

Liberal Arts and Sciences

Department Goals

Liberal Arts and Sciences provides students with a diverse and intellectually stimulating environment that cultivates critical tools, enabling students to become informed, creative artists and designers who are prepared to meet global challenges. The curriculum is constructed around the themes of creativity, diversity, identity, sustainability, and social responsibility.

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

Liberal Arts and Sciences

Course Descriptions

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

ENGL 106 Composition and Critical Thinking (3)

SSCI 130 Cultural Studies (2)

Distribution Requirements

Liberal Arts and Sciences courses make up 1/3 of the course requirement for graduation. These are distributed among Art History, English, Liberal Studies, Social Sciences, Mathematics and Natural Sciences as shown below; there is a core and some variation depending upon the studio major.

Required Courses:

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

Required Elective Course:

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

Categories of Courses

Foundation (FNDT) Courses:

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

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

AHCS 120 Introduction to Visual Cultures (3)

AHCS 121 Modern Art History (3)

ENGL 104 Critical Analysis and Semiotics (2)

	ARLI	COMD	DIGM	FASD	FINA	PRDS	TOYD
Art History							
FNDT	6	6	6	6	6	6	6
Required	15	9	9	11	9	9	9
English							
FNDT	5	5	5	5	5	5	5
Required	3	3	3	3	3	3	3
Social Sciences							
FNDT	2	2	2	2	2	2	2
Required	3	3	3	3	3	3	3
Mathematics							
Required	3	3	3	3	3	3	3
Natural Sciences							
Required	3	3	3	4	3	3	3
Required Elective Courses							
ENGL/ LIBS	3	3	3	3	3	3	3
Integrated Learning							
Required	3	3	3	3	3	3	3
LAS Capstone							
Required	3	3	3	3	3	3	3
LAS Total Credits	49	45	45	46	46	45	45

Liberal Arts and Sciences

Course Descriptions

By Major: Art History

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

Communication Arts:
AHCS 220 Contemporary Perspectives in Art and Design (3)
AHCS 222 History of GRD/ADVT/ILLUS (3)
AHCS 310 Art History Electives (3)

Digital Media:
AHCS 220 Contemporary Perspectives in Art and Design (3)
AHCS 310 Art History Electives (6)

Fashion Design:
AHCS 220 Contemporary Perspectives in Art and Design (3)
AHCS 310 Art History Electives (3)
AHCS 370/371 History of Costume I/II (5)

Fine Arts:
AHCS 220 Contemporary Perspectives in Art and Design (3)
AHCS 246 Postmodern Theory and Fine Art (3)
AHCS 310 Art History Electives (3)

Product Design:
AHCS 220 Contemporary Perspectives in Art and Design (3)
AHCS 225 Product Design History (3)
AHCS 310 Art History Electives (3)

Toy Design:
AHCS 220 Contemporary Perspectives in Art and Design (3)
AHCS 236 History of Toys (3)
AHCS 310 Art History Electives (3)

English

All Majors:
ENGL 202 Sophomore English (3)

Social Sciences

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

Toy Design:
SSCI 211 Child Psychology (3)

Mathematics

Architecture/Landscape/Interiors:
Math 246 Applied Trigonometry

Communication Arts:
MATH 336 Introduction to Symbolic Logic (3)

Digital Media; Fashion Design; Fine Arts;
Interactive Product Design; Toy Design
MATH 136 Math For Artists and Designers (3)

Natural Science

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

Fashion Design:
NSCI 311/312 Textile Science II (4)

Product Design:
NSCI 319 Anatomy & Ergonomics (3)

Toy Design:
NSCI 308 Juvenile Anatomy & Ergonomics (3)

Liberal Studies

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

Digital Media:
LIBS 217 Concepts & Issues in Media Arts (2)

Fine Arts:
LIBS 455 Senior Thesis (3)

Product Design:
LIB 235 Economics and Product Market (2)

Toy Design:
LIBS 454 Business Practices (2)

Integrated Learning

All majors:
ILML 200 Integrated Learning Lecture (3)

LAS Capstone

All majors:
LIBS 440 LAS Capstone (3)

Required Elective Course

All majors:
ENGL/LIBS Elective (3)

Liberal Arts and Sciences

Course Descriptions

Foundation Level Liberal Studies

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

Learning e-portfolio

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

The First Year Initiative

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

The Honors Component

The Liberal Arts and Sciences department offers a four year honors component for students who qualify by their intake score and English Placement evaluations. The Honors component consists of Honors Junior Elective, ENGL 106 and ENGL 202 Honors English, SSCI130 Honors Cultural Studies, an Honors Liberal Studies Elective and LIBS 440 Honors Capstone.

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

Foundation (FNDT) Courses:

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

Sophomore Year:

AHCS220H Honors Contemporary Perspectives in Art and Design (3)

Junior Year:

ENGL400/LIBS410H Honors Junior Elective (3)

Senior Year:

LIBS440H Honors Capstone (3)

ENGL106H and ENGL202H Honors English is a two-semester course of study of modern and contemporary literature, with an emphasis on experimental writing, and the critical and theoretical concepts that inform and describe it.

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

AHCS 120H, AHCS 121H, and AHCS 220H. The Honors Art History sequence offers a more challenging approach toward the material covered in the regular Introduction to Visual Culture, Modern Art and Contemporary Perspectives in Art and Design courses.

ENGL 400/LIBS 410 Junior Liberal Studies elective
This Honors Junior elective will address a selected topic each year through an interdisciplinary approach.

LIBS 440H Honors Capstone
This course will give Honors students the opportunity to discuss, critique, and write about their experiences over the past four years in relation to their general education, their major fields, and their senior projects.

Course Descriptions

Creative Writing Interdisciplinary Concentration

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

Cultural Studies Interdisciplinary Concentration

Why do people behave as they do? The Interdisciplinary Concentration in Cultural Studies gives students the opportunity to explore this question within this exciting field through coursework, independent study, on-site field research and an internship. Students will learn to make connections between their artistic skills and education through both analytical and practical applications of cultural studies.

Art History Interdisciplinary Concentration

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

Paired Class Developmental English II and Introduction to Visual Culture

These tied first year courses are for students whose first language is not English. Many of the reading and writing assignments are connected, using the Developmental English class as a supportive medium to the art history course. The course serves as a bridge to the academic mainstream courses. Eligible students are identified through the English Placement Assessment.

Art History Courses

Introduction to Visual Culture

AHCS120 3 credits
This course introduces students to the major methodological and critical approaches used in art

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

Modern Art History

AHCS121 3 credits
This is a comprehensive survey of nineteenth- and twentieth-century European and American modern art that reviews and discusses the major movements from a contemporary perspective. Beginning with Realism and concluding with Abstract Expressionism, the course examines the political and social context of each period, significant artists and works, and the issues of modernity.

Contemporary Perspectives in Art and Design

AHCS220 3 credits
This course outlines contemporary art and design, as well as contemporary culture and its socio-political context and theories from 1960 to the present. It looks at the change from Modern art/design to Postmodernism art/design and focuses on the relationships between contemporary fine art and other fields such as graphic, fashion, and product design, architecture and digital media. It considers the role that popular culture, mass media and institutions of privilege play in all creative practices and looks critically at how contemporary art and design blur standard Modernist barriers between high and low art, fine art and design, the Western canon and more global viewpoints.

History of Graphic Design, Illustration, and Advertising Design

AHCS222 3 credits
This course provides a critical and contextualized chronological survey of graphic design, illustration, and advertising. Students study how these disciplines responded to and affected political, cultural, and social changes with a primary emphasis on the 20th century. Required for all Graphic Design, Illustration, and Advertising Design majors.

Product Design History

AHCS225 3 credits
This course provides an introduction to the relationship between design and functionality in

Course Descriptions

Art History and Theory Electives

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

Fashion Culture: Fashion in Social Space

AHCS310 3 credits
This course critically examines the way in which fashion is an embodied activity that is embedded with social relations. Emphasis is on the formation of identity through fashion's articulation of the body, gender, and sexuality.

Garb(ing) Identity

AHCS310 3 credits
Everyone dresses, and for everyone, dressing, regardless of how minimal, is a social construct. This is the starting point for a course that investigates the complex matrix of relationships, associations, and meanings of contemporary dress, including its intersections with fine art and visual culture.

Art on the Global Stage

AHCS3103 units
This course will engage contemporary art practices in relation to social phenomenon of globalization. Globalization as a concept is hotly contested and eludes definition. Clearly it engenders a sense of ever expanding communications, a market that reaches and impacts indigenous localities and cultures and challenges difference through the dissemination of transnational uniformity. But how does art operate within Globalization? What are the artistic and cultural responses and challenges to this new phenomenon? We will explore these issues through discussions, screenings, collaborative projects and students; presentation.

Asian Film: New Chinese Cinema

AHCS310 3 credits
This course looks at emerging Chinese films and filmmakers beginning with the pre-1980s and continuing through "the 5th generation." Students investigate the ways in which these filmmakers tried to break the mold of the past, both in style and content, in order to convey the truth of modern Chinese life.

objects created throughout human history. An emphasis is placed on understanding designed objects in their broad socio-cultural context. Special emphasis is placed on consumer products since the Industrial Revolution. Required for all Product Design majors

History of Toys

AHCS236 3 credits
This course provides a historical, cultural, and social perspective on toys and games with discussions on their creation and use throughout the ages. By the end of the semester students better understand the meaning and importance of toys and play, learn how and why different cultural groups create and use various toys, understand the evolution of the global toy industry, learn the origins and cultural implications of several classic toys, and are exposed to inventors who have made significant contributions to the field. Required for all Toy majors.

Postmodern Theory and Fine Art

AHCS246 3 credits
This class covers the major theories and concepts of Postmodernism, tracing their sources from antiquity to the present and analyzing their impact on and connections to contemporary Fine Art. Required for all Painting, Photography, and Sculpture/New Genres majors.

History of Aesthetics

AHCS312 3 credits
From the ancient Greeks to the present, philosophers have debated the meaning and purpose of art. This course provides a framework for contextualizing background of influential aesthetic philosophies of the past from both Western and non-Western perspectives. Required for all Fine Arts majors in the ACT program

History of Photography

AHCS 321 3 credits
This course surveys the history of photography as an art form from 1839 through the present. Students examine both technical and aesthetic developments through a chronological review of major figures and movements. The impact of popular culture upon photography in the 20th century is also explored.

Course Descriptions

Baroque and the Rococo World

AHCS310 3 credits
This course investigates the social, religious, and cultural changes that arose from 1600-1750 in Europe, and how the art and architecture that developed during that period both molded and reflected the changes in social class, gender, worldview, and lifestyle.

California Dreaming

AHCS310 3 credits
Far from being a west coast outpost of New York, the art scenes in California had a significant impact upon the shaping of contemporary art. This course emphasizes contemporary art making including film, ceramics, installation, performance, and fine art.

African Art History

AHCS310 3 credits
This course will examine some of the major art forms of Africa, including architecture, textiles, masquerade, and sculpture. The class will focus on the artist, the creative process, and the dynamic that occurs between the creative process and requirements of the piece's function. The class will also look at how the function and creative processes change when the piece moves into an American environment.

Afro-Caribbean Art

AHCS310 3 credits
This course examines the art and culture of Puerto Rico. Students identify issues of race, identity, and cultural projection as reflected in the arts along with themes of continuity, change, and foundation myth that inform the way in which the country defines its position in Latin America, and more recently, North America.

Capstone: Creativity in Art and Design

AHCS310 3 credits *(Seniors Only)*
The capstone course offers seniors the opportunity to discuss, critique, research and write about a topic they find to be of compelling interest. The topic should intersect in some significant way with the student's studio practice, discipline, career aspirations, and also with one's work in Liberal Studies. It is a truly unique opportunity to reflect on one's education informs one's creativity as an artists and designer.

Capstone: Identity in Art and Design

AHCS310 3 credits *(Seniors Only)*
This capstone course offers seniors the opportunity to discuss, critique, and write about their experiences over the past four years whether in relation to their general education, their major fields, or their senior projects. It is a truly unique opportunity to reflect on one's education, the expectations that one arrived with, the knowledge and skills that one has gained and how these experiences have, can, and will shape one's identity as artists and designers. Through discussion and reflection, students will identify and write about individual issues and concerns that they believe are the most critical in evaluating their college experience and themselves as artists and designers.

The Classical World

AHCS310 3 credits
This course will investigate the cultures of ancient Greece and Rome, looking not only at the art they produced, but also at how they identified and distinguished themselves from other cultures in their world.

Design in Flux

AHCS310 3 credits
This course addresses both the impact and the impetus of change and sustainability in art and design in connection with chaos theory and fields of research that probe complexity, transition from chaos to order and the instability and unpredictability of phenomena. Chaos theory has challenged the traditional view of order and disorder, suggesting not only a new understanding of complexity and organization in the natural domain, but in culture as well. Students will exercise this paradigmatic change in science that has affected cultural production and in terms of designing in flux.

Modernism in Mexico

AHCS310 3 credits
Modernism came to Mexico in unique ways: via the studies abroad of major figures like Diego Rivera; via visits of modernist thinkers to Mexico such as Andre Breton, Edward Weston, and Tina Modotti; and via the political revolutions that rocked Mexico from 1920-30. This course examines the artistic and cultural consequences of these multi-faceted inputs and analyzes their

impact on the unique nature of the Mexican Avant-garde.

History of American Film I: 1900-1950

AHCS310 3 credits
This course surveys the art and business of American film in the first half of the 20th century. The approaches include film and sociology, film genres, and the great American directors.

History of American Film 2; 1950-Present

AHCS310 3 credits
This course surveys the art and business of American films in the second half of the 20th century. The approach includes film and sociology, film genres, and the great American directors.

Art and Art Criticism

AHCS310 3 credits
This course provides a historical overview of the relationship between art making, art viewing, and art writing within the appropriate social and economic contexts. Theory is paired with art, showing how certain aspects of a work of art are highlighted from particular theories.

Hollywood on Hollywood

AHCS310 3 credits
This course explores the cultural and historical conception of "Hollywood" through the self referential movies about the Hollywood film industry. We will screen key "meta-movie" narratives from their emergence as a genre in the 1920s to the Classic Hollywood studio system era and through to the contemporary Hollywood media-scape. This course will also consider how other genres (experimental, documentary) and technologies (television and digital media) continue to portray a post-modern Hollywood discourse.

Latinas in American Film

AHCS310 3 credits
This course examines the representation of Latinas in American film from early cinema to the present. It will explore the ways in which the Latina body, marked by race, ethnicity, class, gender, and sexuality is used to produce meaning about Latinidad in the United States, and how those conceptions have shifted over time. This course encourages media literacy and challenges

Course Descriptions

students to consider the power of the moving image in regard to how people understand their own and other's place in society.

Film and Film Theory

AHCS310 3 credits
Using an international scope, film as art form is studied within a historical context as a manifestation of material culture. Using postmodern theories, this course studies film as an artistic expression that evolved into a mass media with an unprecedented impact on society. The student learns not only the history of film but also how to "go to the movies" with a more critical attitude.

Film Genres

AHCS 310 3 Credits
This course examines three film genres that engage concerns about science and the environment, law and lawlessness, and representations of truth and identity. Sci-Fi will be devoted to science fiction and this genre's focus on ecological and environmental issues, technology, political dissent, and social divisions. The crime segment will analyze depiction of race, gender, and class as well as economics, social order, and post-war strife. The final section will look at biopics about artists, musicians, writers and the sometimes controversial portrayal of creativity and the artistic process in relation to modern and postmodern notions of truth and identity.

Film Noir

AHCS 310 3 Credits
This course examines the film noir genre of American film in its various aesthetic and socio-cultural contexts. This will address the changing political and gender forces in American culture following World War II that influence key classical Hollywood films and the genre's transnational appeal and appropriation by European filmmakers who used the film noir style to create new postwar genres. Students will also analyze the formal aspects of film noir as both a movement and a style by studying narrative, editing, cinematography/lighting, mise-en-scène and sound

Course Descriptions

Horror Film
 AHCS310 3 credits
 This course examines the horror film genre within a range of cultural, theoretical, and historical contexts. We will consider the ways the genre celebrates and defiles the body; represents violence, fear, and paranoia; defines gender, class, race, and sexuality; and provides a range of meanings and pleasures for its audience.

Art in the Field of Cultural Production
 AHCS310 3 credits
 An examination of the life of any artist can reveal significant networks of social, political, and economic relationships that, in turn, shape the artist's career in the art world and, ultimately, our understanding of the art. This course fills the gap between traditional art history and biographic narrative, replacing the artist within the "field of cultural production."

Islamic Art
 AHCS310 3 credits
 This course is a contextualized overview of Islamic art, both historical and contemporary. Students investigate the traditional Islamic practices as well as look at works of contemporary Damascus artists.

19th Century Visual Culture
 AHCS310 3 credits
 This course explores the totality of the visual in the 19th century, including fashion, furniture, film, architecture, photography, illustration, advertising, and fine art.

Photo Culture
 AHCS310 3 credits
 This thematically organized course acquaints students with the role photography has played in the production of culture. The emphasis is on how photographs have been mobilized to construct and critique particular images of groups of people, to sell products, and to reinforce social conceptions of class, race, and sexual difference.

Representations of War
 AHCS310 3 credits
 This class explores concepts related to war embedded in visual artifacts from early culture to the twentieth century. Particular attention will be directed to the shifts in dominant media from

sculptural manifestation to the modern media of film, video, and the internet.

Mary in Folklore and Belief
 AHCS310 3 credits
 Like no other figure, the Virgin Mary can be ascertained as the most influential female in Western culture. Celebrated in songs, poetry, plastic and graphic arts, and politics, her influence pervades every aspect of our culture. This course will study the ways in which folk art and folk belief adds yet another layer of meaning to the idea of Mary. We will study folk narratives and folk representation of Mary in the visual arts as well as folk traditions.

Signs, Rituals, and Politics
 AHCS310 3 credits
 This course examines the semiotics of ritual and the politics of ritual through an interdisciplinary approach combining visual and cultural analysis. Issues will range from how ritual behavior is embedded in visual communication to its impact on political discourse. Students explore semiotics of ritual and politics, ritual behavior in religion and institutions, and mass-media representation through rite and signification. The first section focuses on key semiotic and cultural analyses which will later be applied to assigned field projects.

Semiotics and Visual Communication
 AHCS310 3 credits
 This course is an advanced study of visual culture and its communicative outlets and manifestations. The course explores a range of semiotic analyses with an emphasis on their applicability to visual culture. The course will build on the issues introduced in Visual Culture and Critical Analysis and Semiotics, and will follow a systematic survey of basic methods and topics in visual communication analysis.

Advertising the American Dream
 AHCS310 3 credits
 From the "big idea" to the text-less ads, advertising occupies a prominent position within the cultural landscape of capitalist America. This course explores American advertising in its various frontiers, taking into consideration how advertising constructs national, social, cultural, political, and gender identities.

Course Descriptions

Photo-documentary Culture
 AHCS310 3 credits
 This is a thematically organized course designed to acquaint students with the role photography has played in the production of culture. The emphasis will be on how photographs have been mobilized to construct and critique particular images of groups of people, to sell products, and to reinforce social conceptions of class, race, and sexual difference.

Postcoloniality and the Diaspora
 AHCS310 3 credits
 This course will look at contemporary art that responds to the aftermaths of colonial rule or those peoples who have fallen under the rule of colonizers, such as African and Middle Eastern peoples. In addition, students will explore how artists reckon with issues of national and cultural identity, gender, and race and ethnicity after Imperial rule has left, and looks at art by people with a history of displacement and from countries ravaged by war and disaster. The focus will be on conceptual, photographic, video and body art.

Survey of Pre-Columbian Art
 AHCS310 3 credits
 The cultures of the Americas produced a marvelously diverse range of art and monumental architecture. This course, which surveys indigenous American arts produced in antiquity through the European contact period, will acquaint the student with key cultures of Andean South America and Mesoamerica. Students will learn to recognize the major artistic styles associated with each group, and learn to analyze indigenous visual cultures in terms of social, religious and political contexts.

Mesh of Civilizations
 AHCS310 3 credits
 How do we know what we know about Islam? Where do the images come from? The course examines post-9/11 debates through fine art and popular imagery, travel writing and tourism, fiction, film and fashion. Rather than an inevitable Clash of Civilizations between "Islam" and "The West," it suggests, through their intertwined histories, possibilities beyond the rhetoric of fanaticism and war. Above all it is concerned with intercultural communication as an issue of everyday ethical practice

Course Descriptions

Film History through Hitchcock

AHCS310 3 credits
Through an examination of the director's role within the British and the US film industries from the 1920s to the 1970s, this course analyzes a selection of films by Alfred Hitchcock. These films are evaluated in terms of their aesthetic, cultural, political, and ideological characteristics. Emphasis on auteurism and genre studies.

Art, Technology, and War

AHCS310 3 credits
Artists and cultural producers have always used their art to respond to war and its ensuing consequences. At this historical moment there is a proliferation of politically and socially engaged art concentrating on the intersections of war and technologies of power. In this course, students examine historical and contemporary manifestations of this "art of conscience" and explore the ideological contexts through which war and violence are viewed and articulated. They raise questions about the role of art in relation to the futility of war, and engage how art and technologies of production (from painting to digital media) can prompt society to visualize new ways of resolving international conflict.

Shamanism, Art, and Sacred Spaces

AHCS310 3 credits
This course explores the role of art in creating aesthetic idioms to construct sacred spaces that reflect the culture and beliefs of diverse societies.

Text and Image

AHCS310 3 credits
This course explores the conjunction of the written and the visual across various media (painting, print, film, photography), in various disciplines (advertising, fine arts, literature, photojournalism). From Futurist "freeword" poetry to the 1955 Family of Man exhibit, students will consider how words and images combine to create meaning and pose the question: What constitutes a text?

The American Way

AHCS 310 3 Credits
Almost immediately following the War of Independence, American leaders began grappling with the issue of what constituted American art. How should a president be pictured? What kind of

architecture was appropriate for the capitol? What do we do with the nude? If every great nation had great art, what should American art look like and who should decide? These were the questions and they raised a variety of answers, issues, and concerns. In this course, students will investigate the historical development of American art, the American artist, and the American public from the Colonial period through early Modernism.

The Classical World

AHCS 310 3 Credits
This course will investigate the cultures of ancient Greece and Rome, looking not only at the art they produced, but also at how they identified themselves as distinguishable from other cultures in their world. Through looking at the art and artifacts they produced, the course will examine the religious, economic, and social bases for these differences and explore the relations Greece and Rome had with other groups, whether in terms of trade, warfare, or diplomacy as well as see how the actions of both have impacted our world today.

Video and Body Art in/and Contemporary Art, ca. 1960-2000

AHCS 310 3 Credits
This is a 10-week online course offered during Summer that explores "artworks" and artists who use video and/or their body/self as artwork. This course will trace the histories, theories, and developments of both video and body art, given each are often interrelated. Also, in this course we will discuss how this work relates to contemporary art as a whole. Every two weeks we will reckon with a decade, and we will often focus on artist's videos and/or body art practices and/or a related art movement as a "case study" to see how video and body art relates to the "bigger picture" of contemporary art from 1960 to 2000.

History of Aesthetics

AHCS312 3 credits
From the ancient Greeks to the present, philosophers have debated the meaning and purpose of art. This course provides a framework for contextualizing background of influential aesthetic philosophies of the past. Required for students in the Teacher Credential Preparation Track of the ACT Program. Can be taken as an elective for all other students.

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and economic forces through architecture, landscapes and interiors from the industrial era to the present is surveyed.
Required for Architecture/Landscape/Interiors majors.

History + Theory III: Contemporary Theories and Practices in Architecture

CRIT305 3 credits
A diversity of critical and generative approaches to twentieth century design is situated historically while introducing current themes and debates in contemporary architectural practice and related disciplines.
Prerequisite: CRIT206 History + Theory II. Required for Architecture/Landscape/Interiors majors.

History + Theory IV: After Urbanism.

CRIT306 2 credits
The emergence of the metropolis in the 20th century is examined through the forces that produced this unique collective form as well as the various attempts to regulate, accelerate or channel those forces and forms. Traditional European models, contemporary American cityscapes, mutated forms of urbanism in Asia, Africa, and elsewhere are diagrammed through techniques of urban mapping from figure-ground to datascape.
Prerequisite: CRIT305 History + Theory III. Required for Architecture/Landscape/Interiors majors.

History + Theory V: Corporate and Consumer Environments

CRIT405 2 credits
The complicity of interior organizations with the increasing collapse of labor and leisure is demonstrated through an examination of the spaces of work and consumption. Ergonomics, office landscaping, corporate parks, brandscapes, junk space, malls, themed environments, surveillance, and spectacle are addressed.
Prerequisite: CRIT305 History + Theory III. Required for Architecture/Landscape/Interiors majors.

History + Theory VI: Landscape Theory and Practice

CRIT406 2 credits
Landscape as a system of representation and performance is studied through the tradition of

History of Photography

AHCS321 3 credits
This course surveys the history of photography as an art form from 1839 through the present. Students examine both technical and aesthetic developments through a chronological review of major figures and movements. The impact of popular culture upon photography in the 20th century is also explored. Required for all Photography majors.

Special Topics

AHCS310 3 credits
Each semester, special topics courses are offered in some of the following areas. See the Liberal Arts and Sciences Department for course descriptions.

20th Century Costume

AHCS370 2 credits
This course is an in-depth study of fashion creators, trends, and the political climate that has created men's and women's fashion during the 20th century. Required for Fashion Design majors.

Ancient and Ethnic Costume History

AHCS371 3 credits
This course focuses on the study of clothing from prehistoric costume to the 19th century, and the factors that influence style changes. This course surveys costume from its ethnic origins through adaptation and assimilation into "fashion" trends in each century. Required for Fashion Design majors.

Theory and Critical Studies Courses

History + Theory I: Prehistory to Industrial Era

CRIT205 3 credits
The manifestation of cultural, political, religious, and economic forces through architecture, landscapes and interiors from prehistory to the advent of the industrial era is surveyed.
Required for Architecture/Landscape/Interiors majors.

History + Theory II: Industrial Era to the Present

CRIT206 3 credits
The manifestation of cultural, political, religious,

Course Descriptions

formal and picturesque gardens, the discourses of the beautiful and sublime, urban parks, the integration of modernism and landscape, earth art, everyday and extreme landscapes, industrial and natural ecologies, and the emergence of "landscape urbanism."

Prerequisite: CRIT305 History + Theory III. Required for Architecture/Landscape/Interiors majors.

English Courses

English for Non-Native Speakers

ENGL020 3 credits

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

Special fee: \$1,000

Developmental English I

ENGL050 3 credits

Developmental English I is a lower division class for both native and non-native speakers of English. Students must have a fundamental knowledge of the English language, but need additional work in basic skills. The class focuses on unity, coherence, and sentence structure in writing, and analysis in reading short non-fiction works. Students are also required to complete two hours weekly in the tutorial lab. A minimum grade of "C" (2.0) is required to pass this course. Prerequisite: Successful completion of ENGL020 English for Non-Native Speakers or placement through the English Placement Exam.

Developmental English II

ENGL090 3 credits

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

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

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

Critical Analysis and Semiotics

ENGL104 2 credits

Critical Analysis and Semiotics (CAS) explores the world of cultural signs (semiotics) while developing a number of skills: critical and analytical reading, effective academic writing, evaluating information, and participating in college-level discussions. The reading materials and topics examined this semester will concern popular culture with a special emphasis on gender studies, media literacy, technology and human interaction, the American national character, and issues of power and ideology. In addition, we will explore issues related to larger themes of creativity, diversity, globalism, identity, social responsibility and sustainability. The course will build upon already acquired popular cultural literacy to enable students to explore familiar phenomena within the context of the academic world. The First Year Initiative is embedded within this course. A minimum grade of "C" (2.0) is required to pass this course.

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

Composition and Critical Thought

ENGL106 3 credits

This class focuses on the development and refinement of students' rhetorical skills through the lens of the relationship between images and text. Students are expected to express their ideas with clarity of purpose in a logical, organized manner in four to five longer essays which, in addition to all the skills emphasized in the previous classes, also demonstrate critical thinking, style, logic, voice, development, and syntactic sophistication. Students also study models of argumentation. A minimum grade of "C" (2.0) is required to pass this course.

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

Honors English

ENGL 106H and 202H 3 credits (two semesters)

Honors English is a two-semester course of study focusing on modern and contemporary literature.

Course Descriptions

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

African American Narratives

ENGL202 3 credits

Because there is no one monolithic "African American community," this course studies a broad sampling of various narratives dealing with African American experiences. Some of the themes explored deal with questions of identity and community, assimilation and nationalism, inter-racial relations, classroom, and artistic freedom.

Digital Storytelling

ENGL202 3 credits

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

Chocolate as Metaphor

ENGL202 3 credits

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

The Literature and Films of Madness

ENGL202 3 credits

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

Students read drama in the fall and short fiction in the spring. In both cases there is a strong emphasis on exploratory writing techniques and styles, and parallel readings in critical theory.

Sophomore English

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

Introduction to Creative Writing

ENGL202 3 credits

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

Speech

ENGL202 3 credits

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

Introduction to the Short Story

ENGL202 3 credits

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

Film as Literature

ENGL202 3 credits

Students analyze narrative conventions in works of literary fiction and in film with attention to the similarities and differences between literacy and film art. They learn to appreciate the literary devices and styles evident in individual works and the commentary made by these works on moral, social and aesthetic issues. The course includes discussion of adaptation issues.

Interpretation of Fairy Tales

ENGL202 3 credits

Course Descriptions

the creative process, and the representation of mental illness in society and literature.

The New Testament as Literature

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

Harry Potter: Literary Tradition and Popular Culture

ENGL202 3 credits
This course will examine the Harry Potter phenomenon in terms of its folkloric origins, literary structure, and its effect on popular culture. Students will critically analyze the various themes and values expressed through Rowling’s books in an effort to understand how and why Harry Potter has made reading fun again.

Text and Image

ENGL 202 3 credits:
The class will examine a range of image-text relationships from alphabet formation to the text-based work of contemporary visual artists such as Xu Bin, Hanne Darboven, and Barbara Kruger. Studies will extend from William Blake’s “visible language” through “concrete” poems by the likes of e.e. cummings and Guillame Apollinaire to ekphrasis and the use of “image narrative” in contemporary poetry. The class will address image-text relationships in photographic books such as Jim Goldberg’s *Rich and Poor* and in Trenton Doyle’s graphic novel *Me A Mound* as well as the ways in which image-text converge on the big screen and electronic media.

Reel Docs

ENGL 202 3 credits
This course will present nonfiction cinema about real individuals and critical issues that shape our lives and the world in which we live. Focusing on documentaries as agents of social change, we will encourage dialogue and exchange, examining the stories, the processes and the creative possibilities available through the art of nonfiction filmmaking.

Creative Nonfiction

ENGL202 3 credits
Writers of Creative Nonfiction may use the standard elements of fiction or poetry to write about current events, personal experiences or social issues. In this course students will be exposed to the different techniques, styles, structures and strategies of writing creative nonfiction, through the use of readings, exercises and practice. They will enhance their writing skills using the tools presented, as well as observation and reflection.

Time Travel Narratives

ENGL 202 3 credits
This online course taught in Summer offers an adventurous journey into the multiple timeline theories found in literature, film, anime and television. Students will explore a variety of temporal narratives and discuss the significance and implications of time travel theories in an ever advancing society where Science Fiction regularly becomes Science Fact. We will also examine related issues concerning Social Responsibility, Ethics and Human Sustainability that arise in the Time Travel discourse.

Advanced Topics in English

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

Advanced Composition

ENGL400 3 credits
This course is designed to develop academic writing and critical thinking skills beyond the level achieved in ENGL106. The course stresses analysis and evaluation of sources, integration of a variety of rhetorical strategies, and research and the documentation methods necessary for successful academic writing. Assignments are designed to address the cross-curricular needs of students.

Creative Nonfiction

ENGL400 3 credits
This class focuses on the autobiography, biography, and essay as examples of “creative non-fiction,” a genre developed in book form and in many magazines like *Atlantic Monthly* and *The New Yorker*. In addition to weekly reading and writing assignments, students write a personal essay as their final project.

Course Descriptions

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

Film Noir

ENGL400 3 credits
This course examines the film noir genre of American film with a focus on changing forces in American culture after World War II. Readings analyze the relationship of film noir to perceptions of American social history.

The Graphic Novel

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

Los Angeles Literature

ENGL400 3 credits
Love it. Hate it. Los Angeles is a provocative place. A city of dreams, a clash of cultures, a city of tomorrow, an impossible mess, a place of opportunity, a hotbed of illusion. Add earthquakes, riots, sunshine and smog, beaches and freeways. Add 15 million people. This course considers Los Angeles through the lenses of writers and other artists who have lived in L.A.

The Narrative

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

Voices Of America: Studies in Multi-Cultural Literature

ENGL400 3 credits
This course reviews literature of the “other,” focusing on the role of varied cultural groups in the U.S. as exemplified in American literature. The study of such literature allows examination of marginalized voices.

Science Fiction Literature, Film, and Theory

ENGL400 3 credits
This course examines selected fiction, critical theory, and film as it pertains to the “cyberpunk” aesthetic. Focusing on the germinal sources of cyberpunk as well as the many motifs, artistic styles, and physical elements that comprise this radical hyper-real ethos of yesterday/today/tomorrow, concentration is on the works of William Gibson—the “demiurge” of the cyberpunk experience—and on science fiction as an artistic genre.

Creative Writing Workshop

ENGL400 3 credits
This course is an introduction to the experience and practice of writing fiction and poetry. Most of the course takes place in a workshop setting, including visits by guest writers. Students produce a portfolio of writing done in the course of the semester in revised and publishable form.

Children's Literature

ENGL400 3 credits
This course surveys world literature written primarily for children, including material from the oral tradition, realistic fiction, fantasy, and poetry, emphasizing a critical analysis of some of the myths, fables, legends, rhymes, and fairy tales found in children's literature.

Gods and Artists

ENGL400 3 credits
This course will consider the impact of the Bible on western culture. A profound and compelling literature, for thousands of years the collection of books known as the Bible has shaped understandings of creation and creativity, identity, and destiny, war and peace, our place in the world and the fate of the earth. This class will survey key characters, events and themes in the Bible, together with the Bible’s impact on western art, literature, language, music, justice and ethics.

Course Descriptions

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

Terrorism in Literature
ENGL400 3 credits
Terrorism is an abhorrent—but nevertheless understandable tactic in conflict as well as a growing force in the contemporary world. This course will study portraits of terrorists and terrorism in both film and literature, with attention to an expanding mood/tone of fear and apprehension in narratives following the terrorism attacks of 9/11. Complex moral, political, historical, social, economic, and ideological factors which underpin the employment of terrorism are considered.

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

Image and Text
ENGL400 3 credits
This class explores the conjunction of the written and the visual across various media (painting, print, film, photography), in various disciplines (advertising, fine arts, literature, photojournalism). From Futurist “freeword” poetry to the 1955 Family of Man exhibit, students will consider how words and images combine to create meaning and pose the question: What constitutes a text?

Film and Literature
ENGL400 3 credits
Students analyze narrative conventions in works of literary fiction and in film with attention to the similarities and differences between literacy and film art. They learn to appreciate the literary

devices and styles evident in individual works and the commentary made by these works on moral, social and aesthetic issues. This course includes discussion of adaptation issues.

Social Change Through Media
ENGL400 3 credits
This course will explore the creative and strategic ways in which artists and organizations work together towards social transformation. We will discuss how the participation of artists and the imaginative process nurture the realization of how we can impact change in our society. Some of the questions that we will consider are: How do we employ the media to visualize change? What processes or organization feed that process towards change? How do the organizers, administrators, painters, poets, dancers, video makers, publicists, and fundraisers work together to build constituencies and affect policies?

Literature of Propaganda:
ENGL 400 3 credits
What is propaganda? Essentially, it is media that seeks to convince its audience with a message. Mass media has been used to convince people to buy a product, vote for a certain candidate or even believe in certain ideologies. In all of these media, there is a specific rhetoric used to convince the audience through images, sounds, words or the moving image. In this class students will dissect the media of propaganda and learn how it is used to convince a mass audience by reading speeches and literature and watching ad campaigns that include these hidden messages around propaganda.

Literature and Fashion:
ENGL 400 3 credits
From zoot suits to little black dresses, from overcoats to necklaces, from glass slippers to new clothes, literature has used fashion to develop character, engage conflict, extend themes, and more. Using the motif of fashion as a lens into storytelling students will read, discuss, critique, and write about its role in a range of literature including the short story, poetry, and the novel.

Writing the Short Screenplay
ENGL400 3 credits
"Writing the Short Screenplay" is a hands-on creative writing workshop in which students learn

Course Descriptions

practices throughout LA. Site visits (held every other week) will include museum education departments, such as The Getty, LACMA, MOCA, SMMOA, and arts/cultural organizations, such as Side Street Projects, Armory Art Center, Machine Projects, Telic Art Exchange, The HeArt Project, Echo Park Film Center, AWindow Between Worlds, First Street Gallery Art Center and may change with each semester. Required for students in the Community Arts Engagement Track of the ACT program. Can be taken as an elective for all other students.

Communication Arts Senior Thesis/Research Paper
LIBS404 2 credits
This course is aimed at helping students define, analyze, and develop a comprehensive design proposal and creative brief for their senior projects. The course emphasizes critical thinking and writing, and the role of the citizen designer in the 21st century.
Required for Graphic Design, Illustration, and Advertising Design majors.

Senior Liberal Studies Capstone
LIBS440 3 credits
The Liberal Arts and Sciences capstone is a senior-level course where students identify and critically reflect on a theme that intersects their own studio practice or discipline and their work in Liberal Studies. The capstone encompasses work relevant to a wide range of disciplines, representing the culminating expression of a liberal arts education and outcomes that prepares art and design students for future success in a wide range of personal, professional, and social endeavors. In addition to a major research and writing component, students may demonstrate learning through the inclusion of projects that represent their individual studio interests. A grade of C or better is required to pass capstone.

Junior Liberal Studies Elective
Course offerings vary each semester. Students choose from the following offerings:

Mass Media and Society
LIBS410 3 credits
The developments of mass media have altered the way that people visualize information. This course looks at the problems and issues concerning the structuring role of media in society.

the art and craft of writing for film. Through online and class discussions, students will read, watch and analyze a number of films to understand how a script translates to the screen. In the first portion of the class, students will develop story concepts by fleshing out plot, character development and more. Then, the second half of the class will consist of story workshops where students write their pages and receive peer review through class/online discussions. By the end of the semester, students turn in revised, polished copies of their short film scripts.

Integrated Learning Courses

Integrated Learning Liberal Arts Elective
ILML200 3 credits
An integrative course using collaborative methodology, synthesizing diverse perspectives, using the skills of creative and critical thinking, clear communication and information literacy.

Liberal Studies Courses

Concepts and Issues in Media Arts
LIBS217 2 credits
This course explores the impact of technologies on the creation and perception of images. Fundamental issues in ethics, copyright, aesthetics, as well as the business of art are in flux. This class brings a rational perspective to the rapid changes in technology, an assessment of where we are today, and the skills to prepare for the future.
Required for Digital Media majors.

Economics and Product Market
LIBS235 2 credits
This course focuses on social forces such as demographic trends and life styles, and their impact on changing consumer needs and market conditions. Students will also be introduced to the tools of economic analysis, principles, and business organizations, developing research skills, methodologies, and analytic abilities.
Required for Product Design majors.

Community Arts in LA
LIBS245 2 credits
Through alternating field trips, writing assignments and class discussions students will learn about the myriad of community arts

Course Descriptions

Foodways

LIBS410 3 credits
 Along with air, water, shelter and sex, food is considered a basic human need. Class, gender, ethnicity, environment, vocation, religious belief, and social values are all topics that affect what, when, and how we eat. In this course we will read essays, see films and through thoughtful class discussion, analyze the role of food in contemporary culture. We will examine why certain foods are taboo to certain people, consider issues of nutrition and health, and the dichotomy of a world with problems of hunger and obesity. In addition to these very serious topics, we will also look at the social aspects of food, and the ways we enjoy being social through eating, especially as it relates to meeting, mating and celebrating.

History of Jazz

LIBS410 3 credits
 This class explores jazz from its roots to its most current forms. Hear the music, study its contributions, and explore the cultural patterns and trends that surround its development. Students will develop a comprehensive understanding of the history of jazz and the ways that jazz has influenced contemporary visual culture.

Legends, Fairy Tales, and Storytelling

LIBS410 3 credits
 Students learn about multiple forms of oral narration including legends, personal experience narratives, folktales, myths, and rumors. Various theories are also explored regarding textual analysis, structuralism, and behaviorism to explain why stories exist in cultural variation and why people tell stories.

Witchcraft in Religion and Society

LIBS410 3 credits
 This class explores a variety of perspectives on witchcraft. Discussion includes the Biblical injunctions against magic, the Medieval and Renaissance persecutions, the Salem trials, and literary and artistic views of the witch as a demonic, anti-Christian figure. The class also explores modern religious witches around the world.

Anthropology of Religion

LIBS410 3 credits
 This course examines the role of religious beliefs and practices in various cultures, including its effect on art, its relationship to the environment, etc. Emphasis is on cross-cultural and intercultural experiences in the U.S.

World Music

LIBS410 3 credits
 The class explores world music traditions and the role that music plays in the lives of the people who perform it and those who listen. Students investigate music in terms of its social, religious, cultural, and political aspects. The class also examines the interrelationships of traditional music and contemporary styles through lecture, listening, slides, films, videos, independent research projects, readings, field trips, and guest lecturers and musicians.

Afro-Caribbean Ritual Art

LIBS410 3 credits
 The focus of the class is an inquiry into the ritual art of the Caribbean. The course analyzes the changes and transformations African aesthetic conventions underwent as they came in contact with other cultures. Concepts of creolization, migration, adaptation, syncretism, and transformation are defined in the context of the cultures explored with African and West African art serving as a reference point.

Science Fiction in Literature, Film, and Culture

LIBS410 3 credits
 Science fiction stories, novels, and films are perused and analyzed to understand their influences and development. Sci-fi inspired cultural groups, their behaviors and materials are discussed. The course emphasizes the various perspectives regarding media and popular culture and its symbiotic relationship with culture and traditional folklore.

Contemporary Music Issues

LIBS410 3 credits
 This course develops an understanding of the issues and processes that have shaped contemporary music culture, making a connection between static and non-static arts.

Course Descriptions

Ethics and Sustainability

LIBS410 3 credits
 This course discusses the (un-)sustainability of environmental, agricultural, energy, political, and economic systems and practices. The course addresses sustainability descriptively, drawing on empirical science, but the primary intent of the course is prescriptive and normative. The major purposes of the course are to examine what practical considerations should guide our efforts to foster sustainability and, above all, to explore ethical issues related to sustainability.

Festival

LIBS410 3 credits
 This class explores festivals and the role that they play in the life of the community. Members of the class will attend several festivals, getting behind-the-scenes looks at the Lunar New Year's Parade in Chinatown, the Scottish Festival and Games at the Queen Mary in Long Beach, Mardi Gras celebrations in and around Los Angeles, and Saint Patrick's Day, and will participate in a Passover Seder. Course readings help place these festivals in their cultural context and help students recognize the deeper meanings behind these and other large-scale public events. Based on their experience and understanding of festivals, the students will help organize and design the Otis Storytelling Festival.

Contemporary Music

LIBS410 3 credits
 This course develops an understanding of the issues and processes that have shaped contemporary music culture, making a connection between static and non-static arts.

Signs, Ritual, and Politics

LIBS410 3 credits
 This course examines the semiotics of ritual and the politics of ritual through an interdisciplinary approach combining visual and cultural analysis. Issues will range from how ritual behavior is embedded in visual communication to its impact on political discourse. We will explore three main domains: semiotics of ritual and politics; ritual behavior in religion; and institutions and mass-media representation through rite and signification. In the first section of the course we will focus on some key semiotic and cultural analyses which will later be applied by students to assigned field projects.

Latin American Folklore

LIBS410 3 credits
 This is a survey of the folk practices, beliefs, and rituals of Latin America. The area is united by a common Spanish culture. The folk beliefs and practices inherited from Spain are informed by native, African, and Asian traditions. The course uses a variety of media such as scholarly readings, slides, and video to explore the rich and varied culture of the area.

African Folklore

LIBS410 3 credits
 Africa, along with native cultures, is the single most influential cultural force in the New World. From folk beliefs and practices to material culture, Africa's rich heritage informs almost every aspect of the cultural life of the hemisphere. This class is a laboratory to explore the diverse and rich areas of the direct and indirect influences of Africa in three major cultural areas: English, French, and Spanish Creole societies.

Modern Spiritual Cultures

LIBS410 3 credits
 This class examines the origins of the Spiritualist movement, which accepts life after death and mediumship. Focus is on its development in relationship to the psychic market today. It also looks at other "New Age" cultural groups that maintain some Spiritualist ideas and explores concepts regarding folk beliefs, magic and folk religion.

John Cage

LIBS410 3 credits
 In this interdisciplinary course students explore the work of John Cage as composer, writer, performer, and thinker, examining his diverse influences as well as the extent of his influence on creative practice from the 20th century to the present.

The Creative Process

LIBS410 3 credits
 This course introduces students to the interdisciplinary theories of creativity. Students examine the lives of highly innovative thinkers to determine individual traits and environmental conditions that stimulate groundbreaking work, while gaining practical experience generating ideas in group and individual settings through in class exercise and outside assignments.

Liberal Arts and Sciences

Course Descriptions

The History of Rock and Roll

LIBS410 3 credits
We all listen to music almost every day of our lives; however, few of us know much about this music's history. Students examine the evolution of this truly American art form, from its Gospel and Blues roots, to the fusion of R& B and Country, through Doo-Wop, right up to its present day manifestations. They look at the music but also the culture that developed around it, and how it inspires work, morality and fashion.

Virtual Worlds

LIBS 410 3 Credits
This online course, offered during Summer, explores the currently burgeoning online and gaming spaces termed virtual worlds. We will discuss these created communities, their history and their realities, avatars and character invention, narrative threads in these spaces, emerging real/virtual economies and the cultural implications of these behaviors and places. Virtual worlds addressed include The World of Warcraft, Webkinz, the SIMS and Second Life.

Teaching for Learning II

LIBS412 3 credits
This course builds on its prerequisite, Teaching for Learning I, while emphasizing the stages of human and aesthetic development in youth and adults. Students will synthesize study of cultural backgrounds and proficiency levels as they relate to the role of the visual arts in human development. Topics include curriculum development, art museum and community based audiences, public artists and designers working with city planning boards, critical pedagogy, ESOL, Special Education, engaging teaching styles, and best practices.
Required for participants in the ACT Program.

Senior Thesis (Fine Arts)

LIBS455 3 credits
Through "visiting artist" style presentations followed by group discussions, students consider the salient themes in their artwork and clarify the language and style they use to talk about it. These presentations give students the opportunity to develop and present in lecture form the topics they have developed in their thesis paper. The Senior Review is designed to function in concert with the Senior Thesis course offered by the Liberal Studies

Department. Both courses are ultimately focused on helping the students prepare for professional presentation of their work, either through written or spoken word. Spring only.

Required for Painting, Photography, and Sculpture/New Genres majors.

Business Practices

LIBS454 2 credits
The first half of this course provides an introduction to business strategy, economics, finance, and marketing. The second half teaches students how to write a business plan for their own companies. Lectures by visiting toy industry professionals are included.

Mathematics Courses

Math For Artists and Designers

MATH136 3 credits
This course explores the connections between math and art in two and three dimensions. The class includes an exploration of Escher's work, tiling the plane, fractals, and the golden ratio. It also covers topics such as graphing equations and geometric constructions.

Applied Trigonometry

MATH246 3 credits
This course covers topics in analytical geometry and trigonometry. There is an emphasis on algebraic manipulation and on applications of the topics covered to the design field.

Required for Architecture/Landscape/Interiors,

Symbolic Logic

MATH336 3 credits
An introduction to the study of symbolic logic and the application of mathematical methods in the study of reasoning, in which certain symbols are used to represent certain relationships. The course looks at the ways that logical forms can be used in deductive reasoning and how language can be analyzed using abstract symbolic structures.

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

Natural Science Courses

Natural Science Requirement

NSCI307 3 credits
Fashion Design, Toy Design, and Interactive Product Design offer Natural Science courses that

are specific to their curricula. All other majors choose one course from the following offerings:

The Brain and its Functions

NSCI307 3 credits
With the current technological explosion has come new means for investigating the human brain, its evolution, structure, and functions. This course examines research about the interrelationship between cortical functioning and all aspects of human behavior: intelligence, personality and temperament, specific talents and skills, learning and memory, normal vs. abnormal behavior.

The Psychology of Seeing

NSCI307 3 credits
This course explores the mechanisms we employ in understanding and interpreting visual information. Through lectures and exercises students gain understanding of various visual phenomena. Psychological and physiological topics include: the complexity of the eye, brain structures, optical illusions, as well as the perception of brightness, movement, color, and form.

Imagination and the Brain

NSCI307 3 credits
This course explores various aspects of the phenomenon of visualizing (mental imagery) by combining insights from neurology, psychology, and philosophy. Topics include: visualizing in relationship to other visual phenomena; visualizing as one form of sensory imagination; visualizing as a component of non-conceptual cognition; and the continuities and discontinuities between mental images and the artist-made images (drawing, painting, and photography) which are based on such visualizations.

Who's That Face: The Neurology of Face Perception

NSCI307 3 credits
We can recognize thousands of different people from their looks, guess their ages with some accuracy, and even determine if they are happy or sad. How do we do this? In this class students use a variety of sources, as well as student-generated material, to study the recent developments in the neurology of face perception. This course is relevant for students interested in portraiture, illustration, the figure, or just their fellow humans.

Liberal Arts and Sciences

Course Descriptions

Juvenile Anatomy and Ergonomics

NSCI308 3 credits
Anatomy is the science that includes a study of the structures and functions of the human body, and ergonomics is the applied science of equipment design. This course examines the human anatomy and its implications for the ergonomic design of toys for children at different stages of physical maturation.
Required for Toy Design majors.

Anatomy and Ergonomics: Human Factors

NSCI319 3 credits
This course utilizes the principles of physics to understand human anatomy as a mechanical system. Emphasis is placed on physiological issues related to age, gender, and physical disabilities. Consideration is also given to the implications of these principles for applied ergonomics.
Required for Product Design majors.

Textile Science I

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

Textile Science II

NSCI312 2 credits
Students rework fabrics through surface treatments. Fabric finishes, dye processes, and printing techniques are explored. Students gain practical experience in immersion dyeing, fabric painting, and resist techniques.
Required for Fashion Design majors. Lab Fee: \$35.

Social Science Courses

Cultural Studies

SSCI130 2 credits
This class explores what happens when diverse cultures interact across groups of gender, language, ethnicities, sexual orientation, etc., and how culture is perceived and transmitted. Students write field observations, evaluate media, and participate in individual and group presentations. Lectures, simulations, and assignments are designed to increase the students' observational skills and decrease intercultural and racial misunderstandings.

Course Descriptions

Social Science

SSCI210 3 credits
Toy Design and the ACT Program offer Social Science courses that are specific to their curricula. All other majors choose one course from the following offerings:

Cultural Space

SSCI210 3 credits
Ideas regarding the taking, owning, or occupying of space by different cultural groups are discussed. This course addresses theories about permanent, ephemeral, and existential cultural spaces in art and culture. Includes five field trips.

Cultural Anthropology

SSCI210 3 credits
This introductory social science course is a tool kit for looking at universal patterns and infinite variations of the human response. Course objectives are to introduce students to contemporary theories of anthropology, including Marxist, feminist, critical and aesthetic points of view, and to prepare them for field research.

History of American Television

SSCI210 3 credits
Since the 1950's, television has been the most prevalent medium for mass entertainment and information in the United States. This course will trace the history of broadcasting beginning with the rise of radio in the 1920s, television's post-war boom, the impact of cable television and narrow casting, and its current emphasis on reality programming, 24 hour news cycles, and digital distribution. This course will analyze how television programming reflects and influences our perception of American myths and cultural practice.

The History of Rock and Roll

SSCI210 3 credits
We all listen to music almost every day of our life; however few of us know much about this music's history. The History of Rock and Roll will focus on the evolution of this truly American art form. From its Gospel and Blues roots, to the fusion of R& B and Country, through Doo-Op, right up to its present day manifestations, we will not only look at the music but also the culture that developed around it. Rock and Roll inspires our work, our morality and our fashion. Now it is time to learn more about it.

The Origins of African American Music

SSCI210 3 credits
From its earliest forms to today's top ten, this course examines African American popular music in terms of its social and cultural significance. The main goal is to foster an understanding of how social conditions and music intersect in African American communities.

Food and Popular Culture

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

Science Fiction in Literature, Film, and Culture

SSCI210 3 credits
Science fiction stories, novels, and films are perused and analyzed to understand their influences and development. Science fiction-inspired culture groups, their behaviors, and materials are discussed. The course emphasizes various perspectives regarding media and popular culture and their symbiotic relationships with culture and traditional folklore.

Urban Studies

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

Video Game History and Culture

SSCI210 3 credits
The course examines the world of computer and video games through a socio-cultural lens. From the earliest experiments to the current hot sellers, including all major game genres and platforms, students delve into the images, symbolism, and narratives that shape the video game universe and captivate its visitors.

Course Descriptions

dream interpretation and Jungian psychology will be applied to the interpretation of pieces of art, based upon the understanding that art is also a production and outpouring of the unconscious of the artist who created them.

History of Jazz

SSCI210 3 units
This class explores jazz from its roots to its most current forms. Hear the music, study its contributions, and explore the cultural patterns and trends that surround its development. Students will develop a comprehensive understanding of the history of jazz and the ways that jazz has influenced contemporary visual culture.

Gender and Culture

SSCI210 3 credits
This course examines the construction of femininity and masculinity especially as they relate to various ethnic and class-based groups in the U.S. The course will investigate how gender is shaped by culture and in turn, helps to shape it. Using readings, films and discussion, we will consider/contrast various populations including city/suburban/ex-urban and various geographical areas of the U.S.

Teaching for Learning I

SSCI212 3 credits
This course provides a historical overview of education and art development theories and philosophies as well as social theories. Students are introduced to models of art education such as student centered, discipline based, and project based teaching through the arts. Topics will include student populations, learning styles, popular youth culture, diversity, inclusion, classroom management, and health and safety issues in the classroom. Contemporary artists and designers who teach as part of their practices will also be discussed. *Required for students in both tracks of ACT Program.*

The Creative Process

SSCI210 3 credits
This course introduces students to interdisciplinary theories of creativity. Students examine the lives of highly innovative thinkers to determine individual traits and environmental conditions that stimulate groundbreaking work, while gaining practical experience generating ideas in group and individual settings through in-class exercises and outside assignments.

Child Psychology

SSCI211 3 credits
A comprehensive overview of child development from conception to adolescence, including developmental stages, critical periods, effects of early stimulation, environmental enrichment, and how to apply this information when designing children's toys, books, games, products, and entertainment. Special attention is given to toy design issues of aesthetics, safety, age-relevance, socio-cultural parameters, marketability, and characteristics of successful toys. Required for Toy Design majors.

Introduction to Psychology

SSCI210 3 credits
Taking a historical/thematic perspective, the first half of this course consists of a history of theories of mind and psychology beginning in the Classical Western World and ending with Post-modern concepts of the Mind-Brain-Body function and interaction. The second half offers an introduction to the various contemporary theories of psychology and implications of these theories in terms of understanding human behavior.

Introduction to Jungian Psychology

SSCI210 3 credits
Dreams are the Royal Road to the unconscious, and as the unconscious may be the wellspring of all creativity, an awareness and close relationship to the unconscious can be very useful for the artist. In this experiential course students will learn a method of dream interpretation and apply this method to their own dreams, work in dyads and assist other students to interpret their dreams. These explorations will be brought into focus through the lens of Jungian psychology, which will allow them to come into closer relationship and deeper understanding of their unconscious process. Finally the methods of

Department Faculty

Debra Ballard

Chair

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

Parme Giuntini

Director Art History

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

Sharon Bell

Lecturer

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

Guy Bennett

Professor

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

Adam Berg

Adjunct Associate Professor

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

Pam Blackwell

Senior Lecturer

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

Carol Branch

Director Student Resource Center

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

David Bremer

Associate Professor

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

Joann Byce

Lecturer

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

Krystina Castella

Lecturer

BFA (Industrial Design) RISD. Design and business consultant. Started three manufacturing companies and a retail store, several web sites and the Design Entrepreneur Network. Developed Hypercolor heat-sensitive clothing for Generra Sportswear, production design for Fox Network, environmental design for Walt Disney Imagineering and retail architectural design for RTKL. Author of seven books including several cookbooks and a children's book.

Rocío Carlos

Lecturer

MFA (Candidate) Otis College of Art and Design, BCLAD Credential (English Language Arts), BA (Psychology) California State University. She is seeking publication of her first novel, *The River's Blue*, and is working on a second. Taught English in public secondary school for nine years.

Department Faculty

Lorraine Cleary-Dale

Lecturer

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

Meg Cranston

Chair, Fine Arts

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

Diane Cunningham

Lecturer

Ph.D. UC Irvine; MA, UC Irvine; MA, CSU Fullerton; MA, BA, UCLA. Varied background ranging from performing arts to forensic economics. Current focus on American popular and consumer culture, individual economic choice, and the sociology of death and dying.

Mario Cutajar

Lecturer

MFA(Candidate) Art Center, BA (Philosophy) University of Toronto. Regular contributor to *Artscene*. Past *Artweek* contributing editor. His writing has also appeared in *Art + Text*, *LA Weekly*, *Visions*, and other publications.

Perri Chasin

Adjunct Assistant Professor

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

Scarlett Cheng

Senior Lecturer

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

David Chierichetti

Lecturer

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

Melissa Clark

Lecturer

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

Heather Cleary

Lecturer

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

Department Faculty

Abdelali Dahrouch

Lecturer

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

Andrew Davis

Adjunct Assistant Professor

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

Marlena Donohue

Associate Professor

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

Ysamur Flores-Pena

Associate Professor

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

Enjoli Flynn

Lecturer

MFA (Writing) Otis College of Art and Design; BA (Political Science) University of San Francisco. Copy Editor for IW Group (Asian advertising agency), and currently in the final stages of completing her first novel (not yet titled).

Joseph Futerman

Senior Lecturer

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

Polly Geller

Lecturer

MFA (Writing) Otis, BA (Comparative Literature) Dartmouth Coll. Co-founder of 3 + 3 poetry group.

Mara Gladstone

Lecturer

Ph.D. and M.A. (Visual & Cultural Studies) Univ. of Rochester, NY, 2011; BA (Political Science and Visual Art) Brown Univ., 1999. Recipient of the J. Paul Getty Trust Graduate Internship in Public Programs in 2010.

Tiffany Graham

Lecturer

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

Claudia Hernandez

Lecturer

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

Marsha Hopkins

Senior Lecturer

MFA (Writing), BFA (Painting) Otis College of Art and Design. Published in *Garb: A Fashion and Culture Reader* and in Otis Review. Her short story "Stalker" was published by Nothing Moments.

Heather Joseph-Witham

Associate Professor

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

Department Faculty

Mikhail Morozov

Adjunct Assistant Professor

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

Jessica Ngo

Lecturer

MPW (Professional Writing, Creative Nonfiction) USC; BA (Creative Writing) Pepperdine University. Author of the memoir *Second Twin*, First Twin (Sabellapress 2009). Currently working on a nonfiction book about twinship in Nigeria.

Karri Paul

Lecturer

MFA (Studio Art) Univ of Texas, Austin; Univ of Iowa, Univ of Tenn. Published in *The Boston Review*, *Fence*, and *The Iowa Journal of Cultural Studies*, and her poem "Weather Update" was selected for The Pushcart Prize: Best of the Small Presses.

Leena Pendharkar

Lecturer

MA (Journalism) UC Berkeley; BA (English/public policy analysis) Univ of N. C. Chapel Hill. Writer and filmmaker with a background in interactive design, has made several award-winning short films, and recently completed her feature film debut, "Raspberry Magic."

Andrew Plakos

Lecturer

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

Laura Kiralla

Dean of Student Affairs

Ed.D. (Organizational Leadership); M.S. (Psychology) Univ of La Verne. B.A. Loyola Marymount Univ. Certificate in Conflict Medication, State of California. Specialization in Student Leadership Training.

Candace Lavin

Adjunct Assistant Professor

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

Maggie Light

Lecturer

MFA (Writing) Otis. BA (Theater) Univ. of Virginia.

Joyce Lightbody

Adjunct Associate Professor

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

Sue Maberry

Director of the Library

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

Michele LeCuona McFaul

Lecturer

MA (Art History) and MA (Education, Curriculum and Instruction) UC Riverside, BA Regis Coll. MA thesis: "Patroness of the Gilded Age: Isabella Stuart Gardner." Active member CAA, AHSC, Board member of Jonathan Arts Foundation, L.A. and AMA.

Ross Melnick

Lecturer

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

**Department
Faculty**

Patrick Polk

Lecturer

Ph.D. (Folklore) UCLA, 2000; M.A. (Folklore) UCLA, 1990; B.A. (Anthropology) UNLV, 1988. Primary teaching and research interests focus on folk religion, material behavior, popular culture, and urban visual traditions. His recent publications include "Arte y Estilo: The Lowriding Tradition" (co-edited, 2000), "Botánica Los Angeles: Latino Popular Religious Art in City of Angels" (2004). Forthcoming publication "Conjurers, Healers, and Hoodoo Doctors: Readings on African-American Magic and Folk Medicine. Curated the exhibition "X-Voto: Retablo-Inspired Art of David Mecalco."

Kristen Raizada

Lecturer

Ph.D. (Candidate) (Art History, Theory and Criticism) UC San Diego, M.A. (History of Art) CSU Long Beach, B.A. (History of Art) Univ of FL, (with Honors) Outstanding Graduate Thesis Award, College of Arts, California State University, Long Beach, 2007. Lecturer, California State University, Long Beach, Department of Design, 2006 to 2008

Yael Samuel

Adjunct Assistant Professor

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

Terry Saunders

Senior Lecturer

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

Richard M. Shelton

Director of Integrated Learning

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

Rob Spruijt

Adjunct Associate Professor

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

Kerri Steinberg

Associate Professor

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

Robert Summers

Lecturer

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

Joan Takayama-Ogawa

Associate Professor

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

Jean-Marie Venturini

Lecturer

MFA (Writing) Otis. BA (Classics and Classical Civilizations, Minor in Archaeology) Loyola Marymount University.

**Department
Faculty**

Frauke von der Horst

Senior Lecturer

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

Nathan Westbrook

Adjunct Assistant Professor

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

Jeanne Willette

Associate Professor

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

Michael Wright

Professor

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