

# COURSES TAUGHT FOR Fall 2011

## *Art History Courses >*

### **AHCS 120 | Introduction To Visual Culture**

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

### **AHCS 120 H | Honors Introduction To Visual Culture (*Honors Only*)**

The Honors Art History sequence offers a more challenging approach toward the material covered by the regular Introduction to Visual Culture. This course is thematically linked to ENGL 106 H Honors English.

### **AHCS 120 C | PAIRED Introduction To Visual Culture (*Paired Only*)**

The paired Developmental English II and Intro. to Visual Culture course for non-native speakers explores the content covered by the regular AHCS 120 course with both the English and Art History faculty teaching and planning this course. In both classes, students learn to apply English standards of reading, writing and speaking skills while reinforcing Art History content. Students spend three hours per week in English and three hours per week in Art History, along with additional tutorial hours each week with an art historian and Student Resource Center tutors.

**Each AHCS 220 course below addresses a contemporary issue in art & design.**

***Choose one.***

### **AHCS 220 A | Cultures On Display**

From World Fairs to World Cup games, from art fairs to museums, this course will look at “display”, which blends pleasure and ideologies, be it capitalism or nationalism, in spectacles of sight and sound. This course will address globalization, post-colonialism, and the themes of creativity, identity, diversity and social responsibility.

### **AHCS 220 B | Art & the City of Angels**

This fall, we will step out of our classrooms and studios to participate in Pacific Standard Time, a region-wide celebration of the Los Angeles art scene's rise since World War II. As our city asserts itself as an international art hub, we will reflect on our artistic heritage and its influences on the contemporary context in which we develop and exercise our own artistic voices. Through regular posts to blogs, social media, and websites such as smarthistory.com, students will combine research, close observation, and first-hand experience in lively prose intended to engage a wider audience in our semester-long dialogue.

### **AHCS 220 C | Global Cinema**

This course analyzes a variety of national cinemas and film movements, examining the role of transnational influence, globalization, American cinematic dominance, industry and technology on the production, distribution, and exhibition of cinema in national and international contexts. The primary focus will be on contemporary international cinema, but the course will also touch on important historical precedents reaching as far back as the 1950s. 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. We will examine film first and foremost as an art, but also as a cultural, national, and international product.

### **AHCS 220 D | Presence-Absence: A Survey of the Body in Art**

This course will trace the art and design of contemporary culture using changing views of the human body, sexuality and intimacy. We begin with the sexual revolution in counter culture during the 1950s and end with the cyber body of gaming in 2011. The class will look at how the body is constructed in fine art, design, film, fashion and other arenas of creative production.

**AHCS 220 E | Contemporary Design**

This course addresses contemporary perspectives in fashion, industrial and product design, as well as the built environment, from the 1960's to the present. Students will review and analyze the conceptual distinctions between "modern," "contemporary," and "post-modern" design. Students will also assess the prospects of both nationalism and globalism in design, examining the questions of how cultural influences can or should contribute to form and function within design. Students learn and critically evaluate major theories of contemporary design through interdisciplinary textual, visual, and hands-on inquiry. Throughout the course contemporary design issues will be considered in relation to the following Liberal Studies themes: diversity, creativity, sustainability, globalization, identity.

**AHCS 220 F | Contemporary Horror Film**

From radical critiques of capitalism, racism, and social injustice, to reactionary depictions of terrorism and torture, the horror genre has always reflected and commented on our cultural anxieties. Since the early days of Hollywood, movie monsters have embodied fears of the Other, but this course will specifically address the horror genre's post-Classical incarnations. We will consider the evolution of the genre from the '60s to the present, and examine the explosive popularity of such trends as the slasher franchise, J-horror, "torture porn," and the recurring appeal of vampires and other classic movie monsters. Through an examination of the politics and aesthetics of the contemporary horror film, we will come to understand the ways in which genre cinema can provoke thought as well as fear or titillation.

**AHCS 220 G | Queer Art**

This course will explore various, and specifically chosen, artists, artworks, and art movements that were, or are, from, and in, a 'queer sub-culture,' or who are openly gay, lesbian, bisexual, or transgendered. For the course, we will start with the art of Jackson Pollock and end with the work of current artists (e.g., Vaginal Davis) who practice making visualities that can be read as 'queer.' Thus, throughout the course, we will explore various ways of thinking and looking through 'queer theory' in order to view art otherwise.

**AHCS 220 H | Film, Music & Literature**

This course will examine contemporary American music through reading the autobiographies of several iconic musicians including B.B. King, Miles Davis, Etta James, Woody Guthrie, Johnny Cash, Bob Dylan, and Patti Smith. In doing so, we will discuss the characteristics and evolution of several genres of American music including Folk, Blues, Jazz, Country, R&B, Rock & Roll and Punk. To contrast how these artists characterize their own lives, we will also analyze different cinematic representations of these musicians by contemporary filmmakers. By looking more closely at the stylistic intersections between these mediums and modes of creative expression, this course will provide a critical insight into twentieth century music and autobiographical narrative.

**AHCS 220 I | Contemporary Art and The Eighties**

The Eighties is now remembered as the decade of Ronald Reagan and the beginning of the modern conservative movement. It is also the decade of MTV, Big Hair, Power Rock, Big Shoulder Pads, Big Painting and Big, Big Scandals in the arts. From a vantage point of thirty years later, we are beginning to recognize the significance of the decade of the 1980s to visual culture. In the fine arts, big painting returned and ushered in a big art market and was wounded in a big financial crash. Street and graffiti art came of age and the young artists rose and fell. Hair bands and Madonna ruled as the stage rock 'n' roll shows became more and more theatrical. Movies were bigger than ever and television had some of its finest and most infamous hours with "Dynasty." "The Eighties" will revisit this important decade from which we can trace so many of today's trends, from the financial meltdown to the booming art market to the flash mod recreations of "Thriller."

**AHCS 220 L | Feminism in the Women's Building**

This class will look at the major contributions to the origins and developments of Feminism made by the Woman's Building, early performance collectives and individual women artists based in Los Angeles from 1960 to 2000.

**AHCS 220 M | Contemporary Issues in Art**

In the context of an overall view of the issues that have shaped art from the postwar period to the present, this course will take a close look at the interaction of painting and photography in that period with particular attention to the vast body of work created by Gerhard Richter. The course will examine how the impact of the reproducible image on Richter's work reveals the broader themes and conflicts that have come to characterize postmodernism. It will tackle, among others, issues of the death of the author, the meaning of originality and repetition, appropriation, abstraction, representation, the "death of painting," and the so-called end of history.

**Discipline Specific Art History Electives**

*Some courses are restricted by major.*

**AHCS 246 | Postmodern Theory (FA Majors Only)**

This course covers the major theories and concepts of Postmodernism, tracing their sources from antiquity to the present and analyzing their impact on and connections to contemporary Fine Art.

>>>Required for all Fine Arts Majors

**AHCS 310 AA | New Chinese Cinema (China & Taiwan)**

This course covers films from China and Taiwan, and the themes of creativity, diversity and identity, especially that of national identity (explorations of Chineseness, what it means to be a mainland Chinese person vs. a Taiwan Chinese person, what it means to be Chinese in the global culture).

**AHCS 310 AB | American Film 1900-1950**

This course surveys the art and business of American films in the first half of the 20<sup>th</sup> century. The approach includes film and sociology, film genres, and the great American directors.

**AHCS 310 AC | Queer Film and Media**

This class offers a survey of contemporary queer moving images. Delving into the wealth of film, television, and digital media made by, for, and about Lesbian, Gay, Bisexual/Pansexual, Transgender, and Queer (LGBTQ) individuals and communities, we will explore the diversity of ways in which LGBTQ filmmakers and media producers, historically marginalized and underrepresented, have forged alternative channels through which to represent themselves. In this course we will address various intersections and oppositions: between activism and art, personal and community histories, mainstream and margins, identity politics and queer theory, assimilation and pride, narrative and aesthetics.

**AHCS 310 AD | History of Documentary Film**

This course will examine the nature and function of documentary film from the earliest days of cinema to the present, addressing important social, technological, industrial, aesthetic, ethical and ideological issues through an analysis of diverse, films, filmmakers, and theoretical models (addressing the "diversity" and "social responsibility" themes). 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 will touch on the creativity theme by examining the changing nature and place of documentary in television and digital media, such as youtube.

**AHCS 310 AE | Tidal Shift: Surfing 'Pacific Standard Time'**

This course takes a historical and current look at L.A.'s art world through "Pacific Standard Time: Art In L.A. 1945-1980," a collaborative project involving more than 60 cultural institutions throughout Southern California. Using PST as a starting point, we will investigate the rise of the L.A. art scene -- visiting exhibits and performances, reading creative and critical literature, and hearing from artists, curators, and other participants in the collaboration. We'll also become active participants ourselves in both in PST and today's art world as critics, writers, bloggers, and creators.

**AHCS 310 AF | Aesthetics of Politics**

Aesthetics of Politics is a survey course that will offer an exploration into propaganda design, beginning at the printing press and the start of the Reformation through current campaigns of our time. Our aim is to analyze how the visual language of these materials have affected political outcomes and furthered the goals of States, organizations and politicians. We'll look at key historical events of the centuries since, with greater emphasis on 20th and 21st century revolutions and wars, and on artists such as the Russian Constructivists, Emory Douglas, and Shepard Fairey. The course will include required readings and films.

**AHCS 310 AG | Andy Warhol's Greatest Invention**

This course will examine the written auto-biographies and philosophies of Andy Warhol, and we will focus on Warhol's self-portraiture, as well as the writings of others about Warhol and/as his work, and portraits of Warhol: so, how others saw him. In many ways, this course will be a looking at and thinking about the life (and death) of Warhol (and/as his greatest creation).

**AHCS 312 A | History of Aesthetics (ACT Students)**

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.

**>>>Required for all ACT Students. Can be taken as an AHCS 310, see Marsha Hopkins.**

**AHCS 321 A | History of Photography (FA Photo Majors)**

This course surveys the history of photography as an art form from 1839 through the present. Students examine both technical and aesthetic developments through a chronological review of major figures and movements. The impact of popular culture upon photography in the 20th century is also explored.

**>>>Required for all Fine Art Photography Majors. Can be taken as an AHCS 310, see Marsha Hopkins.**

## English Courses >

**Foundation English****ENGL 020 A | English for Non-Native Speakers**

The ESL class is for speakers of other languages and requires a semester of intensive English language study. Grammar, writing, reading, vocabulary development, and speaking skills are practiced and reviewed with a focus on the particular needs of the ESL student. In addition to the scheduled class, students are required to complete three hours weekly in the tutorial lab. Because of significant language demands in other Liberal Arts classes, students in this program enroll in Math for Artists and Designers and do not enroll in art history. A minimum grade of "C" (2.0) is required to pass this course. **>>> Placement through the English Placement Assessment.**

**ENGL 050 A | Developmental English I**

Developmental English I is a lower division class for both native and non-native speakers of English. Students must have a fundamental knowledge of the English language, but need additional work in basic skills. The class focuses on unity, coherence, and sentence structure in writing, and analysis in reading short non-fiction works. Students are also required to complete two hours weekly in the tutorial lab. A minimum grade of "C" (2.0) is required to pass this course. **>>> Prerequisite: Successful completion of ENGL 020 or placement through the English Placement Assessment.**

**ENGL 090 | Developmental English II**

The skills of invention, drafting, revising and editing are practiced in four to five essays which include at least three drafts each. Students write narratives, text-based essays, persuasive essays, etc., along with reading short non-fiction works. A minimum grade of "C" (2.0) is required to pass this course. **>>> Prerequisite: Successful completion of ENGL 050 Developmental English I or placement through the English Placement Assessment.**

**ENGL 090 C | Paired Developmental English II (Paired Only)**

The paired Developmental English II and Intro. to Visual Culture course for non-native speakers explores the content covered by the regular ENGL 090. Students learn to apply English standards of reading, writing and speaking skills while reinforcing Art History content. Students spend additional tutorial hours each week with an art historian and Student Resource Center tutors. A minimum grade of "C" (2.0) is required to pass this course. **>>> Placement through the English Placement Assessment.**

**ENGL 104 | Critical Analysis and Semiotics**

Critical Analysis and Semiotics (CAS) explores the world of cultural signs (semiotics) while developing a number of skills: critical and analytical reading, effective academic writing, evaluating information and participating in college-level discussions. The reading materials and topics examined in the semester will concern popular culture with a special emphasis on media literacy, technology, the American national character and issues of power and ideology. In addition, we will explore issues related to larger themes of creativity, identity and sustainability of lifestyle. The course will build upon already acquired popular cultural literacy to enable students to explore familiar phenomena within the context of the academic world. A minimum grade of "C" (2.0) is required to pass this course. >>> ***Prerequisite: Successful completion of ENGL090 Developmental English II or placement through the English Placement Exam.***

**ENGL 106 | Composition and Critical Thought**

English Composition and Critical Thinking (ENGL 106) is a 3-unit freshmen level degree applicable expository writing course for students who have not completed freshmen composition. Its emphasis is both on focused content and rhetorical styles: to help students express ideas and convey information in writing 1) with logical reasoning, coherence and unity, critical reflection, appropriate factual support, documentation and 2) with clarity of purpose, audience, organization, syntax and mechanics. Beyond these fundamental concerns, the course encourages students to develop a sustainable voice, which will make their writing not only clear and convincing, but also creative, interesting, and readable. Students will be encouraged through writing to explore issues of creativity, identity, diversity and social responsibility. A minimum grade of "C" (2.0) is required to pass this course. >>> ***Prerequisite: Successful completion of ENGL 104 Critical Analysis and Semiotics or placement through the English Placement Assessment.***

**ENGL 106 H | Honors Composition and Critical Thought**

The Honors English sequence offers a more challenging approach toward the material covered by the regular English courses. This course is thematically linked to AHCS 120 H Honors Introduction To Visual Cultures.

**Sophomore English****ENGL 202 A | American Dreams in Literature**

Students will explore the unique, compelling and diverse visions of the American Dream through a wide range of literature, including the short stories of F. Scott Fitzgerald's short stories, Amy Tan's *Joy Luck Club* and Eugene Robinson's articles on the 2008 Presidential election. There will be a strong emphasis on dialogue and exchange, critical thinking and exploratory writing, working towards a deeper and more expansive concept of the American Dream.

**ENGL 202 B | Brave New World: Shakespeare in Film & Literature**

Brave New World is an overview of the literary mastery of William Shakespeare. His storytelling genius is considered through the ongoing relationship to another key and influential storytelling medium -- film. We will closely study three or four of Shakespeare's plays and view their film adaptations. The course will introduce the elements of literature and explore how they can provide a structure for better understanding and analyzing literary and visual texts. Classroom discussion and writing assignments will focus on textual comprehension and discernment of style. Thematic foci include diversity, creativity, identity and social responsibility.

**ENGL 202 C | Developing You: Foundations in Leadership**

Developing You: Fundamentals of Leadership will focus on leadership and identity development. The course will span the spectrum of leadership theory and emerging trends of chaos theory and sustainable leadership. Student will have an opportunity to develop their working understanding of leadership and will be challenged to "shadow" an individual that is "living" leadership. Students will also role play and develop presentations that turn theory into practice. Students will explore their own leadership style through participation in the national research project LPI - Leadership Practice Inventory.

**ENGL 202 D | Speech**

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

**ENGL 202 E | Creative Writing**

This course is an introduction to the experience and practice of writing fiction and poetry. Most of the course takes place in a workshop setting, including visits by guest writers. Students produce a portfolio of writing done in the course of the semester in revised and publishable form.

**ENGL 202 F | Literature, Film and Madness (FASD Majors Only)**

Students will read poems, fiction, and nonfiction to study how mental illness is depicted in Literature. Through works such as *The Bell Jar*, *One Flew over the Cuckoo's Nest* and *Catcher in the Rye*, students will explore various identities, the creative process, and the representation of mental illness in society and literature.

**ENGL 202 G | Short Shorts: The Language of Brevity**

This course will introduce students to the short story, from its origins in ancient myth to its current home in Twitter, and the ways in which a diverse range of writers have used this genre to capture real moments in history reflecting their own identities and cultures. Readings will include classic and best selling contemporary short stories from a variety of cultures, Feminist writing from the community of women who participated in the Women's Building (in conjunction with Doin' It in Public and Pacific Standard Time) as well as digital age shorts.

**Advanced Topics in English****ENGL 400 A | Text and Image**

This course will examine image-text relationships across media. We begin with the functions of image and image narrative in Modern/contemporary poetry in comparison/contrast to image sequencing techniques in comics and cinematic montage, from the Odessa steps in *Battleship Potemkin* through Rocky's training to the opening titles for HBO's *True Blood*. Next we study the way text is given material presence in various forms: advertising billboards, Apollinaire's concrete poems, artists' books, graffiti, Chinese calligraphy, and so on. We'll consider adaptation from page to screen. Finally, text's role in the work of visual artists becomes our focus. Students conclude the semester with a research paper and visual project inspired by the manner, methods, or style of an especially text oriented Modern/contemporary artist such as Bruce Nauman, On Kawara or Hanne Darboven.

**ENGL 400 B | Great Decisions: Critical Life Choices In Literature (FASD Majors Only)**

As a window into human experience, literature can provide unique and compelling perspectives on some of the most crucial aspects of decision-making. Through short story, novel, film and dramatic literature this class will consider how our decision-making can shape lives, futures, families and even societies. Classroom discussion and writing assignments will focus on textual compression and the discernment of ethical contexts. Thematic foci include identity, diversity and social responsibility.

**ENGL 400 C | Modern Playwrights**

From corporate malfeasance to homophobia, school shootings and modern relationships, contemporary plays have never before been more relevant. "Modern Playwrights" is a survey course in which students will study several contemporary plays from "Enron" to "The Laramie Project" and "Hello Herman." These plays explore hot button topics while pushing the boundaries of storytelling and dramaturgy. In class we will evaluate the plays from a literary perspective and explore storytelling styles, voice, character development and overall writing mechanics. Assignments will include papers, readings and presentations. We will also watch clips from television and film, as many of these playwrights are also some of the hottest television and film writers of today.

***ILML Integrated Learning Courses >******REGISTRATION RESTRICTED FOR THESE COURSES******SEE MARSHA HOPKINS FOR INFORMATION*****ILML 200 A | LA Legacy: Pacific Standard Time**

The LA Legacy Project focuses on the Getty-sponsored initiative, Pacific Standard Time: Art in LA 1945-1980, which includes more than fifty exhibitions that tell the story of the birth of the LA art scene. Students develop a web based publication.

**ILML 200 B | Comic Books and Social Issues**

Students will be introduced to the comic book plot structure and will learn how comic book creators use the comic book story to focus on socially relevant issues. Students will develop their own social conscientiousness by creating their own original comic book story and script.

**ILML 200 C | Life Stages: Creating Life Portraits with Words**

Students will learn interviewing techniques, which they will put to use partnering with the Culver City Senior center. Students are then guided through a process in which they work individually and collectively to create an original script that explores personal identity, family history and various compelling intergenerational issues. This course improves writing, self-expression, communication and collaborative skills. The course will culminate in a performance/reading at the Senior center for the seniors and their families. Projections of photographs from the subjects and historical news clippings may be integrated with the readings.

**ILML 200 D | Designing the Political**

Can design stop a war? Can it topple political structures? Can design conquer social injustice? This course investigates the role of artists and designers as powerful agents of protest and progress. Examining and contextualizing selected posters from our site partner, the Center for the Study of Political Graphics, we shall consider the events and issues addressed by the posters, and the power of the visual text to shape our ideas and our imaginations.

**ILML 200 E | Urban Farming in Los Angeles**

Food and access to land are fundamental human concerns across cultures and throughout history. In Los Angeles, the growing population, disputes with the Owens Valley over water rights, and food security are but a few of the concerns that people are currently trying to address through sustainable models. At the center of these conversations stand the urban farmers and the community gardens they develop and maintain all over the city. In this class we will learn ethnographic theories and methods (e.g., fieldwork, participant-observation, interviews, documentation) that we will apply to deepening our understanding of the ways urban farming and community gardens affect people's lives, as well as the ways these endeavors connect to larger concerns in society and more importantly, how the work of the artist can and does contribute. Our academic work will be complimented by hands-on experience visiting a garden, engaging in the activities there and also hearing from key members.

**ILML 200 F | Reel Docs**

A good story well told can be a powerful tool and the stories presented this semester will attempt to define how we see the world around us. This course presents nonfiction cinema about real people and critical issues that shape our lives and the world in which we live. Nonfiction films will be viewed as agents of change, critically and aesthetically and we will examine the power of the medium to educate, enrich and even change lives. As budding artists and citizens, Otis students have a responsibility to the greater good - it is important that you understand that art can inspire and educate as well as entertain. It is also important that you gain a historical perspective to understand the past and present in order to visualize the future.

**ILML 200 G | Beasts of Myth and Fancy**

Arabic, Chinese and Medieval bestiaries populated the world and the imagination with creatures composed from parts and ideas in the natural world. Some of these creatures still populate our imagination and their influence can be felt in all aspects of culture. This course will further explore the theme of creativity.

**ILML 200 H | Chinese American Museum**

In this LAS integrated learning course we will work closely work with the Chinese American Museum in downtown Los Angeles in both research and collaboration. Students will explore the history and present realities of LA old and new Chinatown, and will generate projects that will encompass the collective and private experiences of the community through an open design concept that will focus on the interplay between the real and the imaginary. The course will include media related outcomes such as podcasts, pamphlets and video clips and their import on actual and imaginary sites.

**ILML 201 A | Human Ecology (*Sustainability Minors*)**

An interdisciplinary course that introduces students to the current critical sustainability perspectives and challenges confronting the 21<sup>st</sup> century as well as their historical origins. The course provides an introduction to the relationship between cultural, social and ecological systems. A course goal is to advance awareness of how artists and designers can problem solve the issues collaboratively, beyond the confines of any one discipline. The course is designed to engage students in the practice of collaborative, integrative and multidisciplinary research needed for creating sustainable futures.

**ILML 400 A | Examining the Civil Rights Movement**

*Course Mentor: Robert Johnson. Site Partner: California African American Museum.* The Civil Rights movement made far reaching strides during 1956–1968. Students will discuss how this era reshaped American history, society, and culture from a multi-disciplinary perspective. This course will also examine the events, figures, and issues central to the Civil Rights movement.

**ILML 400 B | Homeboy Histories**

*Site partner: Homeboy Industries.* This course explores personal experience narratives and how they are expressed in the visual arts by their narrators. In addition, this course focuses on identity and the way in which it is expressed: political, ethnic, and social identities serving as markers for social mobility and control.

**ILML 400 C | Festival**

*Site partner: the Loyola/LA planning group and Bill Rosendahl's office.* Through readings and presentations by community organizers, business and fundraising professionals, students will learn what goes into building and promoting a successful community festival. They will create a business plan, a marketing plan, and a fundraising/development plan that can be used by the college and the local community in creating an annual festival that celebrates this area of the city in a partnership between Otis College and local government agencies and businesses.

**ILML 400 D | Modern Mysticism & Afterlife**

*Site partner: Hollywood Forever Cemetery.* This class explores the concept of the soul/spirit as viewed through modern mysticism, mystic individuals and social movements. Students will look into cross-cultural perspectives regarding death, life after death, and the eternal search by individuals and cultures for meaning within these concepts. They will also explore rites of intensification that allow people to bring death into the life cycle. Students will read about and discuss various forms of analysis regarding these ideas and attend field trips designed to give students first-hand experience into these concepts so that they may formulate their own analytical perspective. Students will also experiment with and attempt to use or perform some of these practices and concepts in class and hear from guest speakers such as ghost hunters and mediums. Hollywood Forever Cemetery is the site partner and students will participate in their annual Dia de los Muertos Festival on October 24th and create a festival altar and research the function of the festival for the participants.

**ILML 400 E | Designing the Political**

*Site partner: the Center for the Study of the Political Graphics.* Can design stop a war? Can it topple political structures? Can design conquer social injustice? This course investigates the role of artists and designers as powerful agents of protest and progress. Emphasis will be placed on a historical contextualization of political graphics to learn more about the role of propaganda, the face of the enemy, and the power of the visual text to shape the perception of the "other" for better or worse.

**ILML 400 G | Nurturing Identity and Community**

*Site partner: Community Garden.* Community gardens have existed in the United States since the arrival of European immigrants who brought with them the concept of the allotment garden, a communally shared parcel of land where all came to grow their food and medicinal herbs. In current times, people continue this tradition, however the reasons for this varies depending on the specific needs of individuals or interest groups, on place and on their idea of who the community is and what their needs are; identity of self shapes the types of projects or actions created for the larger whole and a given place can facilitate this. Thus, in this class we will learn and employ ethnographic theories and methods (e.g., participant-observation, interviews, documentation) to ascertain the ways community gardens influence people's efforts to creatively address environmental justice issues such as food insecurity, access to health and the right to green spaces at the local level. Our field lessons will be complemented by guest lectures and field trips.

**ILML 400 H | Past Lives: Virtual Architecture**

*Site partner:* Richard Riordan Central Library. This course will challenge students to reconstruct past physical and social nexuses of neighborhoods/communities in LA combining both architectural and design components with art, cinema and private histories of present and past community members. Students will generate an online archival display of LA's past communities as part of this course.

**ILML 400 I | Movies That Matter**

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

**ILML 400 J | Public Policy in the Arts**

*Site Partner:* Los Angeles Cultural Affairs Department and LAX Airport.  
This course develops an alliance between the Los Angeles Cultural Affairs Department and Otis College of Art and Design. The Public Art division oversees 12 locations and a myriad of public programs that connect artists within our community. Fall semester we serve as their partner at LAX. This is a research based student initiative focused on public art in four terminals, including the newly designed International Terminal still under construction. Students will initiate projects that bring fresh ideas and advance the public's awareness of the work displayed at the airport.

## ***Discipline Specific Liberal Studies Electives > Some courses are restricted by major.***

**LIBS 217 | Concepts and Issues (DIGM Majors Only)**

This course explores the impact of technologies on the creation and perception of images. Fundamental issues in ethics, copyright, aesthetics, as well as the business of art are in flux. This class brings a rational perspective to the rapid changes in technology, an assessment of where we are today, and the skills to prepare for the future.

**>>>Required for Digital Media majors.**

**LIBS 404 Senior Project Research (COMM Majors Only)**

This course is aimed at helping students define, analyze, and develop a conceptual hypothesis leading to a thesis project on issues confronting design, illustration, and advertising. There is an emphasis on writing as a critical tool.

**>>> Required for all COMM Majors.**

**LIBS 410 A | Vampire Literature and Lore**

The vampire is deeply embedded in numerous mythologies, legends and folk beliefs, and popular culture products. In this course, we will explore how the image of the vampire has changed through the ages and cross-culturally, delving into social movements that have inspired a penchant for the undead. We will discuss modern vampires who take blood, read Anne Rice or go clubbing clad in PVC. We will explore how and why the vampire has captured our cultural imagination through the ages.

**LIBS 410 B | Tripping the Light Fantastic**

This course will explore the diverse creative world of non-narrative, abstract, experimental moving pictures. Included in the course will be works by Oscar Fischinger, Thomas Wilfred, Lenlye, Stan Brakhage, Paul sharits, and Jennifer Steinkamp to name a few. The goal is for students to use this information as a point of departure to pursue research resulting in the creation of new work.

**LIBS 410 C | World Music**

The class explores world music traditions and the role that music plays in the lives of the people who perform it and those who listen. Students investigate music in terms of its social, religious, cultural, and political aspects. The class also examines the interrelationships of traditional music and contemporary styles through lecture, listening, slides, film, videos, independent research projects, readings, field trips, and guest lecturers and musicians.

## ***Required Senior Capstone Courses >***

### **LIBS 440 | Capstone**

The Liberal Arts and Sciences capstone is a senior level course where students identify and critically reflect on a theme that intersects their own studio practice or discipline and their work in Liberal Studies. The capstone encompasses work relevant to a wide range of disciplines, representing the culminating expression of a liberal arts education and outcomes that prepares art and design students for future success in a wide range of personal, professional, and social endeavors. In addition to a major research and writing component, students may demonstrate learning through the inclusion of projects that represent their individual studio interests. A minimum grade of "C" (2.0) is required to pass this course.

### **LIBS 455 | Senior Thesis (*Fine Arts Only*)**

Through "visiting artist" style presentations followed by group discussions, students consider the salient themes in their artwork and clarify the language and style they use to talk about it. These presentations give students the opportunity to develop and present in lecture form the topics they have developed in their thesis paper. The Senior Review is designed to function in concert with the Senior Thesis course offered by the Liberal Studies Department. Both courses are ultimately focused on helping the students prepare for a professional presentation of their work, either through written or spoken word. >>> ***Required for Fine Arts Majors.***

## ***MATH Courses >***

### **MATH 136 | Math for Artists and Designers**

This course explores the connections between math and art in two and three dimensions. The class includes an exploration of Escher's work, tilting the plane, fractals and the golden ratio. It also covers topics such as graphing equations and geometric constructions.

### **MATH 246 A | Applied Trigonometry (*ARLI Majors*)**

This course is designed to give students an understanding of two main reasons for studying trigonometry. One of these is as a means of introducing students to certain functions that appear in science courses. This goal will be accomplished most expediently by using a so-called functional approach to trigonometry. The other reason for studying trigonometry is as practical tool for approximating distances and angle measurements in surveying, navigation, astronomy, etc. The mathematical concepts to be covered are purposely chosen because of their applications to art. >>> ***Required for ARLI Majors.***

### **MATH 336 | Introduction to Symbolic Logic (*COMM Majors*)**

This course is an introduction to the study of symbolic logic and the application of mathematical methods in the study of reasoning, in which certain symbols are used to represent certain relationships. The course looks at the ways that logical forms can be used in deductive reasoning and how language can be analyzed using abstract symbolic structures. >>> ***Required for COMM Majors.***

## ***Natural Science Courses >***

### **NSCI 307 A | The Psychology of Seeing**

This course explores the mechanisms we employ in understanding and interpreting visual information. Through lectures and exercises students gain understanding of various visual phenomena. Psychological and physiological topics include: the complexity of the eye, brain structures, optical illusions, as well as the perception of brightness, movement, color, and form.

### **NSCI 307 B | Imagination and the Brain**

This course explores various aspects of the phenomenon of visualizing (mental imagery) by combining insights from neurology, psychology and philosophy. Topics include: visualizing in relationship to other visual phenomena; visualizing as one form of sensory imagination; visualizing as a component of non-conceptual cognition; and the continuities and discontinuities between mental images and the artist-made images (drawing, painting, and photography) which are based on such visualizations.

**NSCI 307 C | The Science of Sleep and Dreaming**

This is a multi-disciplinary natural science class about sleeping and dreaming, focussing on the content and structure of dreaming, and on the "dream logic" which so often informs the work of artists. Students will learn about the physiology of sleep and sleep disorders, and about the neurology and phenomenology of dream content. We will discuss earlier ways of analyzing content (Freud, Jung), as well the contemporary scientific understanding of the narrative structure of dreams.

**NSCI 308 A | Juvenile Anatomy and Ergonomics (TOYD Majors Only)**

Anatomy is the science that includes a study of the structures and functions of the human body, and ergonomics is the applied science of equipment design. This course examines the human anatomy and its implications for the ergonomic design of toys for children at different stages of physical maturation. >>>**Required for TOYD majors.**

**Social Science >****SSCI 130 | Cultural Studies**

This class explores what happens when diverse cultures interact across groups of gender, language, ethnicities, sexual orientation, etc., and how culture is perceived and transmitted. Students write field observations, evaluate media, and participate in individual and group presentations. Lectures, simulations and assignments are designed to increase the students' observational skills and decrease intercultural and racial misunderstandings.

**Discipline Specific Social Science Electives >**

**Non-majors may not be able to enroll in some of these courses.**

**SSCI 210 A | Belief And Culture**

Who is trickster? Why is s/he found in the religious myths of so many cultures? What does trickster have to teach us? This course will examine the role of the trickster in belief systems around the world Using written texts and films from anthropology, folklore, psychology, and religious and cultural studies we will discuss and analyze the rituals and beliefs of African, Latin American, North American and Asian tricksters, with maybe a few others thrown in. Anyone know who the Islamic trickster is -- or the Christian trickster?

**SSCI 211 A | Child Psychology (TOYD Majors)**

A comprehensive overview of child development from conception to adolescence, including developmental stages, critical periods, effects of early stimulation, environmental enrichment, and how to apply this information when designing children's toys, books, games, products, and entertainment. Special attention is given to toy design issues of aesthetics, safety, age-relevance, socio-cultural parameters, marketability, and characteristics of successful toys. >>> **Required for TOYD Majors.**