUND TABLE
GRDS655 – 3 credits
Students discuss issues pertaining to being an active designer in the world. Led by guests invited from various disciplines, students look at design from philosophic, historical, and theoretical positions. The course provides an opportunity to speak at length about the value of inquiry, research, and engagement in issues and disciplines outside graphic design. On occasion students will have the opportunity to engage with Visiting Artists in special events or meetings.

GRADUATE TYPOGRAPHY
GRDS623 - 3 credits
This course is a graduate level exploration to the fundamentals of typography and typographic systems and letterforms. Students will explore the theoretical and applied use of type as visual form and visible language by learning the nuances of type families, texture, hierarchy, grid, composition, and sequence.

DESIGN WEEK
GRDS711 – 3 credits
Design Week is a week of workshops where visiting artists from around the United States and abroad lead a group of students through a short- term, socially relevant themed project. Outcomes fall somewhere between speculation and real-world design solutions with an aim to inspire all parties to apply design thinking in an innovative way.

GRADUATE STUDIO
GRDS670 – 3 credits
Graduate Studio focuses on critical iterative processes. Throughout the course students cultivate working methodologies to discover varied outcomes through working fluidly across media. With guidance and mentorship from the faculty, students begin to develop a body of work reflecting their interests, agendas, and values.

FINAL STUDIO
GRDS770 – 6 credits
Unlike a traditional thesis project our department recognizes the value of finishing the degree with a series of wide-ranging artifacts. Based on the work and research generated in the previous 3 semesters, students frame a position and a future practice that moves seamlessly through time and space.

ENTREPRENEURSHIP
GRDS665 — 3 credits
This course is designed for graduate students that are interested in starting their own business and or freelance business. Students will be introduced to all facets of running a business, such as writing a business plan, promotion, developing a client base, pricing, legal and financial aspects as well as ethical standards. Students will be exposed to guest lectures from a variety of business areas such as small business owners, a life coach, accountant/bookkeeper and an attorney, on the proper way to set-up and run a business.

VISUAL LANGUAGE
GRDS690 — 3 credits
Students participate in a focused investigation, both historical and personal, of the links between visual motif and meaning. Coursework explores visual literacy and the use of traditional and experimental visual methodologies to illustrate and communicate while developing an effective personal style.

SEQUENTIAL DESIGN AS CRITICAL PRACTICE
GRDS663 — 3 credits
Expanding on the fundamental principles and theories of typography, students will further explore the formal and conceptual articulation of systems and structures as they relate specifically to content driven sequential and narrative design. Students will design publications, websites, videos and environmental graphics using thorough visual research, rigorous formal explorations, and a critical point of view.

INDUSTRY INTERNSHIP
GRDS684 — 3 credits
This course assists students in researching the perfect internship. Using a mentorship principle, faculty are available throughout the internship to answer questions, troubleshoot, and ensure a quality experience in the professional world.

TEACHING DESIGN : PEDAGOGY AND / AS PRACTICE GRDS688 – 3 credits
This course gives students an opportunity to explore the practice of teaching design. Examining aspects of teaching that range from structuring a course, crafting projects and assignments, to facilitating discussion, critique, and conversation in the classroom. We will analyze and discuss existing and past assignments, curricula, and pedagogical approaches, and practice writing our own. At the end of the class, students will have created at least one syllabus for a course that they would like to teach.

THEORY AND CRITICISM
AHCS576 — 3 credits
A diversity of critical approaches to twentieth and twenty-first century design are situated historically while introducing current themes and debates in contemporary design practice and related disciplines.

CONTEMPORARY GRAPHIC DESIGN ISSUES
AHCS577 — 3 credits
This course is total immersion into the field of graphic design. Current and critically important figures will be covered; students will be given tools to use in their practice to ensure that they are informed on the discipline on a global scale. In addition, students will begin to engage visiting artists in dialogue during lectures.

MODELS OF PRACTICE
AHCS587 — 3 credits
In this course students will work to contextualize their future practice through close examination of their own body of work, research, and on and off-site visits with contemporary design practitioners. The course will provide opportunities to experience the many roles that designers can play today focusing on the way practice models continue to evolve in response to socio economic technological, cultural, economic and political conditions.

FALL 2023

Important Dates

Registration	Monday, April 10 – Thursday, June 15
Registration Payment Deadline	Thursday, June 15
Late Registration ($275 late fee)	Friday, June 16 - Sunday, August 27
Classes Begin	Monday, August 28
Course Add Deadline	Tuesday, September 5
Independent Study Proposal Deadline	Tuesday, September 5
Course Drop Deadline	Tuesday, September 12
Midterm Exams	Tuesday, October 10 - Monday, October 16
Course Withdrawal Deadline	Friday, November 3
Spring Registration Begins	Monday, November 13
Final Exams	Monday, December 11 - Saturday, December 16
Spring Payment Deadline	Friday, December 15
Spring Registration Deadline	Friday, December 15 ($275 late fee after this date)
Classes End	Saturday, December 16

Holidays

Labor Day	Monday, September 4
Election Day	Tuesday, November 7
Thanksgiving Break	Wednesday, November 22 - Sunday, November 26
Winter Break Campus Closure	Tuesday, December 19 – Tuesday, January 2

Class Meeting Dates

The table below may be used to determine this semester's class meeting dates by day of the week.

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays	Saturdays
1	**Aug 28**	Aug 29	Aug 30	Aug 31	Sept 1	Sept 2
2	Sept 11	Sept 5	Sept 6	Sept 7	Sept 8	Sept 9
3	Sept 18	Sept 12	Sept 13	Sept 14	Sept 15	Sept 16
4	Sept 25	Sept 19	Sept 20	Sept 21	Sept 22	Sept 23
5	Oct 2	Sept 26	Sept 27	Sept 28	Sept 29	Sept 30
6	Oct 9	Oct 3	Oct 4	Oct 5	Oct 6	Oct 7
7	Oct 16	Oct 10	Oct 11	Oct 12	Oct 13	Oct 14
8	Oct 23	Oct 17	Oct 18	Oct 19	Oct 20	Oct 21
9	Oct.30	Oct 24	Oct 25	Oct 26	Oct 27	Oct 28
10	Nov 6	Oct. 31	Nov 1	Nov 2	Nov 3	Nov 4
11	Nov 13	Nov 14	Nov 8	Nov 9	Nov 10	Nov 11
12	Nov 20	Nov 21	Nov 15	Nov 16	Nov 17	Nov 18
13	Nov 27	Nov 28	Nov 29	Nov 30	Dec 1	Dec 2
14	Dec 4	Dec 5	Dec 6	Dec 7	Dec 8	Dec 9
15	Dec 11	Dec 12	Dec 13	Dec 14	Dec 15	**Dec 16**

SPRING 2024

Important Dates

Spring Payment Deadline	Friday, December 15
Registration Deadline	Friday, December 15 ($275 late fee after this date)
Late Registration ($275 late fee)	Saturday, December 16 - Monday, January 15
Classes Begin	Tuesday, January 16
Course Add Deadline	Tuesday, January 23
Independent Study Proposal Deadline	Tuesday, January 23
Course Drop Deadline	Tuesday, January 30
Midterm Exams	Saturday, March 2 - Friday, March 8
Course Withdrawal Deadline	Friday, March 29
Summer Registration Begins	Monday, April 8
Fall Registration Begins	Monday, April 15
Final Exams	Tuesday, April 30 - Tuesday, May 7
Classes End	Tuesday, May 7
Fall Registration Deadline	Saturday, June 15 ($275 late fee after this date)
Fall Payment Deadline	Saturday, June 15
Commencement	Sunday, May 12

Holidays

Martin Luther King, Jr. Day	Monday, January 15
Presidents'Day	Monday, February 19
Spring Break	Monday, March 18 - Sunday, March 24

Class Meeting Dates

The table below may be used to determine this semester's class meeting dates by day of the week.

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays	Saturdays
1	Jan 22	**Jan 16**	Jan 17	Jan 18	Jan 19	Jan 20
2	Jan 29	Jan 23	Jan 24	Jan 25	Jan 26	Jan 27
3	Feb 5	Jan 30	Jan 31	Feb 1	Feb 2	Feb 3
4	Feb 12	Feb 6	Feb 7	Feb 8	Feb 9	Feb 10
5	Feb 26	Feb 13	Feb 14	Feb 15	Feb 16	Feb 17
6	Mar 4	Feb 20	Feb 21	Feb 22	Feb 23	Feb 24
7	Mar 11	Feb. 27	Feb 28	Feb 29	Mar 1	Mar 2
8	Mar 25	Mar 5	Mar 6	Mar 7	Mar 8	Mar 9
9	Apr 1	Mar 12	Mar 13	Mar 14	Mar 15	Mar 16
10	Apr 8	Mar 26	Mar 27	Mar 28	Mar 29	Mar 30
11	Apr 15	Apr 2	Apr 3	Apr 4	Apr 5	Apr 6
12	Apr 22	Apr 9	Apr 10	Apr 11	Apr 12	Apr 13
13	Apr 29	Apr 16	Apr 17	Apr 18	Apr 19	Apr 20
14	May 6	Apr 23	Apr 24	Apr 25	Apr 26	Apr 27
15	**May 7**(Tues)	Apr 30	May 1	May 2	May 3	May 5

SUMMER 2024 Bachelor of Fine Arts Program

Important Dates

Summer Payment Deadline	Wednesday, May 15
Classes Begin	Monday, May 20
Course Add Deadline	Tuesday, May 28
Independent Study Proposal Deadline	Tuesday, May 28
Course Drop Deadline	Tuesday, June 4
Midterm Exams	Tuesday, June 18 - Monday, June 24
Course Withdrawal Deadline	Friday, July 5
Final Exams	Tuesday, July 23 – Thursday, August 1
Classes End	Thursday, August 1

Holidays

Memorial Day	Monday, May 27
Juneteenth Day	Wednesday, June 19
Independence Day	Thursday, July 4

Class Meeting Dates

The table below may be used to determine this semester's class meeting dates by day of the week.

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays
1	**May 20**	May 21	May 22	May 23	May 24
2	June 3	May 28	May 29	May 30	May 31
3	June 10	June 4	June 5	June 6	June 7
4	June 17	June 11	June 12	June 13	June 14
5	June 24	June 18	June 26	June 20	June 21
6	July 1	June 25	July 3	June 27	June 28
7	July 8	July 2	July 10	July 11	July 5
8	July 15	July 9	July 17	July 18	July 12
9	July 22	July 16	July 24	July 25	July 19
10	July 29	July 23	July 31	**Aug 1**	July 26

SUMMER 2024 Graduate Graphic Design Program

Important Dates

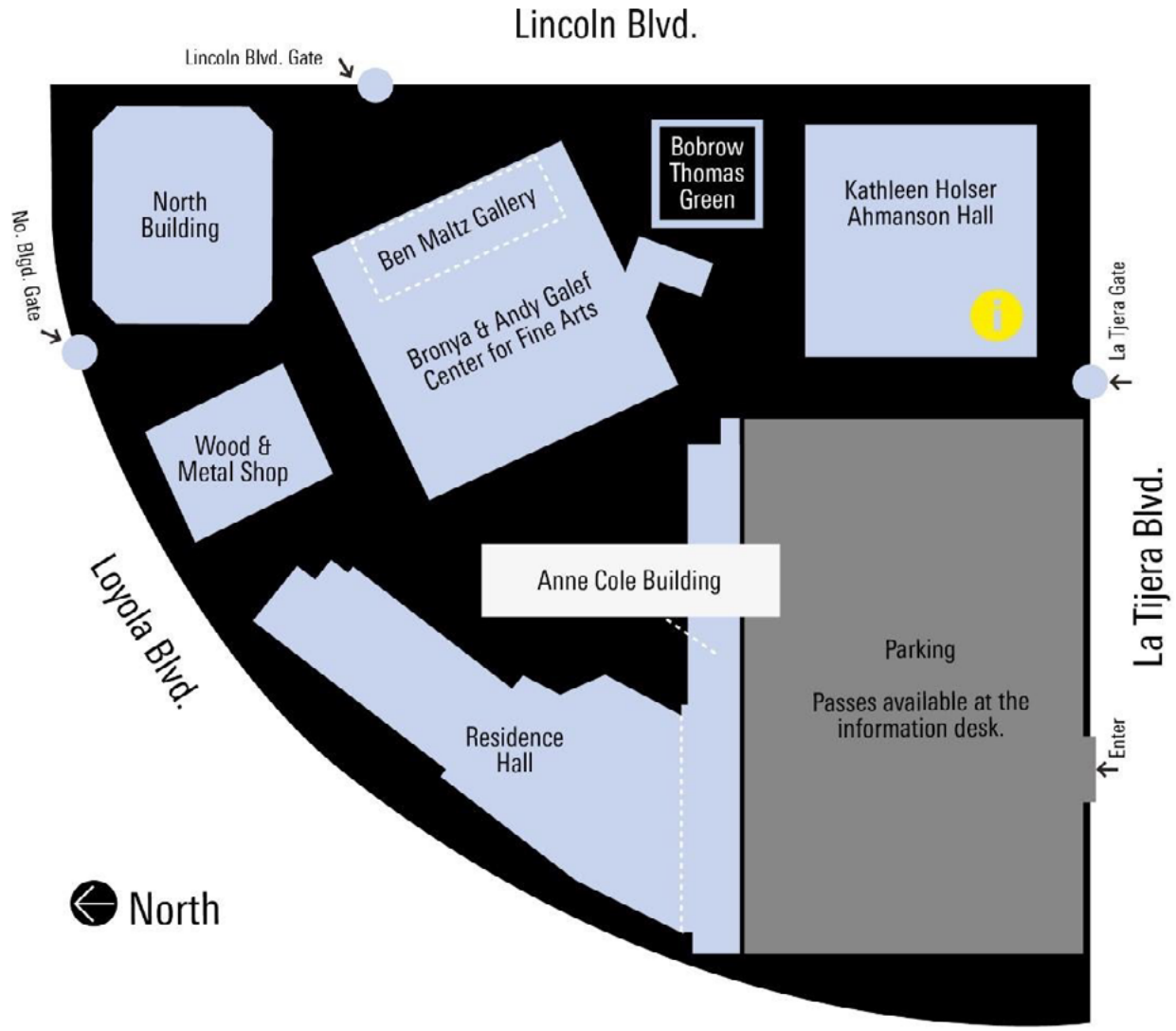|	
Summer Payment Deadline	Wednesday, May 15
Classes Begin	Monday, June 10
Course Add Deadline	Tuesday. June 18
Independent Study Proposal Deadline	Tuesday, June 18
Course Drop Deadline	Tuesday, July 2
Course Withdrawal Deadline	Friday, July 26
Classes End	Tuesday, August 20

Holidays

Juneteenth Day	Wednesday, June 19
Independence Day	Thursday, July 4

Class Meeting Dates

The table below may be used to determine this semester's class meeting dates by day of the week.

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays
1	**June 10**	June 11	June 12	June 13	June 14
2	June 17	June 18	June 25	June 20	June 21
3	June 24	June 25	July 3	June 27	June 28
4	July 1	July 2	July 10	July 11	July 5
5	July 8	July 9	July 17	July 18	July 12
6	July 15	July 16	July 24	July 25	July 19
7	July 22	July 23	July 31	Aug 1	July 26
8	July 29	July 30	Aug 7	Aug 8	Aug 2
9	Aug 5	Aug 6	Aug 14	Aug 15	Aug 9
10	Aug 12	Aug 13	Aug 19(Mon)	**Aug 20(Tues)**	Aug 16

Lincoln Blvd.

Lincoln Blvd. Gate

No. Blgd. Gate

North
Building

Ben Maltz Gallery

Bronya & Andy Galef
Center for Fine Arts

Bobrow
Thomas
Green

Kathleen Holser
Ahmanson Hall

La Tijera Gate

Wood &
Metal Shop

Anne Cole Building

La Tijera Blvd.

Parking

Passes available at the
information desk.

Enter

Residence
Hall

North

Main Campus Location

TIS
COLLEGE
OF
ART
AND
DESIGN

IN AN EMERGENCY

CALL 911

CALL SECURITY DESK (310) 665-6965

FOLLOW DIRECTIONS from emergency response personnel

EARTHQUAKE | EVACUATE |

Duck, Cover, Hold under a table/desk or against an inside wall—not a doorway

Check yourself and others for injuries

Evacuate the building. Do not use elevators!

Assemble at the designated meeting place

Be prepared for aftershocks

FIRE / EXPLOSION | EVACUATE |

Activate the nearest fire alarm

Call 911

Call Campus Security (310) 665-6965

Evacuate the building. Do not use elevators!

Assemble at the designated meeting place

HAZARDOUS MATERIALS RELEASE | EVACUATE |

Call 911

Call Campus Security (310) 665-6965

Evacuate and secure the area

Limit access to authorized personnel

POWER/ UTILITY OUTAGE | SHELTER IN PLACE |

Remain calm and assist others

Move cautiously and retrieve a flashlight

Turn off computers and other voltage-sensitive equipment

Proceed to a lighted area

SUSPICIOUS PERSON/ OBJECT | SHELTER IN PLACE |

Do not confront the person or touch the object

Call 911

Call Campus Security (310) 665-6965

Be prepared to evacuate the area

ELEVATOR MALFUNCTION | SHELTER IN PLACE |

Remain calm and assist others

Activate the elevator alarm

Use the elevator phone to contact the elevator company

Call Campus Security (310) 665-6965

Call Facilities Management (310) 665-6872

PROCEDURES

EVACUATION

Use the nearest available exit

Do not use elevators!

Take personal belongings

Assist others

Follow directions from emergency response personnel

Assemble at the designated meeting place

SHELTER IN PLACE

Stay in the building

Close and lock windows and doors

Move away from windows

Do not use elevators!

Call Campus Security (310) 665-6965

Follow directions from emergency response personnel