OTIS COLLEGE OF ART AND DESIGN

COURSE CATALOG

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DEGREE PROGRAMS

CAIL PROGRAM LEARNING OUTCOMES

Our Mission

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

Creative Action Mission Statement: How Can Art Transform a Community?

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

Foundation

Flowing from the PLOs, each class-level has specific learning outcomes that tie into the larger goals of the program. They are exposed to best practices as well as successful case studies in multidisciplinary collaboration. The foundation year teaches through participant observation, with students visiting partner sites as well as interacting with guest speakers and one another. Most of the faculty in the foundation year are practicing fine artists or illustrators and grades are given based on outcomes, collaborative skills, and professional development.

Formally, foundation year learning outcomes are:

- Students will understand best practices for working in teams on a collaborative visual art and design.
- Students will be able to give a clearly articulated classroom presentation,
- Students will respond to an issue and/or site using skills and concepts based on their community engagement and basic research.

Sophomore

The sophomore CA class is administered through Otis College's Liberal Arts and Sciences Program (LAS) and focuses on strengthening the academic research and response skills of students. Social scientists, art historians, and community organizers predominantly teach LAS classes. A major signature assignment for sophomore LAS classes is a research paper. Every student completes an 8-page research paper that is focused on relevant topics to their site partner and students create hypothetical art and design projects in groups.

Formally, sophomore year learning outcomes are:

- Students will engage in context-driven research (in terms of history, culture, and/or politics) for a specific purpose.
- Students will develop collaborative skills and work in teams.
- Student teams will organize their concepts and communicate their ideas to community partner or group.

Junior

The junior level CA classes are the ultimate culmination of the skills learned at the foundation and sophomore level. At this point, students actively engage with their site partner, are able to independently research and assess needs within the community served, and finally utilize their art and design skills collaboratively with other Otis College students to fulfill the mission of the partner organization. Specifically, students do project-driven research; they look at the ethical implications of art and design; negotiate the complexities of art and design in each unique environment; and begin to learn about project management and successful implementation. While previous sophomore and foundation classes do not focus on the creation of an actual object or piece of intellectual property, junior CA classes require this.

Formally, junior year learning outcomes are:

- Through diverse research practices, students will be able to critically analyze the social, cultural and environmental contexts of art and design problems, identify ethical considerations and develop sustainable solutions that address the needs and aspirations of the communities we engage with.
- Student groups will synthesize knowledge and organize ideas in an oral and visual presentation to a community partner, a classroom or organization.
- Students will plan, propose and in some cases implement creative solutions for a specific context, informed by engagement with a community and/or group.

Electives

Electives

Course Title	Course Number	Credits
True Stories	CAIL 200	3.00
Human Ecology	CAIL 201	3.00
History of the Moving Image	CAIL 200	3.00
kNOw Memorials: New Monuments	CAIL 200	3.00
Food, Community and Urban Gard	CAIL 200	3.00
Trees in Paradise	CAIL 200	3.00
Shelter Me	CAIL 200	3.00
UFO's, Aliens and Otherworlds	CAIL 200	3.00

Performing the Archive: Art	CAIL 200	3.00
AI Play NGB	CAIL 301	3.00
Vibrant Matters	CAIL 301	3.00
Collaborating With Catastrophe	CAIL 301	3.00
Sustainable Solutions	CAIL 301	3.00
Community Radio	CAIL 301	3.00
Made for Kids Malawi	CAIL 301	3.00
Impact By Design	CAIL 301	3.00
Birding in L.A.	CAIL 301	3.00

Elective Descriptions

CAIL 200 - True Stories (3.00)

This course improves writing, self-expression, communication, and collaborative skills by introducing students to interviewing techniques and writing skills that will be useful in their professional practice. Small interdisciplinary student groups conduct interviews at the Wende Museum or the Culver City Senior Center. The research focuses on learning about an elder's life experiences and the associated historical period and location in which they lived. As they collect the information, students are guided through a process in which they work individually and collectively to create an original book that explores the Elder's personal identity, family history, and various compelling intergenerational issues. The illustrated book is based on transcriptions of the interviews, students' research, observations, and revelations concerning the seniors' life experiences. The course culminates in presentations of each subject's life story and the associated student artwork at the Wende Museum.

CAIL 201 - Human Ecology (3.00)

CAIL 200 - History of the Moving Image (3.00)

Moving images, and their precursors, photographs, can provide glimpses into lives past, long-ago events, and forgotten places to help shape our understanding of culture, history, and the identities of the people who appear in them. Visual storytelling, the origin story of cinema, required the foresight, invention, and ingenuity of Muybridge, La Prince, Dickson, and the Lumiere Brothers to advance the static photographic medium into another dimension â€“ that of the moving image. Students will review the work of the innovators that married science, creativity, and the visual arts to birth the moving image, from the camera obscura to the photograph, to a new cinematic silent era boasting its inclusion of female writers and directors and the lesser known work of Black directors during a time of exclusion of artists of color. We see how the sound revolution in cinema exploded with the introduction of talkies, followed ten years later by the first color movie with sound leading the way to visually stunning Technicolor films that were the breakthrough cinematic precursors to today's well-crafted, innovative, independent, and studio films. Students experienced in streaming visual content will examine the early devices used to create and view visual content like the camera obscura, early daguerrotypes, Muybridge's zoogyroscope, the Lumiere Brothers' films, Melies special effects films, Chaplin's silent films, early documentaries, early sound films, color films as well as homage films to this early era of cinema (such as the 2013 film Hugo by Martin Scorsese).

CAIL 200 - kNOw Memorials: New Monuments (3.00)

Together we will research the history of the monument as a means to visually represent hegemonic power structures in society, and how artists and designers have historically upended this visual structure of power. This CAIL 200 course will partner with a local arts and culture organization to help study and build place-based community-centered environments open to the public. Course Learning Outcomes: Students will: Practice context-driven research (in terms of history, culture, and/or politics). Develop collaborative skills. Develop communication skills. Develop an awareness of cultural bias. Demonstrate a respect for the diversity of ideas

CAIL 200 - Food, Community and Urban Gard (3.00)

Food and Urban Gardening: Food justice is defined by three principles: 1. Access to fresh, healthy, locally grown, and culturally appropriate food 2. Living wages and fair working conditions for all food system workers 3. Community control over food systems, through community-based agriculture, cooperatives, faith-based initiatives, etc (Los Angeles Community Garden Council). Moreover, food justice as a theoretical concept recognizes that "food choice" is impacted by intersecting factors such as race, class, and gender at all levels: production, distribution, and consumption. A food justice framework shows how inadequate access to nutritious and whole food options leads to chronic ailments that could be prevented if people had affordable, healthy choices in their neighborhoods. Corporate control of food, along with real estate practices, have contributed to the development of food deserts, which further impacts BIPOC women and children's right to access affordable and healthy food options. This class will therefore explore food justice through partnership with Holy Nativity Community Garden in Westchester, which has been helping to address food injustice since 2008. Through meetings with the garden manager/master gardener, students will learn why the garden was started, the community it serves, and other ways they contribute to food justice in the city. Students will use ethnographic fieldwork techniques (e.g., observation and mapping) to understand how the places where we live fundamentally impact our health. Fieldwork practices will be complemented by collaborative games and a group project that will challenge students to develop socially responsible, culturally relevant, and sustainable responses to food injustice in their communities.

CAIL 200 - Trees in Paradise (3.00)

"Trees in Paradise asks students to consider the landscaped and endemic history of California by researching both native and non-native trees and plants in local Los Angeles ecosystems. Through a series of fields trips, lectures and group research students will understand the role these plants and trees play in the current state of climate change in the state of California, and how we can manage them to help create an environmentally sustainable future for the state. Working with Friends of Ballona Wetlands, students will have the opportunity to take part in plant restoration and creek clean-up projects to protect one of LA Countyâ€™s only remaining wetlands and use their knowledge and skills to create tools to assist the organization in educating and raising awareness of the environmental importance of the Ballona wetlands and the restoration and preservation of native species. Partner: Helper Foundation"

CAIL 200 - Shelter Me (3.00)

This course supports the development of research techniques, collaboration, critical analysis, creative thinking, articulate expression, and information literacy. The Site Partner for this course is SELAH, a coalition of neighborhood organizers who recognize unhoused individuals as fellow members of our community worthy of the same dignity, respect, and representation afforded to any housed person. It's a sad fact that both nationally and locally, we are seeing dramatic increases in the number of people living on the streets. The demographics of homelessness have changed; people experiencing

homelessness are not only getting younger, but they are more likely to work at full-time jobs. Research indicates that one in three people who are homeless have college degrees. Many are families with children. Some are elderly who have aged into homelessness. Still others have fallen on hard times and can't afford the high housing prices. It is vital to gain a historical perspective of the current conditions that lead to homelessness - by understanding the past and present, we can hopefully visualize a better future.

CAIL 200 - UFO's, Aliens and Otherworlds (3.00)

Are the multitude of UFO sightings and experiences a part of our zeitgeist, or are they simply real? In this course, we will explore the historical, cultural, and psychological contexts of these experiences through various mediums. We will read narratives and research about UFOs and aliens, hear from many informed guest speakers, view films, and explore artwork to understand these phenomena better. Students will review first-hand accounts of why people hold particular beliefs about aliens, discuss their personal stories, and consider theories about these beliefs by reviewing the literature and folklore of aliens and "others." Students will use art and story to convey the insights they gain as they conceptualize and create an alien life form. They will research UFO and human interactions and present their work as a Mutual UFO Network (MUFON) style report and podcast. If "the truth is out there," will we be able to tell if it's the truth???

CAIL 200 - Performing the Archive: Art (3.00)

This Creative Action Integrated Learning (CAIL) course immerses students in High Performance: A 2-Year Conference (2025–2027), a multi-institutional initiative dedicated to the legacy and future impact of the Los Angeles-based High Performance magazine: the first international publication devoted to performance art. Students will encounter performance history as alive and unfolding, rather than fixed or distant. In collaboration with the Performance Art Museum (PAM), students will work with archival materials (including selections from the High Performance papers at the Getty Research Institute) alongside embodied dimensions of performance: how techniques, scores, facilitation methods, and care practices are transmitted person?to?person through teaching, rehearsal, and public programs. Students analyze how bodies carry and share knowledge, and how that intersects with documents, images, and ephemera. The partnership also offers a unique opportunity to participate in the early stages of PAM's institutional evolution, as it prepares for a permanent home and for its initial acquisitions as a collecting institution. As a student?led counterpart to the High Performance conference, this course blends collaborative research, design?forward interpretation, and compact public prototypes. Projects may include a lightweight geospatial sketch of historic performance sites, illustrated or animated interpretive pieces that surface archival fragments, or audience?readable toolkits for public programs. The course connects students to a Los Angeles lineage of socially engaged practice, spanning Linda Frye Burnham's work on the nearly two-decade quarterly magazine, as well as her founding of the 18th Street Arts Center and Highways Performance Space, and Suzanne Lacy's (whose work appeared on the magazine's inaugural cover in 1978) influential pedagogy at Otis, inviting them to locate their own place within this history. Community Partner: Performance Art Museum (PAM), Los Angeles

CAIL 301 - AI Play NGB (3.00)

AI PLAY invites you to develop a clear, critical, and creative AI point of view — not as a passive consumer of tools, but as a cultural producer shaping technological futures. In the Neighbor Gap Bridge Lab, students prototype AI-driven experiments across disciplines — sustainable systems, speculative products, autonomous learning agents, multigenerational ethics GPTs, and other emerging forms. Projects are exploratory, interdisciplinary, and values-centered. Play functions as method. Failure generates insight. Ethics becomes design material. Students analyze AI's cultural impact, test its creative capacities, question its biases, and build responsible alternatives. AI tools are encouraged (with citation) but never required; technical experience is welcome but not necessary. You might be excited about AI, deeply skeptical of it, cautiously curious, or joyfully contradictory. All positions are welcome — as long as you're willing to explore them thoughtfully and give them form. This course challenges you to articulate your voice and lead with intention in a rapidly evolving creative landscape — shaping technology consciously rather than simply adapting to it. Partner: Neighbor Gap Bridge (NGB): Neighbor Gap Bridge (NGB) advances ethical, adaptive learning by creating experimental spaces where emerging technologies, institutions, and practices can be examined, tested, and reconfigured before they become fixed or irreversible. This course will require 4 off campus field trips.

CAIL 301 - Vibrant Matters (3.00)

Come collaborate with pollution-consuming fungi, wild clay, plastic-metabolizing insects, carbon-sequestering kelp, and other climate-resilient lifeforms in Vibrant Matter: Speculative Ecologies and Experimental BioArt+Design. This course will be structured around a series of hands-on biomaterial workshops and site visits that will introduce students to experimental bio-art and speculative design. Workshops will include a myco-fabrication workshop using local fungal spores, a bio-plastics workshop using locally harvested kelp, and a botanical ink workshop using locally foraged plants. Vibrant Matters will also include 3 site visits to Metabolic Studio: an interdisciplinary art and research hub directed by Lauren Bon, located on the grounds of a former Standard Oil storage facility. During these visits, we will meet and collaborate with the fungi, insects, pollution-extracting plants, and human artists that Metabolic Studio brings together to help this petroleum-contaminated site heal. Students will apply what they learn in class to develop their own bioart + design projects for proposed implementation at Metabolic Studio, on campus, or both. This course will require 3 off campus field trips.

CAIL 301 - Collaborating With Catastrophe (3.00)

In line with disaster design projects such as the 2008 Post-Disaster Design Competition in which New York City sought innovative ideas for providing provisional housing for residents who may lose their homes as the result of a catastrophic coastal storm, Collaborating with Catastrophe: Disaster Design will engage in a site-specific, conceptually dynamic approach to disaster design. This course will take into consideration pre-disaster and post-disaster potentials and engage a variety of design processes to develop emergency housing solutions, survival products or other cultural engagements with how we, as a society, cope with catastrophe. Students will be put into work groups that take into account varied experiences and skill sets. These work groups will spend the first part of the semester doing research into the cultural ideas surrounding disaster. Field trips to outside sites and institutions, such as the Los Angeles Fire Department, are planned so that students will have a chance to meet with individuals and organizations involved with "disaster". The same groups will then begin the design process of their final projects, which will be completed by the end of the semester. There will be one field trip for team-building exercises to Westchester Park and at least one visit to the Venice Fire Station.

CAIL 301 - Sustainable Solutions (3.00)

Provides art and design students with the knowledge and tools needed to make the three pillars of sustainability (social, environmental, and economic) an integral part of the design process. Working with faculty, course mentor, and course partners whose scholarship and professional practice are rooted in one or all the pillars of sustainability, students will identify areas of need at Otis, and develop well researched, design-based ideas to improve the experience of the Otis community. Community Partner: Otis Environmental Steering Committee. This course will have up to 2 off campus field trips.

CAIL 301 - Community Radio (3.00)

Student teams learn about FM, AM, and Internet radio production, producing content that reports on, engages, and rediscovers the Westchester community. Students gain hands-on experience in the audio production studios at both Otis and LMU, while learning to listen, record, and edit the sound around them. They produce a creative, fun, and informative radio show, available online at Otis and rebroadcast on the LMU radio stations. Partners: KXLU, KLMU. This course will require 3 off campus field trips.

CAIL 301 - Made for Kids Malawi (3.00)

More than a class. A real-world design experience with the potential to change lives—including your own. Made for Kids Malawi is an interdisciplinary course where Otis students collaborate with partners and young people in Malawi to develop thoughtful solutions to real-world needs. Students learn to research, listen, collaborate, prototype, and apply their creative disciplines across cultures. Rather than simply designing for a community, students learn

with them—discovering how culture, resources, and lived experience shape the design process. Selected students may have the opportunity to travel to Malawi, represent Otis, and experience firsthand the communities connected to their work. This is more than a portfolio project. It is an opportunity to see how an idea developed in the classroom can become something real, meaningful, and potentially life-changing.

CAIL 301 - Impact By Design (3.00)

Impact by Design is an interdisciplinary, project-based course that connects students from across Otis College of Art and Design with artists, designers, cultural leaders, community organizations, businesses, and other creative partners whose work aligns with Otis's Core Purpose: To prepare diverse students of art and design to enrich our world through their creativity, their skill, and their vision. Through real-world collaborations, students explore how art and design can respond to community needs, create meaningful experiences, and contribute to positive social and cultural impact. Projects may incorporate art and design principles, branding, historical and cultural research, social design, entrepreneurship, storytelling, and creative problem-solving. Students will work across disciplines, engage directly with community and professional partners, and develop projects that extend learning beyond the classroom. By the end of the semester, students will strengthen their creative practice, collaboration skills, cultural awareness, and ability to use their individual disciplines to make meaningful contributions to the world around them. This course will require 2-4 off campus field trips.

CAIL 301 - Birding in L.A. (3.00)

This class will explore and learn about the birds of Los Angeles habitats and habits, and will partner with the Nature Nexus Institute to promote and support conservation efforts for LA's feathered friends, highlighting the roles our resident birds play in the larger ecosystems and narratives of the city. This course will require 4 off campus field trips.

BFA IN ANIMATION: MOTION DESIGN

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Animation program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C	 3.00 3.00 3.00 3.00 3.00

Expanded Studio Dimensional St	FNDT 105A	3.00
Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Animation Storytelling	ANIM 210	3.00
3D Fundamentals	ANIM 211	3.00
2D Animation Basics	ANIM 230	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Intermediate 3D Animation	ANIM 212	3.00
Intermediate 2D Animation	ANIM 231	3.00
Animation Pipeline	ANIM 240	3.00
Art History of Animation	AHCS 228	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Anim Professional Practices	ANIM 335	3.00
Screenwriting & Production	STRY 320	3.00
Studio Elective	ELEC 299	3.00
Social Science Elective	SSCI 210	3.00
AI/ML Integration	MATH 245	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Animation Studio Project II	ANIM 350	3.00
Boards to Motion	STRY 321	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
Upper Div LAS Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Animation Explorations	ANIM 445	3.00
Choose 1 of the following courses: Animation Senior Project I Animation Internship	 ANIM 450 ANIM 470	 3.00 3.00
Creative Storytelling	STRY 460	3.00

Studio Elective	ELEC 299	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Animation Production Leadershp	ANIM 421	3.00
Choose 1 of the following courses: Animation Senior Project II Animation Internship	 ANIM 451 ANIM 470	 3.00 3.00
Makers and Making	STRY 464	3.00
Studio Elective	ELEC 299	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and

the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar

themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

ANIM 210 - Animation Storytelling (3.00)

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

ANIM 211 - 3D Fundamentals (3.00)

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

ANIM 230 - 2D Animation Basics (3.00)

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

AHCS 224 - Theories and Trends (3.00)

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from “late modern” society into the so termed “post-modern” age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

LIBS 214 - Sophomore LAS Elective (3.00)

These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways. See “Browse Courses”, “LAS electives” for the sections offered this semester.

ANIM 212 - Intermediate 3D Animation (3.00)

Intermediate 3D Animation builds on Animation Basics and introductory 3D experience to develop strong 3D character animation with an emphasis on body mechanics and professional workflow. Students translate core animation principles into 3D performance through structured assignments that emphasize believable weight and motion, timing and spacing, and clean, readable staging. The course reinforces an iterative production process, planning with thumbnails and reference, progressing through blocking to spline and polish, and using dailies style critique to revise work efficiently. Prerequisite: ANIM 211 3D FUNDAMENTALS

ANIM 231 - Intermediate 2D Animation (3.00)

This intermediate-level course builds upon foundational principles of 2D animation, guiding students toward more advanced techniques in character performance, visual storytelling, and production workflows. Students will explore advanced topics such as timing and spacing, expressive character acting, dynamic camera movement, and integrating sound with animation. Emphasis is placed on refining drawing skills, developing a personal animation style, and applying industry-standard software to create polished short projects. Prerequisite: ANIM 230 2D ANIMATION BASICS

ANIM 240 - Animation Pipeline (3.00)

In this foundational course, students will be introduced to a complete overview of the 2D and 3D animation production pipeline. The focus will be on developing essential technical workflows and production management skills used to plan and produce an animated short film, while understanding how creative, technical, and organizational components align within a professional studio setting. This course provides a step-by-step exploration of both the organizational structure and technical process behind animated production. Students will gain experience in project planning, shot assembly, rendering, editing, compositing, budgeting, and scheduling, while learning how to manage the flow of assets and data between 2D and 3D environments. Weekly lessons combine lectures, demonstrations, and guided production exercises to build confidence in efficient, collaborative workflows. By the end of the course, students will be able to design, manage, and execute a small-scale animated project independently, demonstrating both artistic intent and technical proficiency across multiple stages of production.

AHCS 228 - Art History of Animation (3.00)

The "Art History of Animation" course provides a comprehensive survey of the history of animation from its earliest beginnings to the present day. The course explores the development of animation techniques, styles, and themes, and their relationship to cultural and social contexts. Students will gain a thorough understanding of the artistry and creative processes that underlie animated productions and develop an appreciation for the role of animation in shaping popular culture. Upon completion of this course, students will be able to: Identify the key historical milestones in the development of animation as an art form, and the social and cultural contexts in which they occurred. Analyze the visual language and stylistic techniques used in animated productions, including the use of color, line, and shape. Evaluate the role of animation in shaping cultural values and attitudes towards race, gender, and identity. Interpret the major theoretical constructs surrounding the study of animation. Discuss the cultural and artistic significance of major animated films and series, and their impact on popular culture. Demonstrate an understanding of the creative processes involved in animation, including storyboarding, character design, and animation production. This course may be taken in either fall or spring, must be completed in the sophomore year.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

ANIM 335 - Anim Professional Practices (3.00)

This course prepares students for professional life as animators in both freelance and studio environments. Students will learn how to build and sustain a creative practice, manage projects from concept to completion, and navigate the professional expectations of the animation industry. Coursework emphasizes developing strong pitching and presentation skills, managing production timelines and deadlines, and understanding collaborative workflows.

Students will refine their portfolios, learn strategies for exhibition and self-promotion, and explore sustainable approaches to creative career development. The class also integrates new skill-building opportunities that support both artistic growth and professional readiness, empowering students to confidently enter the animation field as adaptable, independent, and innovative creators. Prerequisite: ANIM 240 ANIMATION PIPELINE

STRY 320 - Screenwriting & Production (3.00)

This course introduces students to the fundamentals of writing for animation and preparing stories for production. Students develop original scripts individually and collaboratively, developing their storytelling skills and screenwriting techniques. Emphasis will be placed on narrative structure, character development, visual storytelling, and constructive critique. Through creative writing exercises, group work, and peer feedback, students will cultivate their unique voices and gain confidence in expressing their visual ideas on the written page.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science Elective (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 245 - AI/ML Integration (3.00)

AI/ML Integration is a math literacy course designed for non math majors that introduces the foundational quantitative ideas behind Artificial Intelligence and Machine Learning through examples and projects relevant to artists. Students build practical literacy in how AI tools represent information, learn patterns, and generate outputs by working with creative focused datasets and visual problems. The course also addresses interpretation and critique of AI outputs, including bias, fairness, and the limits of automated decision making, emphasizing critical thinking and responsible use.

ANIM 350 - Animation Studio Project II (3.00)

Junior Studio Project is an advanced course tailored for junior college students specializing in 2D and 3D animation who have foundational experience in animation principles and techniques. The course emphasizes the critical review of personal portfolios to identify strengths and weaknesses, guiding students toward a successful career path. With a focus on both theoretical knowledge and production-level practices applicable to various animation disciplines, students will undertake three small group projects and one large group project, all tailored to enhance their strengths and address their weaknesses identified through a critical portfolio review at the course's outset. The course encourages the development of animations beyond character-centric narratives to build a well-rounded portfolio. Cultivating a critical eye for animation and understanding its interconnected elements are prioritized to enhance students' overall proficiency. Given the diverse disciplines of 2D and 3D animators in the class, the curriculum focuses on theoretical concepts and production-level practices applicable across animation mediums. Cultivating a critical eye for animation and its interconnected elements—such as timing, spacing, and composition—is essential and will be a priority throughout the course. Prerequisite for catalog year 2023 & 2024: ANIM 250 Animation Studio Project I Prerequisite for catalog year 2025 & 2026: ANIM 335 ANIMATION PROFESSIONAL PRACTICES

STRY 321 - Boards to Motion (3.00)

In this course, students learn to bring stories to life by creating animatics—the essential bridge between static storyboards and fully produced scenes. They will practice breaking down a script and transforming it into a timed visual sequence that conveys pacing, tone, and emotion. Using both traditional and digital tools, students will combine storyboards with sound and motion to refine and strengthen storytelling choices. The class emphasizes experimentation with shot angles, timing, and transitions to develop animatics that are clear, engaging, and ready for production. Prerequisite: STRY 320 SCREENWRITING AND PRODUCTION

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

ANIM 445 - Animation Explorations (3.00)

In this course, students will focus on creating several animated pieces experimenting with multiple techniques with the dual purpose of telling stories and embracing the idea of play. In addition to completing assignments, students are expected to participate in group discussions and be present during in-class work sessions.

ANIM 450 - Animation Senior Project I (3.00)

This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a final project. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles Prerequisite: ANIM 350 JUNIOR STUDIO PROJECT

ANIM 470 - Animation Internship (3.00)

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

STRY 460 - Creative Storytelling (3.00)

This course introduces students to the creative and cinematic foundations of animated storytelling. Through studies in composition, staging, lighting, and camera movement, students learn how visual choices shape narrative meaning and emotional impact. Projects focus on generating ideas, crafting clear story moments, and applying cinematic principles to produce compelling animated scenes Prerequisite: STRY 321 BOARDS TO MOTION: THE ART OF THE ANIMATIC

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

ANIM 421 - Animation Production Leadershp (3.00)

This advanced course prepares senior animation students to lead creative teams and manage production pipelines from concept through final delivery. Students learn essential leadership skills for animated production environments, including project planning, team coordination, critique facilitation, communication strategies, and navigating the responsibilities of a director or lead artist. Emphasis is placed on developing a clear creative vision while supporting collaborative workflows across 2D, 3D, and hybrid pipelines. Through hands#on production exercises, students practice delegating tasks, managing schedules, conducting milestone reviews, and guiding teams through iterative development. Coursework integrates industry#aligned practices—such as dailies, production reporting, shot assignment, and feedback management—to simulate professional studio conditions. By the end of the course, students will demonstrate the ability to lead a small team on a short animated project, communicate creative intent effectively, and maintain a productive, inclusive, and supportive production environment. Prerequisite: ANIM 350 JUNIOR STUDIO PROJECT

ANIM 451 - Animation Senior Project II (3.00)

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

ANIM 470 - Animation Internship (3.00)

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

STRY 464 - Makers and Making (3.00)

Makers and Making is a seminar course that explores the creative processes behind art and animation practices. Students will investigate how artists and animators conceptualize, design, and realize their work—from initial inspiration and research through experimentation, iteration, and production. Through documentary, film and television screenings, artist talks, and exercises, the class examines the tools, materials, and decision-making strategies that shape creative outcomes across various media. Emphasis is placed on understanding how things are made, not only what is made, cultivating a deep appreciation for the invisible labor and thought embedded in every artistic process. While the course centers on animation creators—from independent experimental animators to major studio artists—it also broadens to include sculptors, illustrators, designers, and interdisciplinary makers whose practices inform and intersect with animation. Students will analyze case studies, reflect on their own studio habits, and engage in collaborative projects that connect theory to practice. By the end of the semester, participants will have developed a personal framework for their own making process, informed by the diverse methods and creative journeys of artists who bring ideas to life. Prerequisite: STRY 460 CREATIVITY, STORYTELLING, AND CINEMATOGRAPHY

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
2D Character Animation	ANIM 310	3.00
Fundamentals of Directing	ANIM 310	3.00
Motion Capture	ANIM 310	3.00
Scriptwriting for Animation	ANIM 310	3.00
Advanced Storyboarding	ANIM 490	3.00
Dig Sculpting and Z-Brush II	ANIM 490	3.00
MOTN Des Prof Studio Practices	MOTN 310	3.00
3D Motion Graphic Cinema 4D II	MOTN 490	3.00
MOTN: Particles and Lighting	MOTN 490	3.00

Elective Descriptions

ANIM 310 - 2D Character Animation (3.00)

In this course, students will develop skills and techniques for creating 2D character animation. Students will learn in-depth character design, development, rigging, and animation techniques, used to create facial expressions and lip syncing.

ANIM 310 - Fundamentals of Directing (3.00)

This course offers an introduction to the creative, technical, and collaborative responsibilities of a director. Through a combination of lectures, screenings, readings, and hands-on projects, students will explore the art of directing from both artistic and analytic perspectives, while developing their unique artistic voices and gaining a deeper understanding of the director's role in production. Working on class-based voice and on-camera projects, developing shot lists, visualizing scripts, and learning to make effective storytelling choices, students will develop their communication, leadership, and problem-solving skills within a production environment.

ANIM 310 - Motion Capture (3.00)

This course provides a comprehensive introduction to the art and science of motion capture (mocap). Students will learn how to capture, process, and apply human movement data for film, animation, video games, and virtual production. Through hands-on sessions, participants will explore the entire mocap pipeline, from capture to retargeting, to motion editing and final animation.

ANIM 310 - Scriptwriting for Animation (3.00)

In “Scriptwriting for Animation” we will dive into the vibrant, detailed world of animation storytelling, crafting engaging scripts and bringing your animated characters and worlds to life. Through a mix of lectures, hands-on exercises, and collaborative projects, you'll explore the unique narrative techniques specific to animation, including character development, dialogue, and visual storytelling. There’s a reason Homer J. Simpson is still on the air! Through collaborative projects and peer workshops, you’ll gain hands-on experience as you learn to write for various formats. We'll analyze iconic animated works, from Disney to Seth MacFarlane, break down their scripts, and discuss the role of visual elements in enhancing stories. With a mix of playful exercises, insightful discussions, and industry insights, this course will empower you to turn your imaginative ideas into captivating animated narratives. Perfect for both seasoned writers and newcomers. Get ready to bring your stories to life in a lively, supportive environment.

ANIM 490 - Advanced Storyboarding (3.00)

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

ANIM 490 - Dig Sculpting and Z-Brush II (3.00)

This course advances students’ skills in digital sculpting through the creation of a single, production focused project. Emphasis is placed on developing models intended for animation, with attention to form, topology, anatomy, and surface detail. Students will refine their workflow for character and creature sculpting, preparing assets for rigging and texturing within a professional animation pipeline.

MOTN 310 - MOTN Des Prof Studio Practices (3.00)

In this class students will be immersed in the environment of a professional motion design studio. Begging with concept development including creating storyboards, the class will break down the project into production phases and develop a plan how to produce the project as a motion design team. The class will then focus on the last phase of the production pipeline of finishing, rendering and delivering the final motion design assets. Emphasis will be on learning professional studio practices including: file hierarchy,

MOTN 490 - 3D Motion Graphic Cinema 4D II (3.00)

This course builds on foundational skills in Cinema 4D and introduces students to advanced concepts in 3D motion design. Emphasis will be placed on dynamic simulations, lighting and rendering. Through a series of projects, students will strengthen their ability to conceptualize and execute motion graphics that combine technical skill with strong design principles. By the end of the course, students will have developed portfolio-ready pieces that demonstrate mastery of advanced 3D animation techniques and industry-standard production practices.

MOTN 490 - MOTN: Particles and Lighting (3.00)

In this class students will learn how to create animated particle systems using 2D and 3D applications. Dynamic particle systems and volumetric lighting effects are used extensively in visual effects and high-end motion graphics projects. Topics will include: particle effects, emitters, fluid dynamic simulation, 3D volumetric lighting effects and thinking particles.

**Pending accreditation approval*

BFA IN ANIMATION: MOTION DESIGN

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Animation program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C	 3.00 3.00 3.00 3.00 3.00

Expanded Studio Dimensional St	FNDT 105A	3.00
Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Animation Storytelling	ANIM 210	3.00
3D Fundamentals	ANIM 211	3.00
2D Animation Basics	ANIM 230	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Animation Pipeline	ANIM 240	3.00
Intermediate 3D Animation	ANIM 212	3.00
Intermediate 2D Animation	ANIM 231	3.00
Art History of Animation	AHCS 228	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Anim Professional Practices	ANIM 335	3.00
3D Character Animation	THRD 320	3.00
Studio Elective	ELEC 299	3.00
Social Science Elective	SSCI 210	3.00
AI/ML Integration	MATH 245	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Animation Studio Project II	ANIM 350	3.00
Digital Sculpting & Z-Brush	THRD 321	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
Upper Div LAS Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Animation Explorations	ANIM 445	3.00
Choose 1 of the following courses: Animation Senior Project I Animation Internship	 ANIM 450 ANIM 470	 3.00 3.00
Lighting: CG and IRL	THRD 460	3.00

Studio Elective	ELEC 299	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Animation Production Leadershp	ANIM 421	3.00
Choose 1 of the following courses: Animation Senior Project II Animation Internship	 ANIM 451 ANIM 470	 3.00 3.00
3D Tracking & Motion Capture	THRD 464	3.00
Studio Elective	ELEC 299	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

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ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and

the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar

themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

ANIM 210 - Animation Storytelling (3.00)

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

ANIM 211 - 3D Fundamentals (3.00)

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

ANIM 230 - 2D Animation Basics (3.00)

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

AHCS 224 - Theories and Trends (3.00)

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from “late modern” society into the so termed “post-modern” age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

LIBS 214 - Sophomore LAS Elective (3.00)

These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways. See “Browse Courses”, “LAS electives” for the sections offered this semester.

ANIM 240 - Animation Pipeline (3.00)

In this foundational course, students will be introduced to a complete overview of the 2D and 3D animation production pipeline. The focus will be on developing essential technical workflows and production management skills used to plan and produce an animated short film, while understanding how creative, technical, and organizational components align within a professional studio setting. This course provides a step-by-step exploration of both the organizational structure and technical process behind animated production. Students will gain experience in project planning, shot assembly, rendering, editing, compositing, budgeting, and scheduling, while learning how to manage the flow of assets and data between 2D and 3D environments. Weekly lessons combine lectures, demonstrations, and guided production exercises to build confidence in efficient, collaborative workflows. By the end of the course, students will be able to design, manage, and execute a small-scale animated project independently, demonstrating both artistic intent and technical proficiency across multiple stages of production.

ANIM 212 - Intermediate 3D Animation (3.00)

Intermediate 3D Animation builds on Animation Basics and introductory 3D experience to develop strong 3D character animation with an emphasis on body mechanics and professional workflow. Students translate core animation principles into 3D performance through structured assignments that emphasize believable weight and motion, timing and spacing, and clean, readable staging. The course reinforces an iterative production process, planning with thumbnails and reference, progressing through blocking to spline and polish, and using dailies style critique to revise work efficiently. Prerequisite: ANIM 211 3D FUNDAMENTALS

ANIM 231 - Intermediate 2D Animation (3.00)

This intermediate-level course builds upon foundational principles of 2D animation, guiding students toward more advanced techniques in character performance, visual storytelling, and production workflows. Students will explore advanced topics such as timing and spacing, expressive character acting, dynamic camera movement, and integrating sound with animation. Emphasis is placed on refining drawing skills, developing a personal animation style, and applying industry-standard software to create polished short projects. Prerequisite: ANIM 230 2D ANIMATION BASICS

AHCS 228 - Art History of Animation (3.00)

The "Art History of Animation" course provides a comprehensive survey of the history of animation from its earliest beginnings to the present day. The course explores the development of animation techniques, styles, and themes, and their relationship to cultural and social contexts. Students will gain a thorough understanding of the artistry and creative processes that underlie animated productions and develop an appreciation for the role of animation in shaping popular culture. Upon completion of this course, students will be able to: Identify the key historical milestones in the development of animation as an art form, and the social and cultural contexts in which they occurred. Analyze the visual language and stylistic techniques used in animated productions, including the use of color, line, and shape. Evaluate the role of animation in shaping cultural values and attitudes towards race, gender, and identity. Interpret the major theoretical constructs surrounding the study of animation. Discuss the cultural and artistic significance of major animated films and series, and their impact on popular culture. Demonstrate an understanding of the creative processes involved in animation, including storyboarding, character design, and animation production. This course may be taken in either fall or spring, must be completed in the sophomore year.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

ANIM 335 - Anim Professional Practices (3.00)

This course prepares students for professional life as animators in both freelance and studio environments. Students will learn how to build and sustain a creative practice, manage projects from concept to completion, and navigate the professional expectations of the animation industry. Coursework emphasizes developing strong pitching and presentation skills, managing production timelines and deadlines, and understanding collaborative workflows.

Students will refine their portfolios, learn strategies for exhibition and self-promotion, and explore sustainable approaches to creative career development. The class also integrates new skill-building opportunities that support both artistic growth and professional readiness, empowering students to confidently enter the animation field as adaptable, independent, and innovative creators. Prerequisite: ANIM 240 ANIMATION PIPELINE

THRD 320 - 3D Character Animation (3.00)

3D Character Animation builds on Intermediate 3D Animation and develops stronger character performance alongside dynamic action and creature animation. Students focus on clarity of intent and emotional rhythm through performance work, and on stylized action that reads clearly and feels powerful. The course also introduces believable real world creature animation, exploring animal behavior as the foundation for creature work driven by reference analysis. The course emphasizes professional habits, strong planning and reference use, efficient iteration, and consistent polish through structured check ins, critique, and revision. Prerequisite: ANIM 212 INTERMEDIATE 3D ANIMATION

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science Elective (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 245 - AI/ML Integration (3.00)

AI/ML Integration is a math literacy course designed for non math majors that introduces the foundational quantitative ideas behind Artificial Intelligence and Machine Learning through examples and projects relevant to artists. Students build practical literacy in how AI tools represent information, learn patterns, and generate outputs by working with creative focused datasets and visual problems. The course also addresses interpretation and critique of AI outputs, including bias, fairness, and the limits of automated decision making, emphasizing critical thinking and responsible use.

ANIM 350 - Animation Studio Project II (3.00)

Junior Studio Project is an advanced course tailored for junior college students specializing in 2D and 3D animation who have foundational experience in animation principles and techniques. The course emphasizes the critical review of personal portfolios to identify strengths and weaknesses, guiding students toward a successful career path. With a focus on both theoretical knowledge and production-level practices applicable to various animation disciplines, students will undertake three small group projects and one large group project, all tailored to enhance their strengths and address their weaknesses identified through a critical portfolio review at the course's outset. The course encourages the development of animations beyond character-centric narratives to build a well-rounded portfolio. Cultivating a critical eye for animation and understanding its interconnected elements are prioritized to enhance students' overall proficiency. Given the diverse disciplines of 2D and 3D animators in the class, the curriculum focuses on theoretical concepts and production-level practices applicable across animation mediums. Cultivating a critical eye for animation and its interconnected elements—such as timing, spacing, and composition—is essential and will be a priority throughout the course. Prerequisite for catalog year 2023 & 2024: ANIM 250 Animation Studio Project I Prerequisite for catalog year 2025 & 2026: ANIM 335 ANIMATION PROFESSIONAL PRACTICES

THRD 321 - Digital Sculpting & Z-Brush (3.00)

This course will teach you how to start sculpting digitally in Zbrush. We will begin with intuitive techniques used to deform digital clay into shapes and forms. Navigating Zbrush's interface will be fully explained at the start of this course. Important features will be covered like DynaMesh, ZRemesher, and TPoseMesh. For anyone already familiar with Zbrush, you will learn the critical steps for prepping a complex character and posing it. Hard surfaces and multiple techniques for hair will be Covered. Prerequisite: ANIM 212 INTERMEDIATE 3D ANIMATION

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

ANIM 445 - Animation Explorations (3.00)

In this course, students will focus on creating several animated pieces experimenting with multiple techniques with the dual purpose of telling stories and embracing the idea of play. In addition to completing assignments, students are expected to participate in group discussions and be present during in-class work sessions.

ANIM 450 - Animation Senior Project I (3.00)

This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a final project. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles Prerequisite: ANIM 350 JUNIOR STUDIO PROJECT

ANIM 470 - Animation Internship (3.00)

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

THRD 460 - Lighting: CG and IRL (3.00)

This course is designed to develop both the technical expertise and creative decision-making skills required for professional-level 3D lighting, shading, and texturing. Students will bridge the gap between digital workflows and real-world cinematography, exploring photorealistic, hyper-realistic, hyper-stylized, and toon aesthetics. Every project demands a high standard of critical judgment, with an emphasis on quality, originality, and visual impact. Students will be expected to evaluate their own work rigorously, support all creative and technical choices with research and reference, and refine outputs through post-production. Prerequisite: THRD 321 DIGITAL SCULPTING AND Z-BRUSH

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

ANIM 421 - Animation Production Leadershp (3.00)

This advanced course prepares senior animation students to lead creative teams and manage production pipelines from concept through final delivery. Students learn essential leadership skills for animated production environments, including project planning, team coordination, critique facilitation, communication strategies, and navigating the responsibilities of a director or lead artist. Emphasis is placed on developing a clear creative vision while supporting collaborative workflows across 2D, 3D, and hybrid pipelines. Through hands#on production exercises, students practice delegating tasks, managing schedules, conducting milestone reviews, and guiding teams through iterative development. Coursework integrates industry#aligned practices—such as dailies, production reporting, shot assignment, and feedback management—to simulate professional studio conditions. By the end of the course, students will demonstrate the ability to lead a small team on a short animated project, communicate creative intent effectively, and maintain a productive, inclusive, and supportive production environment. Prerequisite: ANIM 350 JUNIOR STUDIO PROJECT

ANIM 451 - Animation Senior Project II (3.00)

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

ANIM 470 - Animation Internship (3.00)

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

THRD 464 - 3D Tracking & Motion Capture (3.00)

3D Tracking and Motion Capture introduces students to camera tracking and performance capture workflows used in animation, games, and virtual production. Students learn 3D tracking fundamentals by solving camera motion from live action footage, aligning tracked cameras to 3D space, and integrating CG characters or objects with accurate scale, perspective, and match move. In parallel, students capture body performances, clean and refine the data, and retarget animation onto 3D characters for use in a shot or interactive scene. The course focuses on production- ready methods, from shot planning and capture setup to technical cleanup and seamless CG integration, supported by regular critique. Prerequisite: THRD 460 LIGHTING: CG AND IRL

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
2D Character Animation	ANIM 310	3.00
Fundamentals of Directing	ANIM 310	3.00
Motion Capture	ANIM 310	3.00
Scriptwriting for Animation	ANIM 310	3.00
Advanced Storyboarding	ANIM 490	3.00
Dig Sculpting and Z-Brush II	ANIM 490	3.00
3D Motion Graphic Cinema 4D II	MOTN 490	3.00
MOTN Des Prof Studio Practices	MOTN 310	3.00
MOTN: Particles and Lighting	MOTN 490	3.00

Elective Descriptions

ANIM 310 - 2D Character Animation (3.00)

In this course, students will develop skills and techniques for creating 2D character animation. Students will learn in-depth character design, development, rigging, and animation techniques, used to create facial expressions and lip syncing.

ANIM 310 - Fundamentals of Directing (3.00)

This course offers an introduction to the creative, technical, and collaborative responsibilities of a director. Through a combination of lectures, screenings, readings, and hands-on projects, students will explore the art of directing from both artistic and analytic perspectives, while developing their unique artistic voices and gaining a deeper understanding of the director's role in production. Working on class-based voice and on-camera projects, developing shot lists,

visualizing scripts, and learning to make effective storytelling choices, students will develop their communication, leadership, and problem-solving skills within a production environment.

ANIM 310 - Motion Capture (3.00)

This course provides a comprehensive introduction to the art and science of motion capture (mocap). Students will learn how to capture, process, and apply human movement data for film, animation, video games, and virtual production. Through hands-on sessions, participants will explore the entire mocap pipeline, from capture to retargeting, to motion editing and final animation.

ANIM 310 - Scriptwriting for Animation (3.00)

In “Scriptwriting for Animation” we will dive into the vibrant, detailed world of animation storytelling, crafting engaging scripts and bringing your animated characters and worlds to life. Through a mix of lectures, hands-on exercises, and collaborative projects, you'll explore the unique narrative techniques specific to animation, including character development, dialogue, and visual storytelling. There’s a reason Homer J. Simpson is still on the air! Through collaborative projects and peer workshops, you’ll gain hands-on experience as you learn to write for various formats. We'll analyze iconic animated works, from Disney to Seth MacFarlane, break down their scripts, and discuss the role of visual elements in enhancing stories. With a mix of playful exercises, insightful discussions, and industry insights, this course will empower you to turn your imaginative ideas into captivating animated narratives. Perfect for both seasoned writers and newcomers. Get ready to bring your stories to life in a lively, supportive environment.

ANIM 490 - Advanced Storyboarding (3.00)

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

ANIM 490 - Dig Sculpting and Z-Brush II (3.00)

This course advances students’ skills in digital sculpting through the creation of a single, production focused project. Emphasis is placed on developing models intended for animation, with attention to form, topology, anatomy, and surface detail. Students will refine their workflow for character and creature sculpting, preparing assets for rigging and texturing within a professional animation pipeline.

MOTN 490 - 3D Motion Graphic Cinema 4D II (3.00)

This course builds on foundational skills in Cinema 4D and introduces students to advanced concepts in 3D motion design. Emphasis will be placed on dynamic simulations, lighting and rendering. Through a series of projects, students will strengthen their ability to conceptualize and execute motion graphics that combine technical skill with strong design principles. By the end of the course, students will have developed portfolio-ready pieces that demonstrate mastery of advanced 3D animation techniques and industry-standard production practices.

MOTN 310 - MOTN Des Prof Studio Practices (3.00)

In this class students will be immersed in the environment of a professional motion design studio. Begging with concept development including creating storyboards, the class will break down the project into production phases and develop a plan how to produce the project as a motion design team. The class will then focus on the last phase of the production pipeline of finishing, rendering and delivering the final motion design assets. Emphasis will be on learning professional studio practices including: file hierarchy,

MOTN 490 - MOTN: Particles and Lighting (3.00)

In this class students will learn how to create animated particle systems using 2D and 3D applications. Dynamic particle systems and volumetric lighting effects are used extensively in visual effects and high-end motion graphics projects. Topics will include: particle effects, emitters, fluid dynamic simulation, 3D volumetric lighting effects and thinking particles.

**Pending accreditation approval*

BFA IN ANIMATION: MOTION DESIGN

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Animation program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C	 3.00 3.00 3.00 3.00 3.00

Expanded Studio Dimensional St	FNDT 105A	3.00
Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Animation Storytelling	ANIM 210	3.00
3D Fundamentals	ANIM 211	3.00
2D Animation Basics	ANIM 230	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Intermediate 3D Animation	ANIM 212	3.00
Intermediate 2D Animation	ANIM 231	3.00
Animation Pipeline	ANIM 240	3.00
Art History of Animation	AHCS 228	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Anim Professional Practices	ANIM 335	3.00
2D Character Animation	TWOD 320	3.00
Studio Elective	ELEC 299	3.00
Social Science Elective	SSCI 210	3.00
AI/ML Integration	MATH 245	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Animation Studio Project II	ANIM 350	3.00
Digital Painting	TWOD 321	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
Upper Div LAS Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Animation Explorations	ANIM 445	3.00
Choose 1 of the following courses: Animation Senior Project I Animation Internship	 ANIM 450 ANIM 470	 3.00 3.00
2D Animation Choreography	TWOD 460	3.00

Studio Elective	ELEC 299	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Animation Production Leadershp	ANIM 421	3.00
Choose 1 of the following courses: Animation Senior Project II Animation Internship	 ANIM 451 ANIM 470	 3.00 3.00
Advanced Visual Development	TWOD 464	3.00
Studio Elective	ELEC 299	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and

the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar

themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

ANIM 210 - Animation Storytelling (3.00)

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

ANIM 211 - 3D Fundamentals (3.00)

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

ANIM 230 - 2D Animation Basics (3.00)

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

AHCS 224 - Theories and Trends (3.00)

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from “late modern” society into the so termed “post-modern” age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

LIBS 214 - Sophomore LAS Elective (3.00)

These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways. See “Browse Courses”, “LAS electives” for the sections offered this semester.

ANIM 212 - Intermediate 3D Animation (3.00)

Intermediate 3D Animation builds on Animation Basics and introductory 3D experience to develop strong 3D character animation with an emphasis on body mechanics and professional workflow. Students translate core animation principles into 3D performance through structured assignments that emphasize believable weight and motion, timing and spacing, and clean, readable staging. The course reinforces an iterative production process, planning with thumbnails and reference, progressing through blocking to spline and polish, and using dailies style critique to revise work efficiently. Prerequisite: ANIM 211 3D FUNDAMENTALS

ANIM 231 - Intermediate 2D Animation (3.00)

This intermediate-level course builds upon foundational principles of 2D animation, guiding students toward more advanced techniques in character performance, visual storytelling, and production workflows. Students will explore advanced topics such as timing and spacing, expressive character acting, dynamic camera movement, and integrating sound with animation. Emphasis is placed on refining drawing skills, developing a personal animation style, and applying industry-standard software to create polished short projects. Prerequisite: ANIM 230 2D ANIMATION BASICS

ANIM 240 - Animation Pipeline (3.00)

In this foundational course, students will be introduced to a complete overview of the 2D and 3D animation production pipeline. The focus will be on developing essential technical workflows and production management skills used to plan and produce an animated short film, while understanding how creative, technical, and organizational components align within a professional studio setting. This course provides a step-by-step exploration of both the organizational structure and technical process behind animated production. Students will gain experience in project planning, shot assembly, rendering, editing, compositing, budgeting, and scheduling, while learning how to manage the flow of assets and data between 2D and 3D environments. Weekly lessons combine lectures, demonstrations, and guided production exercises to build confidence in efficient, collaborative workflows. By the end of the course, students will be able to design, manage, and execute a small-scale animated project independently, demonstrating both artistic intent and technical proficiency across multiple stages of production.

AHCS 228 - Art History of Animation (3.00)

The "Art History of Animation" course provides a comprehensive survey of the history of animation from its earliest beginnings to the present day. The course explores the development of animation techniques, styles, and themes, and their relationship to cultural and social contexts. Students will gain a thorough understanding of the artistry and creative processes that underlie animated productions and develop an appreciation for the role of animation in shaping popular culture. Upon completion of this course, students will be able to: Identify the key historical milestones in the development of animation as an art form, and the social and cultural contexts in which they occurred. Analyze the visual language and stylistic techniques used in animated productions, including the use of color, line, and shape. Evaluate the role of animation in shaping cultural values and attitudes towards race, gender, and identity. Interpret the major theoretical constructs surrounding the study of animation. Discuss the cultural and artistic significance of major animated films and series, and their impact on popular culture. Demonstrate an understanding of the creative processes involved in animation, including storyboarding, character design, and animation production. This course may be taken in either fall or spring, must be completed in the sophomore year.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

ANIM 335 - Anim Professional Practices (3.00)

This course prepares students for professional life as animators in both freelance and studio environments. Students will learn how to build and sustain a creative practice, manage projects from concept to completion, and navigate the professional expectations of the animation industry. Coursework emphasizes developing strong pitching and presentation skills, managing production timelines and deadlines, and understanding collaborative workflows.

Students will refine their portfolios, learn strategies for exhibition and self-promotion, and explore sustainable approaches to creative career development. The class also integrates new skill-building opportunities that support both artistic growth and professional readiness, empowering students to confidently enter the animation field as adaptable, independent, and innovative creators. Prerequisite: ANIM 240 ANIMATION PIPELINE

TWOD 320 - 2D Character Animation (3.00)

The three main philosophies of this course are as follows: Observe. Understand. Recreate. We will be studying a wide variety of traditional 2D character types, looking at how they act, why they move the way that they do, and recreating them using traditional 2D techniques, ie, drawings. By the end of this course should be able to recognize the traits within different characters and be ready to animate them based on their form and function. Students will develop skills and techniques for creating 2D character animation. Students will learn in-depth character design, development, rigging, and animation techniques, used to create facial expressions and lip syncing. Prerequisite: ANIM 231 INTERMEDIATE 2D ANIMATION

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science Elective (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 245 - AI/ML Integration (3.00)

AI/ML Integration is a math literacy course designed for non math majors that introduces the foundational quantitative ideas behind Artificial Intelligence and Machine Learning through examples and projects relevant to artists. Students build practical literacy in how AI tools represent information, learn patterns, and generate outputs by working with creative focused datasets and visual problems. The course also addresses interpretation and critique of AI outputs, including bias, fairness, and the limits of automated decision making, emphasizing critical thinking and responsible use.

ANIM 350 - Animation Studio Project II (3.00)

Junior Studio Project is an advanced course tailored for junior college students specializing in 2D and 3D animation who have foundational experience in animation principles and techniques. The course emphasizes the critical review of personal portfolios to identify strengths and weaknesses, guiding students toward a successful career path. With a focus on both theoretical knowledge and production-level practices applicable to various animation disciplines, students will undertake three small group projects and one large group project, all tailored to enhance their strengths and address their weaknesses identified through a critical portfolio review at the course's outset. The course encourages the development of animations beyond character-centric narratives to build a well-rounded portfolio. Cultivating a critical eye for animation and understanding its interconnected elements are prioritized to enhance students' overall proficiency. Given the diverse disciplines of 2D and 3D animators in the class, the curriculum focuses on theoretical concepts and production-level practices applicable across animation mediums. Cultivating a critical eye for animation and its interconnected elements—such as timing, spacing, and composition—is essential and will be a priority throughout the course. Prerequisite for catalog year 2023 & 2024: ANIM 250 Animation Studio Project I Prerequisite for catalog year 2025 & 2026: ANIM 335 ANIMATION PROFESSIONAL PRACTICES

TWOD 321 - Digital Painting (3.00)

This elective course expands students' skills in digital and/or hand#drawn animation through focused training in Photoshop for visual development. Created with current industry practices in mind, the course introduces essential tools and techniques of digital painting used in animation production. Students learn to create polished artwork such as backgrounds, painted textures, concept art, and illustrative assets that support storytelling and world#building. Emphasis is placed on color, composition, lighting, and building a professional digital painting workflow using efficient, industry#standard Photoshop methods.

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

ANIM 445 - Animation Explorations (3.00)

In this course, students will focus on creating several animated pieces experimenting with multiple techniques with the dual purpose of telling stories and embracing the idea of play. In addition to completing assignments, students are expected to participate in group discussions and be present during in-class work sessions.

ANIM 450 - Animation Senior Project I (3.00)

This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a final project. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles Prerequisite: ANIM 350 JUNIOR STUDIO PROJECT

ANIM 470 - Animation Internship (3.00)

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

TWOD 460 - 2D Animation Choreography (3.00)

This course focuses on designing expressive movement and action in 2D animation. Students learn how to craft dynamic, emotionally resonant motion through the integration of character action, camera staging, timing, and composition. Emphasis is placed on choreographing complex sequences—from expressive dance passages to high#intensity fight scenes—using both realistic physics and stylized, exaggerated animation principles. Through storyboarding, reference study, and frame#by#frame analysis, students develop sequences that prioritize narrative clarity, emotional impact, and sophisticated motion design. Prerequisite: intermediate animation or instructor approval. Prerequisite: TWOD 320 2D CHARACTER ANIMATION

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

ANIM 421 - Animation Production Leadershp (3.00)

This advanced course prepares senior animation students to lead creative teams and manage production pipelines from concept through final delivery. Students learn essential leadership skills for animated production environments, including project planning, team coordination, critique facilitation, communication strategies, and navigating the responsibilities of a director or lead artist. Emphasis is placed on developing a clear creative vision while supporting collaborative workflows across 2D, 3D, and hybrid pipelines. Through hands#on production exercises, students practice delegating tasks, managing schedules, conducting milestone reviews, and guiding teams through iterative development. Coursework integrates industry#aligned practices—such as dailies, production reporting, shot assignment, and feedback management—to simulate professional studio conditions. By the end of the course, students will demonstrate the ability to lead a small team on a short animated project, communicate creative intent effectively, and maintain a productive, inclusive, and supportive production environment. Prerequisite: ANIM 350 JUNIOR STUDIO PROJECT

ANIM 451 - Animation Senior Project II (3.00)

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

ANIM 470 - Animation Internship (3.00)

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

TWOD 464 - Advanced Visual Development (3.00)

This advanced studio course guides students in creating cohesive visual concepts for animated and narrative media through integrated world#building, character and environment design, and unified stylistic exploration. Students develop visual development packages that combine research, mood boards, exploratory sketches, color scripts, and key scenes into a consistent, story#driven vision. By the end of the course, they complete a polished, portfolio#ready body of work that demonstrates narrative clarity, stylistic cohesion, and a refined personal artistic perspective. Prerequisite: TWOD 321 DIGITAL PAINTING

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
2D Character Animation	ANIM 310	3.00
Fundamentals of Directing	ANIM 310	3.00
Motion Capture	ANIM 310	3.00
Scriptwriting for Animation	ANIM 310	3.00
Advanced Storyboarding	ANIM 490	3.00
Dig Sculpting and Z-Brush II	ANIM 490	3.00
3D Motion Graphic Cinema 4D II	MOTN 490	3.00
MOTN Des Prof Studio Practices	MOTN 310	3.00
MOTN: Particles and Lighting	MOTN 490	3.00

Elective Descriptions

ANIM 310 - 2D Character Animation (3.00)

In this course, students will develop skills and techniques for creating 2D character animation. Students will learn in-depth character design, development, rigging, and animation techniques, used to create facial expressions and lip syncing.

ANIM 310 - Fundamentals of Directing (3.00)

This course offers an introduction to the creative, technical, and collaborative responsibilities of a director. Through a combination of lectures, screenings, readings, and hands-on projects, students will explore the art of directing from both artistic and analytic perspectives, while developing their unique artistic voices and gaining a deeper understanding of the director's role in production. Working on class-based voice and on-camera projects, developing shot lists,

visualizing scripts, and learning to make effective storytelling choices, students will develop their communication, leadership, and problem-solving skills within a production environment.

ANIM 310 - Motion Capture (3.00)

This course provides a comprehensive introduction to the art and science of motion capture (mocap). Students will learn how to capture, process, and apply human movement data for film, animation, video games, and virtual production. Through hands-on sessions, participants will explore the entire mocap pipeline, from capture to retargeting, to motion editing and final animation.

ANIM 310 - Scriptwriting for Animation (3.00)

In “Scriptwriting for Animation” we will dive into the vibrant, detailed world of animation storytelling, crafting engaging scripts and bringing your animated characters and worlds to life. Through a mix of lectures, hands-on exercises, and collaborative projects, you'll explore the unique narrative techniques specific to animation, including character development, dialogue, and visual storytelling. There’s a reason Homer J. Simpson is still on the air! Through collaborative projects and peer workshops, you’ll gain hands-on experience as you learn to write for various formats. We'll analyze iconic animated works, from Disney to Seth MacFarlane, break down their scripts, and discuss the role of visual elements in enhancing stories. With a mix of playful exercises, insightful discussions, and industry insights, this course will empower you to turn your imaginative ideas into captivating animated narratives. Perfect for both seasoned writers and newcomers. Get ready to bring your stories to life in a lively, supportive environment.

ANIM 490 - Advanced Storyboarding (3.00)

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

ANIM 490 - Dig Sculpting and Z-Brush II (3.00)

This course advances students’ skills in digital sculpting through the creation of a single, production focused project. Emphasis is placed on developing models intended for animation, with attention to form, topology, anatomy, and surface detail. Students will refine their workflow for character and creature sculpting, preparing assets for rigging and texturing within a professional animation pipeline.

MOTN 490 - 3D Motion Graphic Cinema 4D II (3.00)

This course builds on foundational skills in Cinema 4D and introduces students to advanced concepts in 3D motion design. Emphasis will be placed on dynamic simulations, lighting and rendering. Through a series of projects, students will strengthen their ability to conceptualize and execute motion graphics that combine technical skill with strong design principles. By the end of the course, students will have developed portfolio-ready pieces that demonstrate mastery of advanced 3D animation techniques and industry-standard production practices.

MOTN 310 - MOTN Des Prof Studio Practices (3.00)

In this class students will be immersed in the environment of a professional motion design studio. Begging with concept development including creating storyboards, the class will break down the project into production phases and develop a plan how to produce the project as a motion design team. The class will then focus on the last phase of the production pipeline of finishing, rendering and delivering the final motion design assets. Emphasis will be on learning professional studio practices including: file hierarchy,

MOTN 490 - MOTN: Particles and Lighting (3.00)

In this class students will learn how to create animated particle systems using 2D and 3D applications. Dynamic particle systems and volumetric lighting effects are used extensively in visual effects and high-end motion graphics projects. Topics will include: particle effects, emitters, fluid dynamic simulation, 3D volumetric lighting effects and thinking particles.

**Pending accreditation approval*

BFA IN ANIMATION: MOTION DESIGN

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Animation program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C	 3.00 3.00 3.00 3.00 3.00

Expanded Studio Dimensional St	FNDT 105A	3.00
Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Type for Motion Design	MOTN 210	3.00
3D Fundamentals	ANIM 211	3.00
2D Animation Basics	ANIM 230	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Intermediate 3D Animation	ANIM 212	3.00
Intermediate 2D Animation	ANIM 231	3.00
Animation Pipeline	ANIM 240	3.00
Art History of Animation	AHCS 228	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Anim Professional Practices	ANIM 335	3.00
Motion Design I	MOTN 320	3.00
Studio Elective	ELEC 299	3.00
Social Science Elective	SSCI 210	3.00
AI/ML Integration	MATH 245	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Animation Studio Project II	ANIM 350	3.00
Cinema 4D Mograph	MOTN 321	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
Upper Div LAS Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Animation Explorations	ANIM 445	3.00
Choose 1 of the following courses: Animation Senior Project I Animation Internship	 ANIM 450 ANIM 470	 3.00 3.00
Motion Design II	MOTN 460	3.00

Studio Elective	ELEC 299	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Animation Production Leadershp	ANIM 421	3.00
Choose 1 of the following courses: Animation Senior Project II Animation Internship	 ANIM 451 ANIM 470	 3.00 3.00
Particle Systems&LIghting Effe	MOTN 464	3.00
Studio Elective	ELEC 299	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and

the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar

themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

MOTN 210 - Type for Motion Design (3.00)

This course introduces students to the fundamentals of dynamic typography for motion design. Students will begin by learning essential principles of letterforms, spacing, hierarchy, and readability, then apply those skills to animated type in motion graphics workflows. Emphasis is placed on using motion —timing, rhythm, and transitions—to create clear, compelling, and expressive communication.

ANIM 211 - 3D Fundamentals (3.00)

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

ANIM 230 - 2D Animation Basics (3.00)

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

AHCS 224 - Theories and Trends (3.00)

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from “late modern” society into the so termed “post-modern” age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

LIBS 214 - Sophomore LAS Elective (3.00)

These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways. See “Browse Courses”, “LAS electives” for the sections offered this semester.

ANIM 212 - Intermediate 3D Animation (3.00)

Intermediate 3D Animation builds on Animation Basics and introductory 3D experience to develop strong 3D character animation with an emphasis on body mechanics and professional workflow. Students translate core animation principles into 3D performance through structured assignments that emphasize believable weight and motion, timing and spacing, and clean, readable staging. The course reinforces an iterative production process, planning with thumbnails and reference, progressing through blocking to spline and polish, and using dailies style critique to revise work efficiently. Prerequisite: ANIM 211 3D FUNDAMENTALS

ANIM 231 - Intermediate 2D Animation (3.00)

This intermediate-level course builds upon foundational principles of 2D animation, guiding students toward more advanced techniques in character performance, visual storytelling, and production workflows. Students will explore advanced topics such as timing and spacing, expressive character acting, dynamic camera movement, and integrating sound with animation. Emphasis is placed on refining drawing skills, developing a personal animation style, and applying industry-standard software to create polished short projects. Prerequisite: ANIM 230 2D ANIMATION BASICS

ANIM 240 - Animation Pipeline (3.00)

In this foundational course, students will be introduced to a complete overview of the 2D and 3D animation production pipeline. The focus will be on developing essential technical workflows and production management skills used to plan and produce an animated short film, while understanding how creative, technical, and organizational components align within a professional studio setting. This course provides a step-by-step exploration of both the organizational structure and technical process behind animated production. Students will gain experience in project planning, shot assembly, rendering, editing, compositing, budgeting, and scheduling, while learning how to manage the flow of assets and data between 2D and 3D environments. Weekly lessons combine lectures, demonstrations, and guided production exercises to build confidence in efficient, collaborative workflows. By the end of the course, students will be able to design, manage, and execute a small-scale animated project independently, demonstrating both artistic intent and technical proficiency across multiple stages of production.

AHCS 228 - Art History of Animation (3.00)

The "Art History of Animation" course provides a comprehensive survey of the history of animation from its earliest beginnings to the present day. The course explores the development of animation techniques, styles, and themes, and their relationship to cultural and social contexts. Students will gain a thorough understanding of the artistry and creative processes that underlie animated productions and develop an appreciation for the role of animation in shaping popular culture. Upon completion of this course, students will be able to: Identify the key historical milestones in the development of animation as an art form, and the social and cultural contexts in which they occurred. Analyze the visual language and stylistic techniques used in animated productions, including the use of color, line, and shape. Evaluate the role of animation in shaping cultural values and attitudes towards race, gender, and identity. Interpret the major theoretical constructs surrounding the study of animation. Discuss the cultural and artistic significance of major animated films and series, and their impact on popular culture. Demonstrate an understanding of the creative processes involved in animation, including storyboarding, character design, and animation production. This course may be taken in either fall or spring, must be completed in the sophomore year.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

ANIM 335 - Anim Professional Practices (3.00)

This course prepares students for professional life as animators in both freelance and studio environments. Students will learn how to build and sustain a creative practice, manage projects from concept to completion, and navigate the professional expectations of the animation industry. Coursework emphasizes developing strong pitching and presentation skills, managing production timelines and deadlines, and understanding collaborative workflows. Students will refine their portfolios, learn strategies for exhibition and self-promotion, and explore sustainable approaches to creative career development.

The class also integrates new skill-building opportunities that support both artistic growth and professional readiness, empowering students to confidently enter the animation field as adaptable, independent, and innovative creators. Prerequisite: ANIM 240 ANIMATION PIPELINE

MOTN 320 - Motion Design I (3.00)

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science Elective (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 245 - AI/ML Integration (3.00)

AI/ML Integration is a math literacy course designed for non math majors that introduces the foundational quantitative ideas behind Artificial Intelligence and Machine Learning through examples and projects relevant to artists. Students build practical literacy in how AI tools represent information, learn patterns, and generate outputs by working with creative focused datasets and visual problems. The course also addresses interpretation and critique of AI outputs, including bias, fairness, and the limits of automated decision making, emphasizing critical thinking and responsible use.

ANIM 350 - Animation Studio Project II (3.00)

Junior Studio Project is an advanced course tailored for junior college students specializing in 2D and 3D animation who have foundational experience in animation principles and techniques. The course emphasizes the critical review of personal portfolios to identify strengths and weaknesses, guiding students toward a successful career path. With a focus on both theoretical knowledge and production-level practices applicable to various animation disciplines, students will undertake three small group projects and one large group project, all tailored to enhance their strengths and address their weaknesses identified through a critical portfolio review at the course's outset. The course encourages the development of animations beyond character-centric narratives to build a well-rounded portfolio. Cultivating a critical eye for animation and understanding its interconnected elements are prioritized to enhance students' overall proficiency. Given the diverse disciplines of 2D and 3D animators in the class, the curriculum focuses on theoretical concepts and production-level practices applicable across animation mediums. Cultivating a critical eye for animation and its interconnected elements—such as timing, spacing, and composition—is essential and will be a priority throughout the course. Prerequisite for catalog year 2023 & 2024: ANIM 250 Animation Studio Project I Prerequisite for catalog year 2025 & 2026: ANIM 335 ANIMATION PROFESSIONAL PRACTICES

MOTN 321 - Cinema 4D Mograph (3.00)

This class will focus on using Cinema 4D to create repeating, geometric 3D models and dynamic type animations. Mograph is used extensively to create elaborate environments for network sports graphics projects. Students will learn how to use cloners to iterate objects and effectors to make complex 3D animations. The class will also cover the use of soft bodies and colliders to simulate real-world interactions. Prerequisite: MOTN 320 MOTION DESIGN I

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

ANIM 445 - Animation Explorations (3.00)

In this course, students will focus on creating several animated pieces experimenting with multiple techniques with the dual purpose of telling stories and embracing the idea of play. In addition to completing assignments, students are expected to participate in group discussions and be present during in-class work sessions.

ANIM 450 - Animation Senior Project I (3.00)

This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a final project. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles Prerequisite: ANIM 350 JUNIOR STUDIO PROJECT

ANIM 470 - Animation Internship (3.00)

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

MOTN 460 - Motion Design II (3.00)

In this course, students will delve into advanced motion design techniques while developing a comprehensive, semester-long project. Topics include advanced typography animation, camera tracking for integrating graphics into live-action footage, the use of JavaScript expressions to create complex motion, color keying and rotoscoping, and multi-plane animation in After Effects. In addition to exploring 2D animation in After Effects, students will be introduced to the fundamentals of Cinema 4D for creating motion design in 3D. Prerequisite: MOTN 321 CINEMA 4D MOGRAPH

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in

relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

ANIM 421 - Animation Production Leadershp (3.00)

This advanced course prepares senior animation students to lead creative teams and manage production pipelines from concept through final delivery. Students learn essential leadership skills for animated production environments, including project planning, team coordination, critique facilitation, communication strategies, and navigating the responsibilities of a director or lead artist. Emphasis is placed on developing a clear creative vision while supporting collaborative workflows across 2D, 3D, and hybrid pipelines. Through hands#on production exercises, students practice delegating tasks, managing schedules, conducting milestone reviews, and guiding teams through iterative development. Coursework integrates industry#aligned practices—such as dailies, production reporting, shot assignment, and feedback management—to simulate professional studio conditions. By the end of the course, students will demonstrate the ability to lead a small team on a short animated project, communicate creative intent effectively, and maintain a productive, inclusive, and supportive production environment. Prerequisite: ANIM 350 JUNIOR STUDIO PROJECT

ANIM 451 - Animation Senior Project II (3.00)

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

ANIM 470 - Animation Internship (3.00)

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

MOTN 464 - Particle Systems&LIghting Effe (3.00)

In this class students will learn how to create animated particle systems using 2D and 3D applications. Dynamic particle systems and volumetric lighting effects are used extensively in visual effects and high-end motion graphics projects. Topics will include: particle effects, emitters, fluid dynamic simulation, 3D volumetric lighting effects and thinking particles. Prerequisite: MOTN 321 CINEMA 4D MOGRAPH

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
2D Character Animation	ANIM 310	3.00
Fundamentals of Directing	ANIM 310	3.00
Motion Capture	ANIM 310	3.00
Scriptwriting for Animation	ANIM 310	3.00
Advanced Storyboarding	ANIM 490	3.00
Dig Sculpting and Z-Brush II	ANIM 490	3.00
3D Motion Graphic Cinema 4D II	MOTN 490	3.00
MOTN Des Prof Studio Practices	MOTN 310	3.00
MOTN: Particles and Lighting	MOTN 490	3.00

Elective Descriptions

ANIM 310 - 2D Character Animation (3.00)

In this course, students will develop skills and techniques for creating 2D character animation. Students will learn in-depth character design, development, rigging, and animation techniques, used to create facial expressions and lip syncing.

ANIM 310 - Fundamentals of Directing (3.00)

This course offers an introduction to the creative, technical, and collaborative responsibilities of a director. Through a combination of lectures, screenings, readings, and hands-on projects, students will explore the art of directing from both artistic and analytic perspectives, while developing their unique artistic voices and gaining a deeper understanding of the director's role in production. Working on class-based voice and on-camera projects, developing shot lists, visualizing scripts, and learning to make effective storytelling choices, students will develop their communication, leadership, and problem-solving skills within a production environment.

ANIM 310 - Motion Capture (3.00)

This course provides a comprehensive introduction to the art and science of motion capture (mocap). Students will learn how to capture, process, and apply human movement data for film, animation, video games, and virtual production. Through hands-on sessions, participants will explore the entire mocap pipeline, from capture to retargeting, to motion editing and final animation.

ANIM 310 - Scriptwriting for Animation (3.00)

In “Scriptwriting for Animation” we will dive into the vibrant, detailed world of animation storytelling, crafting engaging scripts and bringing your animated characters and worlds to life. Through a mix of lectures, hands-on exercises, and collaborative projects, you'll explore the unique narrative techniques specific to animation, including character development, dialogue, and visual storytelling. There’s a reason Homer J. Simpson is still on the air! Through collaborative projects and peer workshops, you’ll gain hands-on experience as you learn to write for various formats. We'll analyze iconic animated works, from Disney to Seth MacFarlane, break down their scripts, and discuss the role of visual elements in enhancing stories. With a mix of playful exercises, insightful discussions, and industry insights, this course will empower you to turn your imaginative ideas into captivating animated narratives. Perfect for both seasoned writers and newcomers. Get ready to bring your stories to life in a lively, supportive environment.

ANIM 490 - Advanced Storyboarding (3.00)

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

ANIM 490 - Dig Sculpting and Z-Brush II (3.00)

This course advances students’ skills in digital sculpting through the creation of a single, production focused project. Emphasis is placed on developing models intended for animation, with attention to form, topology, anatomy, and surface detail. Students will refine their workflow for character and creature sculpting, preparing assets for rigging and texturing within a professional animation pipeline.

MOTN 490 - 3D Motion Graphic Cinema 4D II (3.00)

This course builds on foundational skills in Cinema 4D and introduces students to advanced concepts in 3D motion design. Emphasis will be placed on dynamic simulations, lighting and rendering. Through a series of projects, students will strengthen their ability to conceptualize and execute motion graphics that combine technical skill with strong design principles. By the end of the course, students will have developed portfolio-ready pieces that demonstrate mastery of advanced 3D animation techniques and industry-standard production practices.

MOTN 310 - MOTN Des Prof Studio Practices (3.00)

In this class students will be immersed in the environment of a professional motion design studio. Begging with concept development including creating storyboards, the class will break down the project into production phases and develop a plan how to produce the project as a motion design team. The class will then focus on the last phase of the production pipeline of finishing, rendering and delivering the final motion design assets. Emphasis will be on learning professional studio practices including: file hierarchy,

MOTN 490 - MOTN: Particles and Lighting (3.00)

In this class students will learn how to create animated particle systems using 2D and 3D applications. Dynamic particle systems and volumetric lighting effects are used extensively in visual effects and high-end motion graphics projects. Topics will include: particle effects, emitters, fluid dynamic simulation, 3D volumetric lighting effects and thinking particles.

BFA IN FASHION DESIGN

Students in our program work alongside expert, professional faculty and guest mentors, who are current and notable designers. This interaction allows students to become educated in all aspects of the design process. Throughout their experience, students produce original designs, building collections for their portfolio. In their Junior and Senior years, they have a chance to work in teams on targeted projects inspired by historical and cultural influences, creating unique designs under the guidance of Mentors. Students learn by emulating professional designers while following the industry's seasonal schedule. Junior and Senior designs are featured at the annual Fashion Show.

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Fashion Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses:	FNDT 103A	3.00

Exp Studio:Drawing	FNDT 103B	3.00
Exp Studio:Drawing	FNDT 103D	3.00
Exp Studio:Drawing	FNDT 104A	3.00
Exp Studio Dimensional Studies	FNDT 104C	3.00
Expanded Studio Dimensional St	FNDT 105A	3.00
Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Sophomore Studio I	FSHD 214	3.00
Digital Design I	FSHD 234	3.00
Sophomore Fashion Design I	FSHD 244	3.00
History of Costume	AHCS 234	3.00
Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Sophomore Studio II	FSHD 215	3.00
Digital Design II	FSHD 235	3.00
Sophomore Fashion Design II	FSHD 245	3.00
Textile Science	NSCI 315	3.00
Contemporary Fashion Issues	LIBS 210	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Junior Studio I	FSHD 314	6.00
Junior Fashion Design I	FSHD 344	3.00
Creative Action Junior Studio	CAIL 301	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Junior Studio II	FSHD 315	6.00
Junior Fashion Design II	FSHD 345	3.00
Special Topics in Fashion:	FSHD 390	3.00
Theories and Trends	AHCS 224	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Senior Studio I	FSHD 414	6.00
Senior Fashion Design	FSHD 444	3.00
Business of Fashion	LIBS 414	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Studio II	FSHD 415	6.00
Senior Portfolio	FSHD 445	3.00
Social Science Elective	SSCI 210	3.00
Capstone	LIBS 440	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

FSHD 214 - Sophomore Studio I (3.00)

Your journey into the fashion studio starts here! This on campus course introduces you to processes used in garment construction including draping, patternmaking and sewing. Beginning with these basic principles you will learn industry techniques to construct muslin garments, sewing samples, and

paper patterns using industrial equipment. By the end of this course, you will have created a sample garment, paper patterns, a draped basic dress, and a sewing notebook to use for future courses.

FSHD 234 - Digital Design I (3.00)

Introduction to Adobe Illustrator to draw flats/CADs is a requirement for anyone working in the fashion industry. In this online course, beginners will learn the tools and techniques needed to draw industry standard flats quickly and efficiently including digital terminology, professional workflow, and presentations. Throughout this course you will learn to create a custom brush library including specialty stitches, zippers, and trims. You will create a symbol library containing buttons, buttonholes, eyelets, rivets, bar tacks, and zipper pulls. These libraries along with custom templates, and graphic styles will be used to draw a range of different garment types including shirts, blazers, jackets, skirts, pants, jeans, denim jackets, turtleneck sweaters, and cardigans that you can build on in your professional career.

FSHD 244 - Sophomore Fashion Design I (3.00)

Fashion Illustration is the language designers use to quickly express their ideas in a 2-dimensional format. This course introduces you to drawing techniques fashion designers use to show their thought process. You will draw clothes on the figure, as well as rendering techniques to communicate a variety of textiles. You will develop an understanding of garment construction through flat technical drawings. Throughout the course you will have completed multiple projects that highlight specific markets. Your semester will culminate in a resort-wear collection that will demonstrate your knowledge of design development, croquis sketches, composition/layout, and technical flats.

AHCS 234 - History of Costume (3.00)

A survey of costume from prehistory to the 21st century. A study of historical and social forces in understanding costume history, how costume influences today's fashions, how trends repeat themselves, and how the past functions as an aid in forecasting future fashion trends.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

FSHD 215 - Sophomore Studio II (3.00)

Diving deeper into techniques used for garment construction, this in-class course builds on the foundational knowledge of draping, pattern making and sewing acquired in Sophomore Studio I. You will construct and pattern increasingly complex garments using industry procedures and equipment. You will be challenged to interpret 3-dimensional design ideas through the creation of garments using fabrics that accurately reflect your sketches. During this course, you will create one garment of your own design, a full-size sample knit t-shirt, paper patterns, and complete a sewing notebook to use as reference for your career as a designer. Prerequisite: FSHD214 Sophomore Studio I

FSHD 235 - Digital Design II (3.00)

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

FSHD 245 - Sophomore Fashion Design II (3.00)

Fashion Design is communicated in a 2-dimensional format, a critical skill for professional fashion designers. This course introduces you to the design process, and what it means to follow a design direction. You will implement your drawing skills obtained in previous coursework to create fashion croquis (quick sketches) that express your design concepts. You will continue to explore croquis sketching and flats, while integrating your experience from Sophomore Studio I by creating sewing samples to support your 2-dimensional designs. During this course, you will complete two projects that will expand your understanding of fabric/color stories, research, and adequate execution of your designs in a 2-dimensional format. Your semester will culminate with an athletic inspired collection that will prepare you for your first Mentor Project at Junior level. Prerequisites: FSHD244 Sophomore Fashion Design I, FSHD214 Sophomore Studio I.

NSCI 315 - Textile Science (3.00)

Study fibers, yarns, knit construction and acquire a practical understanding of how each affects the appearance and performance of the textile product. Knit swatches using a variety of stitches, combining yarns of varying gauges. Other topics include dyeing, printing, and finishes as processes that affect the aesthetic appeal of the finished product, and as functional finishes which enhance performance. The impact of these processes and issues of sustainability are examined as they relate to the cultivation and production of fibers. Learn to make fabric choices based on an understanding of the woven structure and knowledge of individual fabric properties. Required textbook: Fabric for Fashion: The Swatch Book, Second Edition, by Clive Hallett & Amanda Johnston. Lab Fee: $30 Required for Fashion Design Majors. Available to non-majors as approved by the Chair.

LIBS 210 - Contemporary Fashion Issues (3.00)

FASHION is a cultural and social phenomenon that involves us all. The most visible form of consumption and most relevant form of non-verbal communication, fashion is also a representation and objectification of our identity, enabling and supporting social roles and structures. It accords us individuality while validating our group belongings. It is, in short, a fascinating and befuddling aspect of human history, and one that deserves attention. Particularly now. Since the last decades of the twentieth century, what we traditionally consider 'fashion' has morphed into a global practice that is subverting its own traditions and jeopardizing our environmental survival. Fast Fashion is a multi-billion-dollar business and one of the biggest causes of global pollution and waste production. Widely recognized but not addressed in commercial fashion practices, the destructive power of fast fashion is now – and in the face of mounting social pressure – becoming a pivotal concern for the survival of the industry. This course aims at promoting an understanding of the most pressing issues in the field of fashion. It examines fashion theories, trends, and culture from the early 20th century to the present through the lenses of globalism, gender identity, environmental concerns, labor injustice, and ethical issues. Students will explore recent revolutions, present conditions, and possible future scenarios in the fashion world and be encouraged to question the conventional assumptions of fashion history, particularly as they determined the current crisis. Selected topics will include: the early development of the fashion industry and mid-century democratization of dress, fashion revolutions at the end of the last millennium, the phenomenon of fast fashion and the environmental crisis it caused – including current research and future trends. Required for Fashion Design majors.

FSHD 314 - Junior Studio I (6.00)

Knowledge of construction is crucial for becoming a successful fashion designer. This on-campus course focuses on everything related to the moderately priced market. You will construct different types of garments through in-person demonstrations, instructional videos, and step-by-step pictorial manuals. Along the process, you will also learn how to create treatment samples for your Mentor Projects. Woven pants, a Bomber jacket, and a swimsuit are a few projects you will develop. You will also complete a bustier in cotton twill by draping, pattern making, fitting, and sewing, using intermediate-level industry methods. This project parallels the production process used in the fashion industry. You will also learn how to generate spec sheets and cost sheets, and how to incorporate them into a basic design technical packet (Tech Pack) digitally. Prerequisite: FSHD215 Sophomore Studio II, Co-requisite: FSHD344 Junior Fashion Design I

FSHD 344 - Junior Fashion Design I (3.00)

Clothing centered around streetwear, dress and performance markets is accessible to every consumer of that division at the moderate price-level. This course introduces you to your first Mentor project with focus on the Junior market. Using fashion forecast resources, this course enables you to create fabric stories, garment construction and fashion croquis. You will have the opportunity to work with industry designers, with possibility for a sustainability project. By the end of the course, you will produce a collection, including fabric stories with surface treatments and industry level flat sketches to present to your Mentor during sketch selection. You will produce your top design selected by the Mentor in Junior Studio II class. Prerequisite: FSHD245 Sophomore Fashion Design II, Co-requisite: FSHD314 Junior Studio I

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FSHD 315 - Junior Studio II (6.00)

Transform your own designs from 2-dimensional drawings to real-life garments. This on-campus course allows you to apply the skills and knowledge you've acquired while continuing to explore more advanced draping and pattern-making techniques. You will approach the mentor project by following the same methods used in the fashion industry, developing a work calendar, and incorporating your treatment samples made in Junior Studio I into your selected design. You will also create a more advanced Tech Pack based on the mentor project which mirrors the requirements of the fashion industry. There are also opportunities for advanced draping exercises. The final project focuses on constructing a pair of pants inspired by one of your own. Prerequisites: FSHD314 Junior Studio I, FSHD344 Junior Fashion Design I

FSHD 345 - Junior Fashion Design II (3.00)

Self-expression and a focus on your individual design aesthetic is a key element to becoming a good fashion designer. Through this course, you will develop your own design concepts for a series of design competitions focused on the contemporary market. This opportunity allows you to compete in the world with other designers and enables you to gain both exposure and scholarship funds. There will be opportunities for a sustainable project if you so desire. By the end of this course, you will have designed two collections for a contemporary market, a sketch book, fabric stories with treatments and designer level flat sketches aimed at preparing you for an internship in the fashion industry. Prerequisite: FSHD344 Junior Fashion Design I

FSHD 390 - Special Topics in Fashion: (3.00)

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

AHCS 224 - Theories and Trends (3.00)

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from "late modern" society into the so termed "post-modern" age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

FSHD 414 - Senior Studio I (6.00)

The global contemporary Fashion Market is growing at an unprecedented rate. This on-campus course introduces you to construction techniques used by the industry. You will learn about tailoring techniques needed to construct a classic tailored jacket. In preparation for your Senior Mentor Project, your instructors will guide you to drape, draft a pattern and sew a finished garment. Through these projects you will come to understand the handling and construction of diverse fabrics and experiment with hand-sewing techniques. By the end of the course, you will create a classic tailored jacket and a Mentor-guided look of your own design. Prerequisite: FSHD315 Junior Studio II; Co-requisite: FSHD444 Senior Fashion Design

FSHD 444 - Senior Fashion Design (3.00)

Senior students design apparel for Mentor Projects representing the designer and contemporary markets. Working with designers following the fashion industry's seasonal schedule, students design contemporary clothes in better fabrics and finishing techniques. Students learn how to sketch their ideas to capture a look appropriate to the project, develop technical flats using analog and digital methods and create fabric boards with advanced fabric treatments. This course will culminate in a contemporary men's or women's collection. Prerequisite: FSHD345 Junior Fashion Design II; Co-requisite: FSHD414 Senior Studio I

LIBS 414 - Business of Fashion (3.00)

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

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

FSHD 415 - Senior Studio II (6.00)

Turning your 2-Dimensional design into a 3D garment entails precise construction methods. This on-campus course further engages you in the 3-D interpretation and completion of your original designs developed for Mentor Projects. You will perform intermediate applications of draping, pattern drafting, classic tailoring, and sewing techniques for a contemporary label that could include an eveningwear project. You will develop and abide by strict timelines during professional fittings. By the end of the course, you will complete an original designer-level creation, work independently within the context of a professional working environment. Prerequisites: FSHD414 Senior Studio I, FSHD444 Senior Fashion Design.

FSHD 445 - Senior Portfolio (3.00)

The Fashion Portfolio is the apparatus used to showcase the skills you've acquired as a designer to prospective employers. Students develop professional Portfolios, targeting a specific market in the fashion industry, and produce four collections to that end, each including a concept board, color story, fabric and treatment developments, fashion drawings and technical flats. A Tech Pack developed in Junior Studio is included. This course concludes with a Senior Exhibit Portfolio Review where industry representatives and recruiters provide insightful critique of portfolios and potential job offers. Prerequisite: FSHD444 Senior Fashion Design

SSCI 210 - Social Science Elective (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

Electives

Course Title	Course Number	Credits
ST: CLO	FSHD 390	3.00
ST: Fashion Scholarship Fund	FSHD 390	3.00
ST: Fashioning the Fantastic	FSHD 390	3.00
ST: Tech Pack Mastery	FSHD 390	3.00

Elective Descriptions

FSHD 390 - ST: CLO (3.00)

Watch your designs come to life in a virtual 3D environment before ever cutting the fabric. Using industry standard software CLO3D, students will learn to take their designs from 2D to 3D allowing them to instantly modify and view colors, patterns, fit, and fabrication. Throughout this on-campus course students will learn the techniques and tools needed to confidently navigate the CLO workspace. Using basic knowledge of patternmaking, you will create digital patterns that can be printed for physical samples or virtually stitched together in a 3D environment. This will open a whole new world of opportunities for designers to explore fabrication, drape, and fit in a virtual environment.

FSHD 390 - ST: Fashion Scholarship Fund (3.00)

Prepare for the annual Fashion Scholarship Fund (FSF) competition and compete for a $10,000–$25,000 scholarship award and valuable fashion career support. This elective provides focused, one-on-one guidance with an instructor as you develop your FSF case study, from identifying a business opportunity and developing a creative concept to creating designs, flats, and marketing strategies. Students will refine their ideas, strengthen their presentations, and develop a compelling, industry-focused Case Study that demonstrates creative thinking, business awareness, and a passion for fashion.

FSHD 390 - ST: Fashioning the Fantastic (3.00)

As the intersection of technology and fashion continues to evolve, students will develop digital-only fashion runway collections inspired by a game franchise, or brand. The project will showcase digital runway show that will serve as the backdrop for fantastical collections created on avatars. Students will integrate a fashion/digital perspective to widen the demographic of the gaming community in a fashion fantasy world.

FSHD 390 - ST: Tech Pack Mastery (3.00)

Step behind the scenes of fashion production and bring your designs to life! This course teaches you how to create professional, production-ready Tech Packs, essential blueprints that turn creative ideas into real garments. You'll learn to translate your designs into precise technical documents, complete with flats, spec sheets, material lists, and labeling details. You will master the skills needed to communicate confidently with manufacturers, ready to take the next step in your career.

BFA IN FINE ARTS: PAINTING

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Fine Arts: Emphasis in Painting program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Making with AI Generators Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 GDIL 334 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Making with AI Generators Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 GDIL 334 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A	 3.00 3.00 3.00 3.00

Exp Studio Dimensional Studies	FNDT 104C	3.00
Expanded Studio Dimensional St	FNDT 105A	3.00
Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	GDIL 334	3.00
Making with AI Generators	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Painting I	PNTG 204	3.00
Choose 1 of the following courses: Photography I Sculpture/New Genres I	 PHOT 204 SCNG 204	 3.00 3.00
Digital Media	FINA 217	3.00
Sophomore Seminar: Global Ar	AHCS 237	3.00
FA Contemporary Art Survey	AHCS 226	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Painting II	PNTG 214	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Sophomore Seminar II	LIBS 238	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Studio III	FINA 374	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Social Science Elective	SSCI 210	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Studio IV	FINA 375	3.00
Studio Elective	ELEC 299	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
Upper Div LAS Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Senior Studio I	FINA 474	6.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00

Capstone: Fine Arts	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Studio II	FINA 475	6.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

GDIL 334 - Making with AI Generators (3.00)

This class uses established methods for idea and image-generation while employing new tools. Students work with faculty to generate and test guidelines for the use of AI art generators in projects and portfolios. Constrained projects pave the way for open-ended prompts. Guests include artists/designers who use AI in their process, as well as those that have been included in AI training sets without their permission. Students will present their work thus far to establish a baseline for their output. We will hold each other accountable, seek transparency, and test the boundaries of the tools and the value of their use in our creative practices. Open to juniors, seniors and graduate students only.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

PNTG 204 - Painting I (3.00)

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

PHOT 204 - Photography I (3.00)

This course introduces students to the technical, aesthetic, and conceptual aspects of the medium of photography. Basic skills, including digital and analog (film) camera operation, the fundamentals of image exposure, black-and-white film processing, black-and-white and digital color printing, and basic

presentation techniques, are covered in regular lab sessions. Group critiques, slide lectures, and field trips help students to develop a critical vocabulary. Offered fall semester only

SCNG 204 - Sculpture/New Genres I (3.00)

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

FINA 217 - Digital Media (3.00)

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

AHCS 237 - Sophomore Seminar: Global Ar (3.00)

The Sophomore Seminar 1 & 2 sequence is a key part of the Fine Arts curriculum and a course required of all sophomores. Sophomore Seminar 1 is designed to introduce Fine Art majors to key concepts in ancient and modern philosophy and its relationship to art and culture. Sophomore Seminar 2 critically considers postmodern theorists and artists who question the philosophical canon and the function of art in society. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. The purpose of the course is to develop the student's capacity to think critically about a broad range of issues and their relationship to the student's artistic practice. The course is a blended studio and seminar course that places a strong emphasis on close reading, critical listening, open-minded group discussion and critical making. Required for Fine Arts majors.

AHCS 226 - FA Contemporary Art Survey (3.00)

This Contemporary Art for Fine Artists is a survey of key fine art objects, practices and issues from the late 1950s to the present. Taking key historical events as its structure, the class uses contemporary art movements and counter movements to investigate mechanisms of form, taste, value, class, gender and exclusion, as these are demonstrated and challenged by artists in the US and globally. Included is a consideration of postmodern theory and fine art creation as systems capable of both perpetuating and effectively challenging normalized and marginalized identities. Required for Fine Arts majors.

PNTG 214 - Painting II (3.00)

Painting 2 is the second core class devoted to painting. Each person who teaches it will have a slightly different approach but in general the class will provide students with an intermediate level painting experience. Equipped with the skills and knowledge of painting 1, students in Painting 2 will further develop their command of the technical and conceptual knowledge of western painting. They will develop a group of works specific to the requirements of the class and they will increase their confidence and their production. Perhaps devoted to critical concepts of interpretation or to material exploration or both, painting 2 will provide a dynamic and open, inclusive environment in which students will feel supported as they explore their own ideas and the rich landscape of contemporary painting.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 238 - Sophomore Seminar II (3.00)

Sophomore Seminar 2 builds on Seminar 1 through the lens of late modern and postmodern theorists and artists who challenge philosophical canons and investigate the social function of art. Students analyze the ideological dimensions of culture and artistic practice, including the ways land, space, and ecological systems inform meaning and power. The course continues to emphasize close reading, critical listening, open-minded discussion, and critical making, supporting students as they refine their capacity for thoughtful, critically engaged artmaking. Required for Fine Arts majors. Available to non-majors as approved by the Chair.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

FINA 374 - Studio III (3.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science Elective (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FINA 375 - Studio IV (3.00)

This production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward developing an individual studio practice across the three main disciplines. Critiques, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. Offered spring semester only

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FINA 474 - Senior Studio I (6.00)

Each student is given their own studio and works with a group of faculty mentors to develop a body of work. Critiques, individual meetings with mentors, visiting artists and critics, and group exhibitions expand students' knowledge base while focusing their practice. Attending the Visiting Artist Lecture Series is required. Prerequisite: FINA375 Studio IV. Offered fall semester only.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone: Fine Arts (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

FINA 475 - Senior Studio II (6.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Intro to Experimental Drawing	DRWG 204	3.00
Critique Unlimited	FINA 406	3.00
Adv. Sem: Mutant School of Art	FINA 415	3.00
Fine Arts Internship	FINA 420	3.00
Photo Genres: Close to Home	PHOT 335	3.00
Photo Gnr: Advance Black&White	PHOT 335	3.00
Pntg Genres: Material & Method	PNTG 306	3.00
Pntg Gnrs: Figurative Pntg Now	PNTG 306	3.00
Ptg Gnr: Hist. Politics & Pntg	PNTG 306	3.00
Ceramics	SCNG 236	3.00
Advanced Ceramics	SCNG 237	3.00
Adv Tech: Creatve Problm Slvng	SCNG 306	3.00

Elective Descriptions

DRWG 204 - Intro to Experimental Drawing (3.00)

FINA 406 - Critique Unlimited (3.00)

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

FINA 415 - Adv. Sem: Mutant School of Art (3.00)

Calling all mutants, artists, and mutant-artists! Do you have superpowers that are also vulnerabilities? Perhaps you are a powerful empath, which also means you can get overwhelmed by the feelings of everyone around you, including your own. Or maybe you are a magical Black intellectual dandy but interlocking supremacy systems force you into abject positions, which gives you quadruple consciousness. Or a spritely East Asian femme who is easily dismissed and invisible to most, which is beneficial for Robin Hood style con jobs and exacerbating for everything else. If you feel both blessed and cursed with your mutant/artist abilities (aka superpowers AND vulnerabilities) or are curious to suss out what your mutant/artist abilities are, this Performative Advanced Seminar class is for you! Mutant School for Artists is co-taught by Jennifer Moon and von curtis. von and Jennifer are great friends AND they also sometimes disagree on key perspectives and approaches—think Magneto and Professor X, respectively. In this course that is part seminar, part performance art and all worldbuilding, students will be introduced to radical and imaginative worldviews, frameworks, and methodologies from feminist, queer, trans, and of color scholarship. With these ever-expanding toolkits, you will build your own mutant-artist characters focusing on ontologies (being), epistemologies (knowing), and ethics (doing) that activate and alchemize your vulnerabilities as superpowers. Together, we will form a Mutant School for Artists to accept and hone our superpowers/vulnerabilities as a way to perform and co-build the revolutionary worlds we want to embody.

FINA 420 - Fine Arts Internship (3.00)

PHOT 335 - Photo Genres: Close to Home (3.00)

Most of us take pictures of our environments all the time. Social media exposes us to a nearly infinite number of images of people's lives and surroundings. In the middle of this saturation, how can we still make images that respond to and comment on our environment? This class takes up that question by making work about what is close to us. We will examine our immediate surroundings: our homes, streets, friends, and families, as well as our habits: what we wear, how we travel, what we eat. Through photography, we will realize that the things we have become accustomed to seeing as mundane and ordinary can be fascinating to viewers of our work. Our environments become material for creating narratives that could span from the autobiographical to the completely imagined. Throughout the course we will look at work by other artists, go on field trips, watch films, and complete several projects. For the final project, we will curate an exhibition in a venue outside of school (TBD) and hold a public opening.

PHOT 335 - Photo Gnr: Advance Black&White (3.00)

This class will be an advanced foray into the technical, aesthetic and conceptual basis of analog black and white photography. Starting with a discussion of tonal range and the Zone System, we will use large-format view cameras to advance an understanding of how these qualities can be achieved in a negative and further developed in a fiber-based print. Students will learn about using lens filters to lighten or darken certain colors in the image, using a variety of films and developers to change the qualities of their negatives, and using various papers and toners to shift the qualities or longevity of their prints. In addition to these technical skills, students will be exposed to a wide variety of work done using these materials and discuss the reasons one might work in black and white in the digital age.

PNTG 306 - Pntg Genres: Material & Method (3.00)

Although primarily focused on technical aspects of painting, the student in this class will also benefit from cross disciplinary training to strengthen their skills in abstract and/or figurative painting. The examination of alternative relationships between paint and other materials will be fostered through demonstrations which will include how to stretch unconventional materials, use of diverse application techniques including washes/glazes, layering strategies, drybrush, puddling, wet into wet, masking, scoring, and scratching. Each student will learn how to work within a personal zone of hybridity and will expand their preferred genre by using drawing, painting, and collage strategies, guided through projects that encourage experimental uses of the medium. This course takes a closer look at how thought and movement meet up and combine through the medium of paint.

PNTG 306 - Pntg Gnrs: Figurative Pntg Now (3.00)

This course is designed for students who use and want to use the figure in their work. We will begin with an academy approach to painting the figure, learning how to draft and paint from life, followed by photo references. Through the study of significant historical and contemporary works, we will learn strategies for the use of the figure as a narrative device. Students will be encouraged to explore their own twist on a classical tradition to create a series of fresh figurative paintings.

PNTG 306 - Ptg Gnr: Hist. Politics & Pntg (3.00)

This class is about saying what you want to with painting through a focus on controversy and complexity. We will see painting as a medium for polemical ideas. Mini lectures will start each class and give overviews of key topics and relevant art work, both historical and contemporary. Possible topics include Mexican mural painting, the French Revolution, cobra, Abstract expressionism and Feminist painting. Most class time will be studio time with one on one conversations about methods and strengthening your individual voice.

SCNG 236 - Ceramics (3.00)

SCNG 237 - Advanced Ceramics (3.00)

SCNG 306 - Adv Tech: Creatve Problm Slvng (3.00)

This is a hands-on class focused on working with everyday and industrial materials in inventive ways. The emphasis would be on reuse, foraging, and transforming accessible materials, from dollar stores, hardware stores, discarded objects, etc. — into something unexpected. We'd explore how one material can mimic another: foam that looks like bronze, plastic tubes bent to look like brass instruments, inexpensive materials that read as fancy ones, fragile materials standing in for fine stone metal or wood. It would also include experimenting with newer materials — chromatic shift paints, chrome powders, automotive finishes, urethanes, resins — field trips to places like Reynolds Advanced Materials for inspiration. The class will be structured around creative challenges driven by what students are trying to make. It will be part group problem-solving, part individual experimentation, and would emphasize safety and technical resourcefulness. Basically, how do you achieve what you want without the "right" materials, tools, or budget?

BFA IN FINE ARTS: PHOTOGRAPHY

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Fine Arts: Emphasis in Photography program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A	 3.00 3.00 3.00 3.00

Exp Studio Dimensional Studies	FNDT 104C	3.00
Expanded Studio Dimensional St	FNDT 105A	3.00
Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Photography I	PHOT 204	3.00
Choose 1 of the following courses: Painting I Sculpture/New Genres I	 PNTG 204 SCNG 204	 3.00 3.00
Digital Media	FINA 217	3.00
Sophomore Seminar: Global Ar	AHCS 237	3.00
FA Contemporary Art Survey	AHCS 226	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Photography II	PHOT 214	3.00
Lighting Studio I	PHOT 230	3.00
Studio Elective	ELEC 299	3.00
Sophomore Seminar II	LIBS 238	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Studio III	FINA 374	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Social Science Elective	SSCI 210	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Studio IV	FINA 375	3.00
Studio Elective	ELEC 299	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
Upper Div LAS Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Senior Studio I	FINA 474	6.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00

Capstone: Fine Arts	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Studio II	FINA 475	6.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

PHOT 204 - Photography I (3.00)

This course introduces students to the technical, aesthetic, and conceptual aspects of the medium of photography. Basic skills, including digital and analog (film) camera operation, the fundamentals of image exposure, black-and-white film processing, black-and-white and digital color printing, and basic

presentation techniques, are covered in regular lab sessions. Group critiques, slide lectures, and field trips help students to develop a critical vocabulary. Offered fall semester only

PNTG 204 - Painting I (3.00)

This is a hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), focusing on developing technical abilities in collaboration with concepts and exploration of different methods of achieving visual “dexterity.” Offered fall semester only

SCNG 204 - Sculpture/New Genres I (3.00)

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

FINA 217 - Digital Media (3.00)

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

AHCS 237 - Sophomore Seminar: Global Ar (3.00)

The Sophomore Seminar 1 & 2 sequence is a key part of the Fine Arts curriculum and a course required of all sophomores. Sophomore Seminar 1 is designed to introduce Fine Art majors to key concepts in ancient and modern philosophy and its relationship to art and culture. Sophomore Seminar 2 critically considers postmodern theorists and artists who question the philosophical canon and the function of art in society. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. The purpose of the course is to develop the student's capacity to think critically about a broad range of issues and their relationship to the student's artistic practice. The course is a blended studio and seminar course that places a strong emphasis on close reading, critical listening, open-minded group discussion and critical making. Required for Fine Arts majors.

AHCS 226 - FA Contemporary Art Survey (3.00)

This Contemporary Art for Fine Artists is a survey of key fine art objects, practices and issues from the late 1950s to the present. Taking key historical events as its structure, the class uses contemporary art movements and counter movements to investigate mechanisms of form, taste, value, class, gender and exclusion, as these are demonstrated and challenged by artists in the US and globally. Included is a consideration of postmodern theory and fine art creation as systems capable of both perpetuating and effectively challenging normalized and marginalized identities. Required for Fine Arts majors.

PHOT 214 - Photography II (3.00)

This is an intermediate course within the Photography program that aims to build upon technical knowledge and conceptual structuring acquired in Photo 1. Students will spend time working with image capture and output processes, refining technical and communication methods, and making decisions to achieve their desired aesthetic and conceptual frameworks. Experimentation with new processes is expected as is the development of artistic and critical reasoning.

PHOT 230 - Lighting Studio I (3.00)

This course introduces students to basic studio skills in lighting and electronic flash applications, including 4x5 and medium formats, tungsten and strobe lighting, and in-depth exploration of genres such as photo illustration, still life and portraiture. Students develop a critical understanding of how imagery functions within a commercial context and the relationship between fine art and commercial work. Shooting assignments include still life, portraiture, and photo illustration projects. This course is required for Photography emphasis. Prerequisite: Photo I or equivalent

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 238 - Sophomore Seminar II (3.00)

Sophomore Seminar 2 builds on Seminar 1 through the lens of late modern and postmodern theorists and artists who challenge philosophical canons and investigate the social function of art. Students analyze the ideological dimensions of culture and artistic practice, including the ways land, space, and ecological systems inform meaning and power. The course continues to emphasize close reading, critical listening, open-minded discussion, and critical making, supporting students as they refine their capacity for thoughtful, critically engaged artmaking. Required for Fine Arts majors. Available to non-majors as approved by the Chair.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

FINA 374 - Studio III (3.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science Elective (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FINA 375 - Studio IV (3.00)

This production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward developing an individual studio practice across the three main disciplines. Critiques, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. Offered spring semester only

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FINA 474 - Senior Studio I (6.00)

Each student is given their own studio and works with a group of faculty mentors to develop a body of work. Critiques, individual meetings with mentors, visiting artists and critics, and group exhibitions expand students' knowledge base while focusing their practice. Attending the Visiting Artist Lecture Series is required. Prerequisite: FINA375 Studio IV. Offered fall semester only.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone: Fine Arts (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

FINA 475 - Senior Studio II (6.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Intro to Experimental Drawing	DRWG 204	3.00
Critique Unlimited	FINA 406	3.00
Adv. Sem: Mutant School of Art	FINA 415	3.00
Fine Arts Internship	FINA 420	3.00
Photo Genres: Close to Home	PHOT 335	3.00
Photo Gnr: Advance Black&White	PHOT 335	3.00
Pntg Genres: Material & Method	PNTG 306	3.00
Pntg Gnrs: Figurative Pntg Now	PNTG 306	3.00
Ptg Gnr: Hist. Politics & Pntg	PNTG 306	3.00
Ceramics	SCNG 236	3.00

Advanced Ceramics	SCNG 237	3.00
Adv Tech: Creatve Problm Slvng	SCNG 306	3.00

Elective Descriptions

DRWG 204 - Intro to Experimental Drawing (3.00)

FINA 406 - Critique Unlimited (3.00)
Through sustained critical dialogue, this course gives advanced students a unique opportunity to assess how their work and that of their peers is (or is not) relevant to current conditions in contemporary art and culture. Unlike beginning and intermediate course work, the sustained critiques in this course are not focused on how works conform to faculty designed assignments but rather on how the student's self-directed approach has the potential to find an audience.

FINA 415 - Adv. Sem: Mutant School of Art (3.00)
Calling all mutants, artists, and mutant-artists! Do you have superpowers that are also vulnerabilities? Perhaps you are a powerful empath, which also means you can get overwhelmed by the feelings of everyone around you, including your own. Or maybe you are a magical Black intellectual dandy but interlocking supremacy systems force you into abject positions, which gives you quadruple consciousness. Or a spritely East Asian femme who is easily dismissed and invisible to most, which is beneficial for Robin Hood style con jobs and exacerbating for everything else. If you feel both blessed and cursed with your mutant/artist abilities (aka superpowers AND vulnerabilities) or are curious to suss out what your mutant/artist abilities are, this Performative Advanced Seminar class is for you! Mutant School for Artists is co-taught by Jennifer Moon and von curtis. von and Jennifer are great friends AND they also sometimes disagree on key perspectives and approaches—think Magneto and Professor X, respectively. In this course that is part seminar, part performance art and all worldbuilding, students will be introduced to radical and imaginative worldviews, frameworks, and methodologies from feminist, queer, trans, and of color scholarship. With these ever-expanding toolkits, you will build your own mutant-artist characters focusing on ontologies (being), epistemologies (knowing), and ethics (doing) that activate and alchemize your vulnerabilities as superpowers. Together, we will form a Mutant School for Artists to accept and hone our superpowers/vulnerabilities as a way to perform and co-build the revolutionary worlds we want to embody.

FINA 420 - Fine Arts Internship (3.00)

PHOT 335 - Photo Genres: Close to Home (3.00)
Most of us take pictures of our environments all the time. Social media exposes us to a nearly infinite number of images of people's lives and surroundings. In the middle of this saturation, how can we still make images that respond to and comment on our environment? This class takes up that question by making work about what is close to us. We will examine our immediate surroundings: our homes, streets, friends, and families, as well as our habits: what we wear, how we travel, what we eat. Through photography, we will realize that the things we have become accustomed to seeing as mundane and ordinary can be fascinating to viewers of our work. Our environments become material for creating narratives that could span from the autobiographical to the completely imagined. Throughout the course we will look at work by other artists, go on field trips, watch films, and complete several projects. For the final project, we will curate an exhibition in a venue outside of school (TBD) and hold a public opening.

PHOT 335 - Photo Gnr: Advance Black&White (3.00)
This class will be an advanced foray into the technical, aesthetic and conceptual basis of analog black and white photography. Starting with a discussion of tonal range and the Zone System, we will use large-format view cameras to advance an understanding of how these qualities can be achieved in a negative and further developed in a fiber-based print. Students will learn about using lens filters to lighten or darken certain colors in the image, using a variety of films and developers to change the qualities of their negatives, and using various papers and toners to shift the qualities or longevity of their prints. In addition to these technical skills, students will be exposed to a wide variety of work done using these materials and discuss the reasons one might work in black and white in the digital age.

PNTG 306 - Pntg Genres: Material & Method (3.00)
Although primarily focused on technical aspects of painting, the student in this class will also benefit from cross disciplinary training to strengthen their skills in abstract and/or figurative painting. The examination of alternative relationships between paint and other materials will be fostered through demonstrations which will include how to stretch unconventional materials, use of diverse application techniques including washes/glazes, layering strategies, drybrush, puddling, wet into wet, masking, scoring, and scratching. Each student will learn how to work within a personal zone of hybridity and will expand their preferred genre by using drawing, painting, and collage strategies, guided through projects that encourage experimental uses of the medium. This course takes a closer look at how thought and movement meet up and combine through the medium of paint.

PNTG 306 - Pntg Gnrs: Figurative Pntg Now (3.00)
This course is designed for students who use and want to use the figure in their work. We will begin with an academy approach to painting the figure, learning how to draft and paint from life, followed by photo references. Through the study of significant historical and contemporary works, we will learn strategies for the use of the figure as a narrative device. Students will be encouraged to explore their own twist on a classical tradition to create a series of fresh figurative paintings.

PNTG 306 - Ptg Gnr: Hist. Politics & Pntg (3.00)
This class is about saying what you want to with painting through a focus on controversy and complexity. We will see painting as a medium for polemical ideas. Mini lectures will start each class and give overviews of key topics and relevant art work, both historical and contemporary. Possible topics include Mexican mural painting, the French Revolution, cobra, Abstract expressionism and Feminist painting. Most class time will be studio time with one on one conversations about methods and strengthening your individual voice.

SCNG 236 - Ceramics (3.00)

SCNG 237 - Advanced Ceramics (3.00)

SCNG 306 - Adv Tech: Creatve Problm Slvng (3.00)
This is a hands-on class focused on working with everyday and industrial materials in inventive ways. The emphasis would be on reuse, foraging, and transforming accessible materials, from dollar stores, hardware stores, discarded objects, etc. — into something unexpected. We'd explore how one material can mimic another: foam that looks like bronze, plastic tubes bent to look like brass instruments, inexpensive materials that read as fancy ones, fragile materials standing in for fine stone metal or wood. It would also include experimenting with newer materials — chromatic shift paints, chrome powders, automotive finishes, urethanes, resins — field trips to places like Reynolds Advanced Materials for inspiration. The class will be structured around creative challenges driven by what students are trying to make. It will be part group problem-solving, part individual experimentation, and would emphasize safety and technical resourcefulness. Basically, how do you achieve what you want without the "right" materials, tools, or budget?

BFA IN FINE ARTS: SCULPTURES/ NEW GENRES

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Fine Arts: Emphasis in Sculptures and New Genres program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A	 3.00 3.00 3.00 3.00

Exp Studio Dimensional Studies	FNDT 104C	3.00
Expanded Studio Dimensional St	FNDT 105A	3.00
Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Sculpture/New Genres I	SCNG 204	3.00
Choose 1 of the following courses: Painting I Photography I	 PNTG 204 PHOT 204	 3.00 3.00
Digital Media	FINA 217	3.00
Sophomore Seminar: Global Ar	AHCS 237	3.00
FA Contemporary Art Survey	AHCS 226	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Sculpture/New Genres II	SCNG 214	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Sophomore Seminar II	LIBS 238	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Studio III	FINA 374	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Social Science Elective	SSCI 210	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Studio IV	FINA 375	3.00
Studio Elective	ELEC 299	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
Upper Div LAS Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Senior Studio I	FINA 474	6.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00

Capstone: Fine Arts	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Studio II	FINA 475	6.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

SCNG 204 - Sculpture/New Genres I (3.00)

An introduction to the history and practice of sculpture and new genres (new art forms that use time and space). Students are introduced to technical and contemplative approaches to commanding space and material to produce meaningful objects, events, or places. Technical instruction covers introductory

use of wood and metal shops (including digital 3D printer), adhesives and joinery, basic mold making and casting, as well as contemporary new genres forms such as performance and installation art. Offered in Fall semester only.

PNTG 204 - Painting I (3.00)

This is a hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), focusing on developing technical abilities in collaboration with concepts and exploration of different methods of achieving visual “dexterity.” Offered fall semester only

PHOT 204 - Photography I (3.00)

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

FINA 217 - Digital Media (3.00)

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

AHCS 237 - Sophomore Seminar: Global Ar (3.00)

The Sophomore Seminar 1 & 2 sequence is a key part of the Fine Arts curriculum and a course required of all sophomores. Sophomore Seminar 1 is designed to introduce Fine Art majors to key concepts in ancient and modern philosophy and its relationship to art and culture. Sophomore Seminar 2 critically considers postmodern theorists and artists who question the philosophical canon and the function of art in society. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. The purpose of the course is to develop the student's capacity to think critically about a broad range of issues and their relationship to the student's artistic practice. The course is a blended studio and seminar course that places a strong emphasis on close reading, critical listening, open-minded group discussion and critical making. Required for Fine Arts majors.

AHCS 226 - FA Contemporary Art Survey (3.00)

This Contemporary Art for Fine Artists is a survey of key fine art objects, practices and issues from the late 1950s to the present. Taking key historical events as its structure, the class uses contemporary art movements and counter movements to investigate mechanisms of form, taste, value, class, gender and exclusion, as these are demonstrated and challenged by artists in the US and globally. Included is a consideration of postmodern theory and fine art creation as systems capable of both perpetuating and effectively challenging normalized and marginalized identities. Required for Fine Arts majors.

SCNG 214 - Sculpture/New Genres II (3.00)

Sculpture New Genres 2 is an intermediate studio course that expands on concepts and skills in 3- dimensional and time based media developed in SCNG I. This class will consist of a series of both short and long term prompts, lectures, readings, critiques and demos aimed at providing a wide range of cultural concepts, contexts and techniques to consider when developing works and situating them within time and space. New skills will include advanced techniques of construction in wood, metal, clay, fabric, video, further mold making, some plastics, and new computer technologies.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 238 - Sophomore Seminar II (3.00)

Sophomore Seminar 2 builds on Seminar 1 through the lens of late modern and postmodern theorists and artists who challenge philosophical canons and investigate the social function of art. Students analyze the ideological dimensions of culture and artistic practice, including the ways land, space, and ecological systems inform meaning and power. The course continues to emphasize close reading, critical listening, open-minded discussion, and critical making, supporting students as they refine their capacity for thoughtful, critically engaged artmaking. Required for Fine Arts majors. Available to non-majors as approved by the Chair.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

FINA 374 - Studio III (3.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science Elective (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FINA 375 - Studio IV (3.00)

This production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward developing an individual studio practice across the three main disciplines. Critiques, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. Offered spring semester only

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FINA 474 - Senior Studio I (6.00)

Each student is given their own studio and works with a group of faculty mentors to develop a body of work. Critiques, individual meetings with mentors, visiting artists and critics, and group exhibitions expand students' knowledge base while focusing their practice. Attending the Visiting Artist Lecture Series is required. Prerequisite: FINA375 Studio IV. Offered fall semester only.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone: Fine Arts (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

FINA 475 - Senior Studio II (6.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Intro to Experimental Drawing	DRWG 204	3.00
Critique Unlimited	FINA 406	3.00
Adv. Sem: Mutant School of Art	FINA 415	3.00
Fine Arts Internship	FINA 420	3.00
Photo Genres: Close to Home	PHOT 335	3.00
Photo Gnr: Advance Black&White	PHOT 335	3.00
Pntg Genres: Material & Method	PNTG 306	3.00
Pntg Gnrs: Figurative Pntg Now	PNTG 306	3.00
Ptg Gnr: Hist. Politics & Pntg	PNTG 306	3.00
Ceramics	SCNG 236	3.00
Advanced Ceramics	SCNG 237	3.00
Adv Tech: Creatve Problm Slvng	SCNG 306	3.00

Elective Descriptions

DRWG 204 - Intro to Experimental Drawing (3.00)

FINA 406 - Critique Unlimited (3.00)
Through sustained critical dialogue, this course gives advanced students a unique opportunity to assess how their work and that of their peers is (or is not) relevant to current conditions in contemporary art and culture. Unlike beginning and intermediate course work, the sustained critiques in this course are not focused on how works conform to faculty designed assignments but rather on how the student's self-directed approach has the potential to find an audience.

FINA 415 - Adv. Sem: Mutant School of Art (3.00)
Calling all mutants, artists, and mutant-artists! Do you have superpowers that are also vulnerabilities? Perhaps you are a powerful empath, which also means you can get overwhelmed by the feelings of everyone around you, including your own. Or maybe you are a magical Black intellectual dandy but interlocking supremacy systems force you into abject positions, which gives you quadruple consciousness. Or a spritely East Asian femme who is easily dismissed and invisible to most, which is beneficial for Robin Hood style con jobs and exacerbating for everything else. If you feel both blessed and cursed with your mutant/artist abilities (aka superpowers AND vulnerabilities) or are curious to suss out what your mutant/artist abilities are, this Performative Advanced Seminar class is for you! Mutant School for Artists is co-taught by Jennifer Moon and von curtis. von and Jennifer are great friends AND they also sometimes disagree on key perspectives and approaches—think Magneto and Professor X, respectively. In this course that is part seminar, part performance art and all worldbuilding, students will be introduced to radical and imaginative worldviews, frameworks, and methodologies from feminist, queer, trans, and of color scholarship. With these ever-expanding toolkits, you will build your own mutant-artist characters focusing on ontologies (being), epistemologies (knowing), and ethics (doing) that activate and alchemize your vulnerabilities as superpowers. Together, we will form a Mutant School for Artists to accept and hone our superpowers/vulnerabilities as a way to perform and co-build the revolutionary worlds we want to embody.

FINA 420 - Fine Arts Internship (3.00)

PHOT 335 - Photo Genres: Close to Home (3.00)
Most of us take pictures of our environments all the time. Social media exposes us to a nearly infinite number of images of people's lives and surroundings. In the middle of this saturation, how can we still make images that respond to and comment on our environment? This class takes up that question by making work about what is close to us. We will examine our immediate surroundings: our homes, streets, friends, and families, as well as our habits: what we wear, how we travel, what we eat. Through photography, we will realize that the things we have become accustomed to seeing as mundane and ordinary can be fascinating to viewers of our work. Our environments become material for creating narratives that could span from the autobiographical to the completely imagined. Throughout the course we will look at work by other artists, go on field trips, watch films, and complete several projects. For the final project, we will curate an exhibition in a venue outside of school (TBD) and hold a public opening.

PHOT 335 - Photo Gnr: Advance Black&White (3.00)
This class will be an advanced foray into the technical, aesthetic and conceptual basis of analog black and white photography. Starting with a discussion of tonal range and the Zone System, we will use large-format view cameras to advance an understanding of how these qualities can be achieved in a negative and further developed in a fiber-based print. Students will learn about using lens filters to lighten or darken certain colors in the image, using a variety of films and developers to change the qualities of their negatives, and using various papers and toners to shift the qualities or longevity of their prints. In addition to these technical skills, students will be exposed to a wide variety of work done using these materials and discuss the reasons one might work in black and white in the digital age.

PNTG 306 - Pntg Genres: Material & Method (3.00)
Although primarily focused on technical aspects of painting, the student in this class will also benefit from cross disciplinary training to strengthen their skills in abstract and/or figurative painting. The examination of alternative relationships between paint and other materials will be fostered through demonstrations which will include how to stretch unconventional materials, use of diverse application techniques including washes/glazes, layering strategies, drybrush, puddling, wet into wet, masking, scoring, and scratching. Each student will learn how to work within a personal zone of hybridity and will expand their preferred genre by using drawing, painting, and collage strategies, guided through projects that encourage experimental uses of the medium. This course takes a closer look at how thought and movement meet up and combine through the medium of paint.

PNTG 306 - Pntg Gnrs: Figurative Pntg Now (3.00)
This course is designed for students who use and want to use the figure in their work. We will begin with an academy approach to painting the figure, learning how to draft and paint from life, followed by photo references. Through the study of significant historical and contemporary works, we will learn strategies for the use of the figure as a narrative device. Students will be encouraged to explore their own twist on a classical tradition to create a series of fresh figurative paintings.

PNTG 306 - Ptg Gnr: Hist. Politics & Pntg (3.00)
This class is about saying what you want to with painting through a focus on controversy and complexity. We will see painting as a medium for polemical ideas. Mini lectures will start each class and give overviews of key topics and relevant art work, both historical and contemporary. Possible topics include Mexican mural painting, the French Revolution, cobra, Abstract expressionism and Feminist painting. Most class time will be studio time with one on one conversations about methods and strengthening your individual voice.

SCNG 236 - Ceramics (3.00)

SCNG 237 - Advanced Ceramics (3.00)

SCNG 306 - Adv Tech: Creatve Problm Slvng (3.00)
This is a hands-on class focused on working with everyday and industrial materials in inventive ways. The emphasis would be on reuse, foraging, and transforming accessible materials, from dollar stores, hardware stores, discarded objects, etc. — into something unexpected. We'd explore how one material can mimic another: foam that looks like bronze, plastic tubes bent to look like brass instruments, inexpensive materials that read as fancy ones, fragile materials standing in for fine stone metal or wood. It would also include experimenting with newer materials — chromatic shift paints, chrome powders, automotive finishes, urethanes, resins — field trips to places like Reynolds Advanced Materials for inspiration. The class will be structured around creative challenges driven by what students are trying to make. It will be part group problem-solving, part individual experimentation, and would emphasize safety and technical resourcefulness. Basically, how do you achieve what you want without the "right" materials, tools, or budget?

BFA IN GAME AND ENTERTAINMENT DESIGN

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Game and Entertainment Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A	 3.00 3.00 3.00 3.00 3.00 3.00

Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Game Design I	GAME 200	3.00
Design & Drawing for Game I	GAME 220	3.00
3D for Game & Entertainment I	GAME 260	3.00
Art History of Game Design	AHCS 229	3.00
Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Game Engine Fundamentals	GAME 210	3.00
Color and Lighting for Games	GAME 215	3.00
Game Studio Project I	GAME 250	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Game Design II	GAME 300	3.00
Cultural & Social Des for Game	GAME 320	3.00
VFX for Games	GAME 332	3.00
Cultural & Social Des for Game	SSCI 213	3.00
Programming/Scripting for Game	MATH 247	3.00

Junior Spring Semester

Course Title	Course Number	Credits
3D for Game & Entertainment II	GAME 360	3.00
Game Studio Project II	GAME 350	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
Upper Div LAS Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
3D fr Game & Entertainment III	GAME 460	3.00
Choose 1 of the following courses: Game Senior Project I Game Internship	 GAME 450 GAME 470	 3.00 3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00

Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Technical Game Arts	GAME 445	3.00
Choose 1 of the following courses: Game Senior Project II Game Internship	 GAME 451 GAME 470	 3.00 3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

GAME 200 - Game Design I (3.00)

A foundational understanding of the basics of game designing for various platforms like PCs, laptops, mobiles, TVs, and tablets. The course teaches students the technical skills required for creating games, including industry pipelines to make real-time development projects, team positions, and tools.

GAME 220 - Design & Drawing for Game I (3.00)

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

GAME 260 - 3D for Game & Entertainment I (3.00)

In 3D for Games and Entertainment, students will learn the basics of game art design. Using software such as Maya, Blender, Substance Painter, and Photoshop. The course includes topics such as creating and manipulating 3D models, applying textures and materials, designing game environments, and basic principles of lighting and shading. The course also covers intermediate 3D game art modeling, Unreal Engine, advanced texturing and surfacing, set dressing and lighting, and a final project that involves developing a small area of a game or game experience using Unreal Engine. Students will gain a solid foundation in game art design and CG content creation and will have the opportunity to apply their skills in creating a game art environment or game experience.

AHCS 229 - Art History of Game Design (3.00)

This course provides an overview of the history of video games, tracing their evolution from their early beginnings to the present day. Through a combination of lectures, readings, discussions, and hands-on experiences, students will explore the social, cultural, and technological factors that have shaped the development of video games. Topics covered in the course include: The Origins of Video Games: The course will begin with an overview of the early history of video games, including the development of the first electronic games, such as Spacewar!, and the emergence of arcade games in the 1970s. Iconic Games: The course will examine some of the most iconic and influential video games in history, such as Pac-Man, Super Mario Bros., and Doom. Students will analyze the gameplay mechanics, cultural impact, and historical significance of these games. Landmark Companies: The course will also explore the companies that have played a significant role in the development of video games, such as Atari, Nintendo, and Sony. Students will learn about the business strategies, marketing tactics, and technological innovations that enabled these companies to succeed in the industry. Innovative Technology and Hardware: The course will delve into the technological advancements that have driven the evolution of video games, such as the introduction of 3D graphics, motion controls, and virtual reality. Students will also examine the hardware platforms that have enabled video games to become increasingly sophisticated and immersive. By the end of the course, students will have gained a comprehensive understanding of the history of video games and the cultural impact they have had on society. They will be able to analyze and critically evaluate video games as a form of media, and understand the challenges and opportunities facing the video game industry today. Required for Game and Entertainment majors.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

GAME 210 - Game Engine Fundamentals (3.00)

The Game Engine Fundamentals course is a 15-week program that is divided into five main areas of study. The first part of the course introduces students to game engines, their history, types, and architecture, which includes scene management and rendering pipelines. The second part delves into asset management, importing assets, resource management, and guides students in creating a simple game. The third part covers physics, collision detection and response, as well as input methods such as keyboard, mouse, and touch input. The fourth part focuses on cross-platform development, API abstraction, platform-specific optimizations, and advanced rendering techniques, such as lighting, shading, and post-processing effects. The fifth and final part explores advanced physics, audio implementation, and optimization techniques such as profiling, debugging, and performance tuning, culminating in a final project where students apply their knowledge in creating their own game using the game engine.

GAME 215 - Color and Lighting for Games (3.00)

This course on Color and Lighting for Games covers the fundamentals of color theory and lighting techniques as they relate to game development. The course is broken down into five topics: Fundamentals of Color Theory, Lighting Techniques, Color and Mood, Dynamic Lighting Effects, and Case Studies and Best Practices. Throughout the course, students will learn how to use color and lighting effectively in game design, through assignments and projects that reinforce their learning and allow them to apply the techniques and concepts discussed in class. By the end of the course, students will have a comprehensive understanding of color and lighting for games, and a portfolio of work showcasing their skills in this area.

GAME 250 - Game Studio Project I (3.00)

Students will work solo to create a real-time development project, synergizing skills learned in all previous courses. Students will be exposed to the self-management and importance of project management in a controlled environment

AHCS 224 - Theories and Trends (3.00)

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from “late modern” society into the so termed “post-modern” age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

LIBS 214 - Sophomore LAS Elective (3.00)

These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways. See “Browse Courses”, “LAS electives” for the sections offered this semester.

GAME 300 - Game Design II (3.00)

In this course, students continue their journey into real-time development. Students are introduced to other applications for the Unreal Game engine outside of games. Students will be introduced to basic blueprints, character and animation implementation, and tools and plugins to help create experiences that will bring their projects to life. Students will complete a complex and unique final project that will be built upon the skills learned in class each week for their portfolio.

GAME 320 - Cultural & Social Des for Game (3.00)

This course will focus on the cultural and social aspects of game through the history of games. Students will explore the impact of games on social demographics and cultural events. Students will take this information and learn to create their own characters and worlds based on their research and analysis. This class is a co-requisite of the SSCI LAS requirement: Cultural and Social Design for Games

GAME 332 - VFX for Games (3.00)

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

SSCI 213 - Cultural & Social Des for Game (3.00)

This course will focus on the cultural and social aspects of games (computer games / video games) through the history of games. Students will explore the impact of games on social demographics and cultural events. Students will take this information and learn to create their own characters and worlds based on their research and analysis. This class is a co-requisite of GAME331: Cultural and Social Design for Games In this course we will engage with how developers and artists are navigating AI and ethics in practical and imaginative ways. These ideas will be grounded in the perspectives of local artists, and prominent reference points connecting representation, cultural concerns, the use and exploitation of art/artists, and if the characters and world created reflect the cultural values of the workplace and industry that creates these games. Games will be explored in holistic and tangential ways to explore the complex formation of culture (for example parsing the differences between appropriation and theft). Furthermore, we will start with a study- group styled introduction to how historical technological advancements shifted the landscape and playing style of art/games and how that connects to the present day. After a cursory exploration of bias in race, class, gender and other identity markers, students will shift towards teaching giving the class their own deep dive presentation on a topic of their choice resulting in either a re-imagined game or drawing from lived experiences of researching games. Disability justice will also be used to guide our activities where we embrace interdependence (relying on one another), auditing products for their accessibility, and to practice creating solidarity and promoting diversity and equity ahead of entering the workplace. Overall, students will actively participate in shaping the course experience. This course aims to have students lead discussions and classroom activities pre-figuring their professional work. By practicing a critical engagement with 'neutral' tools, students will develop a comprehensive understanding of the cultural and social design of games and be able to advocate for conscientious choices in characters, worlds, and game play.

MATH 247 - Programming/Scripting for Game (3.00)

This course is your gateway to the realm of game development, focusing on the programming and scripting aspects using the powerful Unreal Engine. Dive into the fundamentals of game programming, exploring programming languages, logic, and syntax. Learn to write scripts that control gameplay mechanics, implement AI, and create interactive elements. Through hands-on exercises, you'll gain practical experience and master debugging techniques to ensure smooth game performance. In the second part of the course, we'll delve deeper into the Unreal Engine and its scripting language, Blueprint. Unlock the potential of Blueprint's node-based system to create visually stunning and highly interactive games. Discover event-driven programming and object-oriented design to craft complex behaviors. Through engaging projects, you'll design game mechanics, create user interfaces, and integrate audio-visual effects. By the end, you'll have a solid foundation in programming and scripting for games using the Unreal Engine. Unleash your creativity into Programming/Scripting for Games, empowering you to bring your game ideas to life! Required for all Game and Entertainment Design majors.

GAME 360 - 3D for Game & Entertainment II (3.00)

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

GAME 350 - Game Studio Project II (3.00)

For Game Studio Project II, students will work in teams to develop a game experience using the principles and techniques learned in all prior courses. The project will be developed in Unreal Engine and will be a more complex and ambitious experience than the solo project in Game Studio Course I. Students will be required to work collaboratively and use best practices in project management, version control, and QA. The group project will be presented during the last week of the course, where each team will showcase their game to the class. Additionally, throughout the course, students will be encouraged to build a portfolio of their work and incorporate it into their résumé. By the end of the course, students will have a solid understanding of advanced game design principles, programming and game mechanics, game art and sound design, project management and collaboration, and portfolio creation for game development.

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

GAME 460 - 3D fr Game & Entertainment III (3.00)

3D for Game Entertainment III is a 15-week course focused on teaching students about pipelines for level assembly, optimization, and workflows to take their game projects to a final status. The course will be divided into 5 topics: Introduction to Game Entertainment III, Level Assembly, Optimization, Workflows, and Finalizing and Presenting. Throughout the course, students will learn about game development processes, level design, optimization

techniques, workflow management, and adding finishing touches to their games. The course aims to equip students with the necessary skills to present their projects in a professional manner and succeed in the gaming industry.

GAME 450 - Game Senior Project I (3.00)

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

GAME 470 - Game Internship (3.00)

The 15-week Game Internship course is divided into two parts. The first part, spanning weeks 1-7, focuses on establishing networks within the internship. Students will learn about professionalism, networking, communication skills, goal setting, time management, and professional development. In the second part, spanning weeks 8-15, students will focus on creating a portfolio that includes work and experience from the internship. They will learn about portfolio basics, content, presentation, and review. The course will culminate in a final sharing session where students will present their portfolios and share their experiences and lessons learned during the internship, receiving feedback and support from their peers and faculty. NOTE: Game & Entertainment Design Internship may be taken once in place of Game & Entertainment Design Senior Project I or II

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

GAME 445 - Technical Game Arts (3.00)

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

GAME 451 - Game Senior Project II (3.00)

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

GAME 470 - Game Internship (3.00)

The 15-week Game Internship course is divided into two parts. The first part, spanning weeks 1-7, focuses on establishing networks within the internship. Students will learn about professionalism, networking, communication skills, goal setting, time management, and professional development. In the second part, spanning weeks 8-15, students will focus on creating a portfolio that includes work and experience from the internship. They will learn about portfolio basics, content, presentation, and review. The course will culminate in a final sharing session where students will present their portfolios and share their experiences and lessons learned during the internship, receiving feedback and support from their peers and faculty. NOTE: Game & Entertainment Design Internship may be taken once in place of Game & Entertainment Design Senior Project I or II

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Anatomy for Entertnmnt Design	GAME 310	3.00
Animal + Creature Drawing	GAME 310	3.00
Cinematic Visualization	GAME 310	3.00
Gesture Drawing	GAME 310	3.00
Intro into Blender	GAME 310	3.00

Adv Game Creative w/ USC I	GAME 315	3.00
Adv Game Creative w/ USC II	GAME 316	3.00
Adv Game Creative w/ USC III	GAME 317	3.00
Blender for 2D Artists	GAME 490	3.00
Character Animation for Games	GAME 490	3.00
Character Design for Game	GAME 490	3.00

Elective Descriptions

GAME 310 - Anatomy for Entertnmnt Design (3.00)

This course is designed to guide students in mastering the art of bringing characters to life by deeply understanding the human figure from the inside out. Students will learn to visualize the structure of the body by studying gestures, skeletal frameworks, muscles, and forms, and translating them into dynamic figures. They will work with various basic shapes—such as cylinders, cubes, and blocks—to build figures with accurate proportions and motion. As they progress, students will focus on challenging aspects such as hands, feet, and the head in perspective, and learn techniques to stylize anatomy and create exaggerated poses for more dynamic storytelling in their designs. In addition to technical skill development, this course will explore how muscle movement, body types, and aging impact character design. A diverse range of body types, genders, and ages will be examined to ensure students can create authentic, relatable characters. The course will also delve into light logic, hair studies, and value rendering to give students a holistic approach to figure drawing and visual storytelling. Ultimately, students will develop their skills to creatively connect anatomical accuracy with expressive, narrative-driven character designs in the context of entertainment.

GAME 310 - Animal + Creature Drawing (3.00)

This course teaches fundamental skills and techniques for creating realistic and imaginative animal and creature drawings. You will learn anatomy, structure, proportions, perspective, texture, and detail, which are essential for creating convincing and dynamic drawings. You will also develop your creativity and design skills by inventing your own unique creatures. Throughout the course, you will practice through a series of exercises and projects and receive feedback to refine your skills. By the end of the course, you will have a solid foundation in animal.

GAME 310 - Cinematic Visualization (3.00)

Learn the pipeline for pre-viz and post-viz work by an Otis alumni with years of visualization experience. Taking concepts, scripts, and storyboards to the next step by creating a comprehensive sequence that combines 3D animation in Maya, Visual Effects and Rendering in Unreal Engine 5, and compositional work in After Effects. You do not need to be a specialist as this course is customizable to focus on different elements of the pipeline to hone your skills and work together with the rest of your team. Eli graduated in 2021 and immediately started his career as a technical animator at Halon Entertainment, and worked his way into becoming a visualization artist for commercials, Triple AAA video games, and blockbuster movies. Credits include Fortnite, Planet of the Apes, A Minecraft Movie, Hunger Games, and more.

GAME 310 - Gesture Drawing (3.00)

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

GAME 310 - Intro into Blender (3.00)

An introduction to a common industry 3D software application. The primary goal of this class is to build a solid foundation to integrate Blender 3D software into common entertainment design practice

GAME 315 - Adv Game Creative w/ USC I (3.00)

GAME 316 - Adv Game Creative w/ USC II (3.00)

Pre-requisites: GAME 315

GAME 317 - Adv Game Creative w/ USC III (3.00)

Pre-requisites: GAME 316

GAME 490 - Blender for 2D Artists (3.00)

This course is designed for artists who wish to implement 3D software into their 2D pipeline. Prerequisites include a basic understanding of Photoshop and a familiarity with Blender or other 3D programs. Throughout this course, students will learn world-building techniques starting from 2D sketches to composition thumbnails, 3D sketching in Blender, intermediate to advanced Blender functions such as modeling, texturing, simple UV mapping, lighting techniques, cameras/composition, and render passes, finalizing with Photoshop with digitally painting and post-processing. Students will learn to incorporate these techniques into their artwork regardless of art style to create professional-grade digital paintings and learn fundamental workflows for any industry or pipeline.

GAME 490 - Character Animation for Games (3.00)

This mid-level studio course covers 3D character animation production, professional workflows, and Unreal Engine integration. Students build a production-ready player character from scratch—developing custom locomotion, idle states, and a combat action using Animation Blueprints. Additionally, students animate dialogue in Maya and build an in-engine cinematic acting sequence. Emphasis is placed on animation principles, bipedal mechanics, professional collaboration, asset documentation, and critique. By the end of the course, students will deliver a playable character and a functional cutscene in Unreal.

GAME 490 - Character Design for Game (3.00)

Conceptual designers for the game and animation industry must skillfully combine real world logic and design techniques to create unique and compelling environments, interiors, exteriors, props and vehicles for a variety of stories and historical eras. This requires a dynamic understanding of architecture, industrial design, structure and materials, as well as using illustration, design and modeling techniques to present cohesive architectural narratives,

imaginative environments and accurate planning. DESIGN CONCEPTS FOR GAMES is an introduction to the conceptual process of Environment Design and World Building for visual development for feature animation, video games and film. Students will create original design solutions for real world situations utilizing scale, accurate layout, location, structural realities and available materials to create believable environments. Students will create plan and elevation drawings and dimensional studies in support of their original conceptual structures. Students will obtain a solid understanding of how to create original environments utilizing traditional methods, available technology and 3D visualization techniques to create layouts. Over the course of the semester students will design their own unique functioning community as an asset to an Environment Design Portfolio.

BFA IN GAME AND ENTERTAINMENT DESIGN

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Game and Entertainment Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A	 3.00 3.00 3.00 3.00 3.00 3.00

Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Game Design I	GAME 200	3.00
Design & Drawing for Game I	GAME 220	3.00
3D for Game & Entertainment I	GAME 260	3.00
Art History of Game Design	AHCS 229	3.00
Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Game Engine Fundamentals	GAME 210	3.00
Color and Lighting for Games	GAME 215	3.00
Game Studio Project I	GAME 250	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Game Design II	GAME 300	3.00
Cultural & Social Des for Game	GAME 320	3.00
Concept Art Drawing Intensive	CONC 300	3.00
Cultural & Social Des for Game	SSCI 213	3.00
Programming/Scripting for Game	MATH 247	3.00

Junior Spring Semester

Course Title	Course Number	Credits
3D for Game & Entertainment II	GAME 360	3.00
Storytelling for Concept Art	CONC 301	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
Upper Div LAS Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Concept Art Production & Devel	CONC 400	3.00
Choose 1 of the following courses: Game Senior Project I Game Internship	 GAME 450 GAME 470	 3.00 3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00

Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Concept Art Packaging & Finish	CONC 401	3.00
Choose 1 of the following courses: Game Senior Project II Game Internship	 GAME 451 GAME 470	 3.00 3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

GAME 200 - Game Design I (3.00)

A foundational understanding of the basics of game designing for various platforms like PCs, laptops, mobiles, TVs, and tablets. The course teaches students the technical skills required for creating games, including industry pipelines to make real-time development projects, team positions, and tools.

GAME 220 - Design & Drawing for Game I (3.00)

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

GAME 260 - 3D for Game & Entertainment I (3.00)

In 3D for Games and Entertainment, students will learn the basics of game art design. Using software such as Maya, Blender, Substance Painter, and Photoshop. The course includes topics such as creating and manipulating 3D models, applying textures and materials, designing game environments, and basic principles of lighting and shading. The course also covers intermediate 3D game art modeling, Unreal Engine, advanced texturing and surfacing, set dressing and lighting, and a final project that involves developing a small area of a game or game experience using Unreal Engine. Students will gain a solid foundation in game art design and CG content creation and will have the opportunity to apply their skills in creating a game art environment or game experience.

AHCS 229 - Art History of Game Design (3.00)

This course provides an overview of the history of video games, tracing their evolution from their early beginnings to the present day. Through a combination of lectures, readings, discussions, and hands-on experiences, students will explore the social, cultural, and technological factors that have shaped the development of video games. Topics covered in the course include: The Origins of Video Games: The course will begin with an overview of the early history of video games, including the development of the first electronic games, such as Spacewar!, and the emergence of arcade games in the 1970s. Iconic Games: The course will examine some of the most iconic and influential video games in history, such as Pac-Man, Super Mario Bros., and Doom. Students will analyze the gameplay mechanics, cultural impact, and historical significance of these games. Landmark Companies: The course will also explore the companies that have played a significant role in the development of video games, such as Atari, Nintendo, and Sony. Students will learn about the business strategies, marketing tactics, and technological innovations that enabled these companies to succeed in the industry. Innovative Technology and Hardware: The course will delve into the technological advancements that have driven the evolution of video games, such as the introduction of 3D graphics, motion controls, and virtual reality. Students will also examine the hardware platforms that have enabled video games to become increasingly sophisticated and immersive. By the end of the course, students will have gained a comprehensive understanding of the history of video games and the cultural impact they have had on society. They will be able to analyze and critically evaluate video games as a form of media, and understand the challenges and opportunities facing the video game industry today. Required for Game and Entertainment majors.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

GAME 210 - Game Engine Fundamentals (3.00)

The Game Engine Fundamentals course is a 15-week program that is divided into five main areas of study. The first part of the course introduces students to game engines, their history, types, and architecture, which includes scene management and rendering pipelines. The second part delves into asset management, importing assets, resource management, and guides students in creating a simple game. The third part covers physics, collision detection and response, as well as input methods such as keyboard, mouse, and touch input. The fourth part focuses on cross-platform development, API abstraction, platform-specific optimizations, and advanced rendering techniques, such as lighting, shading, and post-processing effects. The fifth and final part explores advanced physics, audio implementation, and optimization techniques such as profiling, debugging, and performance tuning, culminating in a final project where students apply their knowledge in creating their own game using the game engine.

GAME 215 - Color and Lighting for Games (3.00)

This course on Color and Lighting for Games covers the fundamentals of color theory and lighting techniques as they relate to game development. The course is broken down into five topics: Fundamentals of Color Theory, Lighting Techniques, Color and Mood, Dynamic Lighting Effects, and Case Studies and Best Practices. Throughout the course, students will learn how to use color and lighting effectively in game design, through assignments and projects that reinforce their learning and allow them to apply the techniques and concepts discussed in class. By the end of the course, students will have a comprehensive understanding of color and lighting for games, and a portfolio of work showcasing their skills in this area.

GAME 250 - Game Studio Project I (3.00)

Students will work solo to create a real-time development project, synergizing skills learned in all previous courses. Students will be exposed to the self-management and importance of project management in a controlled environment

AHCS 224 - Theories and Trends (3.00)

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from “late modern” society into the so termed “post-modern” age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

LIBS 214 - Sophomore LAS Elective (3.00)

These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways. See “Browse Courses”, “LAS electives” for the sections offered this semester.

GAME 300 - Game Design II (3.00)

In this course, students continue their journey into real-time development. Students are introduced to other applications for the Unreal Game engine outside of games. Students will be introduced to basic blueprints, character and animation implementation, and tools and plugins to help create experiences that will bring their projects to life. Students will complete a complex and unique final project that will be built upon the skills learned in class each week for their portfolio.

GAME 320 - Cultural & Social Des for Game (3.00)

This course will focus on the cultural and social aspects of game through the history of games. Students will explore the impact of games on social demographics and cultural events. Students will take this information and learn to create their own characters and worlds based on their research and analysis. This class is a co-requisite of the SSCI LAS requirement: Cultural and Social Design for Games

CONC 300 - Concept Art Drawing Intensive (3.00)

This course is an in-depth exploration of the fundamentals of perspective drawing, composition, and visual storytelling in concept art. Students will develop essential skills in creating immersive environments, mastering perspective techniques, and refining their craft through iterative design processes. Assignments will emphasize research, reference gathering, and professional presentation to align with industry standards.

SSCI 213 - Cultural & Social Des for Game (3.00)

This course will focus on the cultural and social aspects of games (computer games / video games) through the history of games. Students will explore the impact of games on social demographics and cultural events. Students will take this information and learn to create their own characters and worlds based on their research and analysis. This class is a co-requisite of GAME331: Cultural and Social Design for Games In this course we will engage with how developers and artists are navigating AI and ethics in practical and imaginative ways. These ideas will be grounded in the perspectives of local artists, and prominent reference points connecting representation, cultural concerns, the use and exploitation of art/artists, and if the characters and world created reflect the cultural values of the workplace and industry that creates these games. Games will be explored in holistic and tangential ways to explore the complex formation of culture (for example parsing the differences between appropriation and theft). Furthermore, we will start with a study- group styled introduction to how historical technological advancements shifted the landscape and playing style of art/games and how that connects to the present day. After a cursory exploration of bias in race, class, gender and other identity markers, students will shift towards teaching giving the class their own deep dive presentation on a topic of their choice resulting in either a re-imagined game or drawing from lived experiences of researching games. Disability justice will also be used to guide our activities where we embrace interdependence (relying on one another), auditing products for their accessibility, and to practice creating solidarity and promoting diversity and equity ahead of entering the workplace. Overall, students will actively participate in shaping the course experience. This course aims to have students lead discussions and classroom activities pre-figuring their professional work. By practicing a critical engagement with 'neutral' tools, students will develop a comprehensive understanding of the cultural and social design of games and be able to advocate for conscientious choices in characters, worlds, and game play.

MATH 247 - Programming/Scripting for Game (3.00)

This course is your gateway to the realm of game development, focusing on the programming and scripting aspects using the powerful Unreal Engine. Dive into the fundamentals of game programming, exploring programming languages, logic, and syntax. Learn to write scripts that control gameplay mechanics, implement AI, and create interactive elements. Through hands-on exercises, you'll gain practical experience and master debugging techniques to ensure smooth game performance. In the second part of the course, we'll delve deeper into the Unreal Engine and its scripting language, Blueprint. Unlock the potential of Blueprint's node-based system to create visually stunning and highly interactive games. Discover event-driven programming and object-oriented design to craft complex behaviors. Through engaging projects, you'll design game mechanics, create user interfaces, and integrate audio-visual effects. By the end, you'll have a solid foundation in programming and scripting for games using the Unreal Engine. Unleash your creativity into Programming/Scripting for Games, empowering you to bring your game ideas to life! Required for all Game and Entertainment Design majors.

GAME 360 - 3D for Game & Entertainment II (3.00)

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

CONC 301 - Storytelling for Concept Art (3.00)

This course focuses on visual storytelling as it applies to concept art for games, film, and animation. Students will explore composition, framing, sequential storytelling, and environmental storytelling to create compelling narrative-driven imagery. Through research, thumbnails, and final illustrations, students will develop skills in staging, lighting, and character/environment interaction to enhance storytelling clarity and impact.

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

CONC 400 - Concept Art Production & Devel (3.00)

This team-based course simulates a real-world concept art production pipeline, where students collaborate to develop cohesive visual assets for a game or film project. Emphasizing professional workflows, students will explore ideation, iteration, visual research, style development, and final presentation. The course covers both character and environment design, prop development, and technical considerations for production-ready assets. By working in teams, students will gain experience in industry-standard collaborative workflows, feedback integration, and refining work based on production constraints.

GAME 450 - Game Senior Project I (3.00)

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

GAME 470 - Game Internship (3.00)

The 15-week Game Internship course is divided into two parts. The first part, spanning weeks 1-7, focuses on establishing networks within the internship. Students will learn about professionalism, networking, communication skills, goal setting, time management, and professional development. In the second part, spanning weeks 8-15, students will focus on creating a portfolio that includes work and experience from the internship. They will learn about portfolio basics, content, presentation, and review. The course will culminate in a final sharing session where students will present their portfolios and share their experiences and lessons learned during the internship, receiving feedback and support from their peers and faculty. NOTE: Game & Entertainment Design Internship may be taken once in place of Game & Entertainment Design Senior Project I or II

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

CONC 401 - Concept Art Packaging & Finish (3.00)

This course focuses on the final stages of concept art production, emphasizing professional presentation, refinement, and packaging of assets for industry use. Students will learn to prepare their work for production bibles, pitches, portfolios, and marketing materials. The course covers composition, polish, layout design, and final rendering techniques to ensure concept art is clear, compelling, and production-ready. Through iterative feedback and industry-standard formatting, students will create high-quality, polished concept presentations suitable for professional portfolios and pitches.

GAME 451 - Game Senior Project II (3.00)

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

GAME 470 - Game Internship (3.00)

The 15-week Game Internship course is divided into two parts. The first part, spanning weeks 1-7, focuses on establishing networks within the internship. Students will learn about professionalism, networking, communication skills, goal setting, time management, and professional development. In the second part, spanning weeks 8-15, students will focus on creating a portfolio that includes work and experience from the internship. They will learn about portfolio basics, content, presentation, and review. The course will culminate in a final sharing session where students will present their portfolios and share their experiences and lessons learned during the internship, receiving feedback and support from their peers and faculty. NOTE: Game & Entertainment Design Internship may be taken once in place of Game & Entertainment Design Senior Project I or II

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Anatomy for Entertnmnt Design	GAME 310	3.00
Animal + Creature Drawing	GAME 310	3.00
Cinematic Visualization	GAME 310	3.00
Gesture Drawing	GAME 310	3.00
Intro into Blender	GAME 310	3.00
Adv Game Creative w/ USC I	GAME 315	3.00
Adv Game Creative w/ USC II	GAME 316	3.00
Adv Game Creative w/ USC III	GAME 317	3.00
Blender for 2D Artists	GAME 490	3.00
Character Animation for Games	GAME 490	3.00
Character Design for Game	GAME 490	3.00

Elective Descriptions

GAME 310 - Anatomy for Entertnmnt Design (3.00)

This course is designed to guide students in mastering the art of bringing characters to life by deeply understanding the human figure from the inside out. Students will learn to visualize the structure of the body by studying gestures, skeletal frameworks, muscles, and forms, and translating them into dynamic figures. They will work with various basic shapes—such as cylinders, cubes, and blocks—to build figures with accurate proportions and motion. As they progress, students will focus on challenging aspects such as hands, feet, and the head in perspective, and learn techniques to stylize anatomy and create exaggerated poses for more dynamic storytelling in their designs. In addition to technical skill development, this course will explore how muscle movement, body types, and aging impact character design. A diverse range of body types, genders, and ages will be examined to ensure students can create authentic, relatable characters. The course will also delve into light logic, hair studies, and value rendering to give students a holistic approach to figure drawing and visual storytelling. Ultimately, students will develop their skills to creatively connect anatomical accuracy with expressive, narrative-driven character designs in the context of entertainment.

GAME 310 - Animal + Creature Drawing (3.00)

This course teaches fundamental skills and techniques for creating realistic and imaginative animal and creature drawings. You will learn anatomy, structure, proportions, perspective, texture, and detail, which are essential for creating convincing and dynamic drawings. You will also develop your creativity and design skills by inventing your own unique creatures. Throughout the course, you will practice through a series of exercises and projects and receive feedback to refine your skills. By the end of the course, you will have a solid foundation in animal.

GAME 310 - Cinematic Visualization (3.00)

Learn the pipeline for pre-viz and post-viz work by an Otis alumni with years of visualization experience. Taking concepts, scripts, and storyboards to the next step by creating a comprehensive sequence that combines 3D animation in Maya, Visual Effects and Rendering in Unreal Engine 5, and compositional work in After Effects. You do not need to be a specialist as this course is customizable to focus on different elements of the pipeline to hone your skills and work together with the rest of your team. Eli graduated in 2021 and immediately started his career as a technical animator at Halon Entertainment, and worked his way into becoming a visualization artist for commercials, Triple AAA video games, and blockbuster movies. Credits include Fortnite, Planet of the Apes, A Minecraft Movie, Hunger Games, and more.

GAME 310 - Gesture Drawing (3.00)

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

GAME 310 - Intro into Blender (3.00)

An introduction to a common industry 3D software application. The primary goal of this class is to build a solid foundation to integrate Blender 3D software into common entertainment design practice

GAME 315 - Adv Game Creative w/ USC I (3.00)

GAME 316 - Adv Game Creative w/ USC II (3.00)

Pre-requisites: GAME 315

GAME 317 - Adv Game Creative w/ USC III (3.00)

Pre-requisites: GAME 316

GAME 490 - Blender for 2D Artists (3.00)

This course is designed for artists who wish to implement 3D software into their 2D pipeline. Prerequisites include a basic understanding of Photoshop and a familiarity with Blender or other 3D programs. Throughout this course, students will learn world-building techniques starting from 2D sketches to composition thumbnails, 3D sketching in Blender, intermediate to advanced Blender functions such as modeling, texturing, simple UV mapping, lighting techniques, cameras/composition, and render passes, finalizing with Photoshop with digitally painting and post-processing. Students will learn to incorporate these techniques into their artwork regardless of art style to create professional-grade digital paintings and learn fundamental workflows for any industry or pipeline.

GAME 490 - Character Animation for Games (3.00)

This mid-level studio course covers 3D character animation production, professional workflows, and Unreal Engine integration. Students build a production-ready player character from scratch—developing custom locomotion, idle states, and a combat action using Animation Blueprints. Additionally, students animate dialogue in Maya and build an in-engine cinematic acting sequence. Emphasis is placed on animation principles, bipedal mechanics, professional collaboration, asset documentation, and critique. By the end of the course, students will deliver a playable character and a functional cutscene in Unreal.

GAME 490 - Character Design for Game (3.00)

Conceptual designers for the game and animation industry must skillfully combine real world logic and design techniques to create unique and compelling environments, interiors, exteriors, props and vehicles for a variety of stories and historical eras. This requires a dynamic understanding of architecture, industrial design, structure and materials, as well as using illustration, design and modeling techniques to present cohesive architectural narratives, imaginative environments and accurate planning. DESIGN CONCEPTS FOR GAMES is an introduction to the conceptual process of Environment Design and World Building for visual development for feature animation, video games and film. Students will create original design solutions for real world situations utilizing scale, accurate layout, location, structural realities and available materials to create believable environments. Students will create plan and elevation drawings and dimensional studies in support of their original conceptual structures. Students will obtain a solid understanding of how to create original environments utilizing traditional methods, available technology and 3D visualization techniques to create layouts. Over the course of the semester students will design their own unique functioning community as an asset to an Environment Design Portfolio.

BFA IN GRAPHIC DESIGN

Our Mission

The major in Graphic Design offers a culturally rich learning experience focused on creating effective and arresting visual communication across a wide range of digital and analog media. Students are challenged to research, develop, and refine projects that create meaning through image-making and typographic form. Graphic Design majors learn to understand and create visual systems, tell complex stories, and build compelling user experiences and interfaces. They develop skills and fluency with digital, analog, and conceptual tools that embrace and evolve with technology.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Graphic Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A	 3.00 3.00 3.00 3.00

Exp Studio Dimensional Studies	FNDT 104C	3.00
Expanded Studio Dimensional St	FNDT 105A	3.00
Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Graphic Design I	GDES 200	3.00
Typography I	GDES 220	3.00
Studio Elective	ELEC 299	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Graphic Design II	GDES 201	3.00
Typography II	GDES 221	3.00
Studio Elective	ELEC 299	3.00
Graphic Design/ Illus History	AHCS 222	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Graphic Design III	GDES 300	3.00
Typography III	GDES 320	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
Upper Div LAS Elective	LIBS 314	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Graphic Design IV	GDES 301	3.00
Typography IV	GDES 321	3.00
Professional Practice	GDIL 354	3.00
Math Elective	MATH 136	3.00
Social Science Elective	SSCI 210	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Systems and Identity	GDES 453	3.00
Visual Language	GDES 459	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00

Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Project(Graphic Design)	GDES 440	3.00
Entrepreneurship 101	GDIL 410	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

GDES 200 - Graphic Design I (3.00)

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

GDES 220 - Typography I (3.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

AHCS 224 - Theories and Trends (3.00)

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from "late modern" society into the so termed "post-modern" age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

LIBS 214 - Sophomore LAS Elective (3.00)

These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways. See "Browse Courses", "LAS electives" for the sections offered this semester.

GDES 201 - Graphic Design II (3.00)

Graphic Design II is the continued exploration of the visual communication theories and methodologies commonly used by graphic designers. Through exercises and projects emphasizing type + image integration and visual + cultural literacy, you will continue to develop a work process that involves articulation of intent, visual research, concept generating, form-making, and craft skills.

GDES 221 - Typography II (3.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

AHCS 222 - Graphic Design/ Illus History (3.00)

This course explores the interconnected histories of graphic design and illustration from early visual communication to contemporary digital practices. Students will analyze how these disciplines have shaped—and continue to shape—social, political, and cultural identities across different geographical areas and time periods. Through a chronological framework, students will develop critical thinking skills by examining historical works through multiple lenses: formal analysis, social history, semiotics, and intersectional perspectives including race, class, and gender. Key focus areas include the evolution of text-image relationships, technological innovations in visual communication, and the changing role of designers and illustrators as cultural producers. Students will connect historical movements to contemporary practice while examining the ethical responsibilities of visual communicators in today's global context. By the end of this course, students will understand how past movements and practitioners inform current design and illustration practices, enabling them to situate their own creative work within broader historical and cultural contexts.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

GDES 300 - Graphic Design III (3.00)

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

GDES 320 - Typography III (3.00)

Typography III focuses on designing and building complex typographic systems/structures for printed publications. The publication design process will help you understand and create relationships between these systems and your concept, content, and narrative. We will place heavy emphasis on understanding an advanced application of grid systems and typographic detailing and refinement (typographic craft). Through rigorous research and design presentations, you will also expand your visual literacy in contemporary and historical publications.

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

GDES 301 - Graphic Design IV (3.00)

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

GDES 321 - Typography IV (3.00)

Typography IV is an expansion of typographic fundamentals from Type 1–3 (hierarchy, composition, system, structure, sequence/ pacing) to new contexts and mediums. Although projects are more self-directed and outcomes are more open-ended, assessment of work is still based on functionality, legibility in context, visual interest, and typographic craft regardless of medium, scale, or format. The projects emphasize a dialogue between classroom work and the larger cultural and historical context. There is no programming requirement for this class.

GDIL 354 - Professional Practice (3.00)

This course will establish a baseline understanding of professionalism in the Graphic Design and Illustration fields. We will define these terms collectively and consider how being a professional reflects our communication (written and spoken), preparation, business acumen, and presentation. Additionally, this course will ask you to reflect and expand your perspectives and working process. What is often overlooked in school is the ability to think/act as both an artist and a business-minded individual——understanding that the two are intertwined. May be taken in either fall or spring, must be completed in the junior year

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

SSCI 210 - Social Science Elective (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

GDES 453 - Systems and Identity (3.00)

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

GDES 459 - Visual Language (3.00)

In this course, we will investigate what visual language is through reading, discussion, and your creation of a visual language and a multi-modal campaign (series of separate but related components) built in response to a concept, audience, and context determined by you. The project outcomes can be in any format, medium or scale. The class is structured as a studio workshop. Class time will be used for work, discussion, and visual research with your classmates and teachers. Critique will be both individual and group-based.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

GDES 440 - Senior Project(Graphic Design) (3.00)

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

GDIL 410 - Entrepreneurship 101 (3.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - Upper Div LAS Elective (3.00)
This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Type In Motion	GDIL 333	3.00
Making with AI Generators	GDIL 334	3.00
Exhibition Design/Senior Show	GDIL 442	3.00
Bookmaking Projects	GDIL 456	3.00
Designing For Digital Products	GDIL 499	3.00
Digital Paths	ILUS 358	3.00
Editorial Illustration	ILUS 358	3.00
Enrgetic Editorial Expression	ILUS 358	3.00
Narrative Illustration	ILUS 358	3.00
Painting For Illustrators	ILUS 358	3.00
RISO for Illustrators	ILUS 358	3.00
Scientific Illustration	ILUS 358	3.00
Watercolor Illustration	ILUS 358	3.00
Internship for Illustrators	ILUS 470	3.00
Hybrid Letterpress	PRNT 375	3.00

Elective Descriptions

GDIL 333 - Type In Motion (3.00)
This elective introduces motion design as an extension of graphic design practice. Students explore how typography, image, form, and sound work together over time to communicate ideas, build narratives, and shape audience experiences. Through experimentation and project-based work, students investigate movement, rhythm, pacing, sequence, and transitions across a range of contexts. The course emphasizes conceptual development, visual communication, and an iterative design process. Students engage with motion-based tools and techniques while developing an understanding of how movement can create meaning and support a design's purpose. Projects encourage both exploratory approaches and practical applications, connecting established graphic design principles with the possibilities of time-based media. Through research, making, critique, and revision, students develop a flexible approach to motion design and expand their creative practice beyond static formats.

GDIL 334 - Making with AI Generators (3.00)

GDIL 442 - Exhibition Design/Senior Show (3.00)

Pre-requisites: GDES 301 ILUS 301

GDIL 456 - Bookmaking Projects (3.00)

GDIL 499 - Designing For Digital Products (3.00)
This course investigates fundamental principles of user experience (UX) and user interface (UI) design through a graphic design lens. Students will learn how to create intuitive, visually appealing digital products that respond to user needs articulated through research. Key topics include user-centered design methodologies, information architecture and wireframing, visual design principles for digital interfaces, prototyping and interaction design, usability testing and iterative design processes, and current trends in digital product design. Through hands-on projects and critiques, students will develop a series of interactive projects while gaining practical skills valued in today's digital design industry.

ILUS 358 - Digital Paths (3.00)
Digital paths is a basic introduction to computer graphics and video editing software, such as Adobe Photoshop/Illustrator/After Effects/Media Encoder and Procreate in iPad. Students do not need relevant experience to enroll in this course, but the final assignments are presented in digital media. Through classroom demonstration and video watching, students will be able to make one motion graphic animation, and one experimental film.

ILUS 358 - Editorial Illustration (3.00)
This intermediate course develops conceptual strategies available to contemporary illustrators, focusing on work appropriate for editorial situations and collaborations with art directors in a professional context. This course enables students to create works establishing a relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future marketplaces are stressed. Portfolio-level projects are assigned, focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

ILUS 358 - Enrgetic Editorial Expression (3.00)

This class will offer a deep dive into the fusion of animation and illustration, equipping students with the skills to create animated editorial illustrations suited for a variety of online streaming platforms, like news websites, online portfolio and so on... Students will learn to transform static illustrations into dynamic, visually compelling pieces that enhance storytelling and communication. The course will include two to three projects designed to help students apply what they've learned, covering everything from storyboard design to final visual presentation. By the end of the course, students will have produced at least three non-print polished works ready to be included in their future portfolios and websites, preparing them for career opportunities in the fields of editorial illustration, digital media, motion design and beyond.

ILUS 358 - Narrative Illustration (3.00)

Students will create illustrations that convey moments in a story or script. They will use existing or personal ideas to illustrate these scenes while learning from film compositions, scripts, books, and other works to help communicate the narrative. Students should have a Tablet or Drawing Tablet that can attach to a laptop or computer, styles pen to use with Photoshop.

ILUS 358 - Painting For Illustrators (3.00)

This course is designed for illustrators at all levels interested in painting.Through a series of projects students will learn to paint on different substrates as well as various techniques. Students will develop skills in rendering, conceptual and representational painting using photo references and observation. Assignments are based on typical areas of concentration found in the field of illustration including conceptual, narrative, editorial, and exhibition.

ILUS 358 - RISO for Illustrators (3.00)

Become a RISO wizard and zine-publishing pro with this in-depth course focused on Risograph printing techniques. Risography is a unique new printmaking medium that exists somewhere between the digital and the analogue, best utilized in the production of large editions of printed matter such as prints, posters, zines, and books. Students will learn the basics of Riso-printing alongside more intermediate techniques like faux-CMYK, color profiling, and complex color overlays. In addition, this course will cover publishing and zinemaking, editorial layout and bookbinding techniques, and digital pre-press fundamentals applicable to myriad outputs beyond just Riso. Through various print and zine projects, along with lectures in contemporary art publishing, students will explore the possibilities of RISO while finding their artistic voices as self-publishers

ILUS 358 - Scientific Illustration (3.00)

Scientific Illustration will introduce students to scientific illustration as it could be used to educate, preserve, advertise, etc for various types of California farms. These could include food farms (vegetable, animal, orchards, vineyards, olive, date), non food farms (biofuels, building- hemp, bamboo, flax, and pharmaceuticals), using traditional farming methods or non-traditional such as hydroponics or aquaculture. Projects will be based on one chosen farm and include taxonomy of a farmed species, diagrams of the species and informational illustrations of farmed species.

ILUS 358 - Watercolor Illustration (3.00)

Students are introduced to traditional and contemporary watercolor approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression using this medium. It helps prepare students for the field of illustration. Students will be using watercolors to paint from observation as well as from imagination in conjunction with reference materials and various other painting and mixed media methods.

ILUS 470 - Internship for Illustrators (3.00)

PRNT 375 - Hybrid Letterpress (3.00)

BFA IN ILLUSTRATION

Our Mission

The Illustration major is for students who love drawing, painting, and image making. Many creative and professional pathways open up to to illustrators who develop a strong personal style in their work and use their skills to support the communication needs of a variety of clients in multiple contexts, including but not limited to: editorial illustration, comics, children's books, murals, concept art, animation, design, and creative direction.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Illustration program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C	 3.00 3.00 3.00 3.00 3.00

Expanded Studio Dimensional St	FNDT 105A	3.00
Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Illustration I	ILUS 200	3.00
Drawing and Painting I	ILUS 212	3.00
Type for Illustrators	ILUS 220	3.00
Graphic Design/ Illus History	AHCS 222	3.00
Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Illustration II	ILUS 201	3.00
Drawing and Painting II	ILUS 213	3.00
Studio Elective	ELEC 299	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Illustration III	ILUS 300	3.00
Drawing and Painting III	ILUS 312	3.00
Professional Practice	GDIL 354	3.00
Natural Science Elective	NSCI 307	3.00
Upper Div LAS Elective	LIBS 314	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Illustration IV	ILUS 301	3.00
Drawing and Painting IV	ILUS 313	3.00
Creative Action Junior Studio	CAIL 301	3.00
Math Elective	MATH 136	3.00
Social Science Elective	SSCI 210	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Alt Materials & Processes	ILUS 363	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00

Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Project (Illustration)	ILUS 440	3.00
Entrepreneurship 101	GDIL 410	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

ILUS 200 - Illustration I (3.00)

Professional Illustrators capture your attention and compel you to look further. Illustration 1 is an introduction to the visual communication methodologies that illustrators use to craft that skill. You will explore exercises and projects in diverse media to begin to develop a work process that involves visual research, observational drawing, concept generation, and journalistic storytelling. Projects are designed to encourage expression of your individual voice. The coursework includes historical and contemporary perspectives that have shaped history and culture,and examines the range of markets available to illustrators.

ILUS 212 - Drawing and Painting I (3.00)

This first part of consecutive courses for sophomore illustrators introduces students to a variety of materials and techniques in terms of drawing and painting. Drawing and Painting I will focus on value, line, observation, material, composition, color, narrative, and development of your unique style and perspective through the form of visual communication.

ILUS 220 - Type for Illustrators (3.00)

In this class we will apply your skills as illustrators to the practice of fine typography. We will examine the ways in which illustration and typography intersect and the ways in which they differ. You'll be introduced to typographic theory and challenged to expand your type vocabulary, especially in regards to experimentation and typographic complexity. As illustrators, you are well acquainted with form and meaning; you'll be surprised at how closely related your experience is to the practice of typography. We will look for the unique connections that illustrators have to typography – a practice all designers need to master as a part of their skill set. The sequence of projects is designed to start focused and then expand in scope, so that you have time to become acquainted with fundamental concepts and build on them over the course of the semester.

AHCS 222 - Graphic Design/ Illus History (3.00)

This course explores the interconnected histories of graphic design and illustration from early visual communication to contemporary digital practices. Students will analyze how these disciplines have shaped—and continue to shape—social, political, and cultural identities across different geographical areas and time periods. Through a chronological framework, students will develop critical thinking skills by examining historical works through multiple lenses: formal analysis, social history, semiotics, and intersectional perspectives including race, class, and gender. Key focus areas include the evolution of text-image relationships, technological innovations in visual communication, and the changing role of designers and illustrators as cultural producers. Students will connect historical movements to contemporary practice while examining the ethical responsibilities of visual communicators in today's global context. By the end of this course, students will understand how past movements and practitioners inform current design and illustration practices, enabling them to situate their own creative work within broader historical and cultural contexts.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

ILUS 201 - Illustration II (3.00)

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

ILUS 213 - Drawing and Painting II (3.00)

This second part of Illustration core consecutive courses for sophomore illustrators introduces students to a variety of materials and techniques in terms of drawing and painting with a focus on perspective, hard surfaces, materials, and rendering in color.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

AHCS 224 - Theories and Trends (3.00)

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from "late modern" society into the so termed "post-modern" age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

LIBS 214 - Sophomore LAS Elective (3.00)

These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways. See "Browse Courses", "LAS electives" for the sections offered this semester.

ILUS 300 - Illustration III (3.00)

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

ILUS 312 - Drawing and Painting III (3.00)

Students will be introduced to a variety of real-world illustration assignments and explore a variety of mediums, both traditional and digital, through image making, visual communication, message, creativity and intent. Emphasis will be on improving drawing and observational skills while developing a work process that includes research and analysis, ideation, media exploration, color theory and visual literacy. This course includes demonstrations in digital applications and includes professional illustration practices such as file management and presentation.

GDIL 354 - Professional Practice (3.00)

This course will establish a baseline understanding of professionalism in the Graphic Design and Illustration fields. We will define these terms collectively and consider how being a professional reflects our communication (written and spoken), preparation, business acumen, and presentation. Additionally, this course will ask you to reflect and expand your perspectives and working process. What is often overlooked in school is the ability to think/act as both

an artist and a business-minded individual——understanding that the two are intertwined. May be taken in either fall or spring, must be completed in the junior year

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

ILUS 301 - Illustration IV (3.00)

An increasingly sophisticated examination of illustration concepts and their applications; students broaden their understanding of illustration as visual language in projects that involve research and analysis, focusing on image making, aesthetics, message, audience, and intent with refined use of media and technique. Prerequisite: For ILUS301 is ILUS300

ILUS 313 - Drawing and Painting IV (3.00)

This course further develops students' use and understanding of advanced tools and applications defining the most forward-thinking sectors of contemporary Illustration. Students improve technical skills in both traditional and experimental media with regard to line, form, lighting, and space, while focusing on critical and conceptual issues framing the future of Illustration. Students create ambitious projects designed to engage expansive and dispersed audiences. Intensive real-world assignments prepare students for professional experience in diverse established and exploratory venues. Prerequisite: ILUS312 Drawing and Painting III

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

SSCI 210 - Social Science Elective (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

ILUS 363 - Alt Materials & Processes (3.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

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Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

ILUS 440 - Senior Project (Illustration) (3.00)

The purpose of this course is to develop complete and professional work derived from research collected during the previous semester in Senior Project Research. In this course, each student will define their own goals, methodologies and schedule of deadlines. We will address appropriate target audiences for each project and the media to best reach those audiences, as well as the specific direction each student wishes to pursue as a professional artist. Emphasis is placed on physical realization of each project's content. Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies.

GDIL 410 - Entrepreneurship 101 (3.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - Upper Div LAS Elective (3.00)
This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Type In Motion	GDIL 333	3.00
Making with AI Generators	GDIL 334	3.00
Exhibition Design/Senior Show	GDIL 442	3.00
Bookmaking Projects	GDIL 456	3.00
Designing For Digital Products	GDIL 499	3.00
Digital Paths	ILUS 358	3.00
Editorial Illustration	ILUS 358	3.00
Enrgetic Editorial Expression	ILUS 358	3.00
Narrative Illustration	ILUS 358	3.00
Painting For Illustrators	ILUS 358	3.00
RISO for Illustrators	ILUS 358	3.00
Scientific Illustration	ILUS 358	3.00
Watercolor Illustration	ILUS 358	3.00
Internship for Illustrators	ILUS 470	3.00
Hybrid Letterpress	PRNT 375	3.00

Elective Descriptions

GDIL 333 - Type In Motion (3.00)
This elective introduces motion design as an extension of graphic design practice. Students explore how typography, image, form, and sound work together over time to communicate ideas, build narratives, and shape audience experiences. Through experimentation and project-based work, students investigate movement, rhythm, pacing, sequence, and transitions across a range of contexts. The course emphasizes conceptual development, visual communication, and an iterative design process. Students engage with motion-based tools and techniques while developing an understanding of how movement can create meaning and support a design's purpose. Projects encourage both exploratory approaches and practical applications, connecting established graphic design principles with the possibilities of time-based media. Through research, making, critique, and revision, students develop a flexible approach to motion design and expand their creative practice beyond static formats.

GDIL 334 - Making with AI Generators (3.00)

GDIL 442 - Exhibition Design/Senior Show (3.00)

Pre-requisites: GDES 301 ILUS 301

GDIL 456 - Bookmaking Projects (3.00)

GDIL 499 - Designing For Digital Products (3.00)
This course investigates fundamental principles of user experience (UX) and user interface (UI) design through a graphic design lens. Students will learn how to create intuitive, visually appealing digital products that respond to user needs articulated through research. Key topics include user-centered design methodologies, information architecture and wireframing, visual design principles for digital interfaces, prototyping and interaction design, usability testing and iterative design processes, and current trends in digital product design. Through hands-on projects and critiques, students will develop a series of interactive projects while gaining practical skills valued in today's digital design industry.

ILUS 358 - Digital Paths (3.00)
Digital paths is a basic introduction to computer graphics and video editing software, such as Adobe Photoshop/Illustrator/After Effects/Media Encoder and Procreate in iPad. Students do not need relevant experience to enroll in this course, but the final assignments are presented in digital media. Through classroom demonstration and video watching, students will be able to make one motion graphic animation, and one experimental film.

ILUS 358 - Editorial Illustration (3.00)
This intermediate course develops conceptual strategies available to contemporary illustrators, focusing on work appropriate for editorial situations and collaborations with art directors in a professional context. This course enables students to create works establishing a relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future marketplaces are stressed. Portfolio-level projects are assigned, focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

ILUS 358 - Enrgetic Editorial Expression (3.00)
This class will offer a deep dive into the fusion of animation and illustration, equipping students with the skills to create animated editorial illustrations suited for a variety of online streaming platforms, like news websites, online portfolio and so on... Students will learn to transform static illustrations into dynamic, visually compelling pieces that enhance storytelling and communication. The course will include two to three projects designed to help students

apply what they've learned, covering everything from storyboard design to final visual presentation. By the end of the course, students will have produced at least three non-print polished works ready to be included in their future portfolios and websites, preparing them for career opportunities in the fields of editorial illustration, digital media, motion design and beyond.

ILUS 358 - Narrative Illustration (3.00)

Students will create illustrations that convey moments in a story or script. They will use existing or personal ideas to illustrate these scenes while learning from film compositions, scripts, books, and other works to help communicate the narrative. Students should have a Tablet or Drawing Tablet that can attach to a laptop or computer, styles pen to use with Photoshop.

ILUS 358 - Painting For Illustrators (3.00)

This course is designed for illustrators at all levels interested in painting.Through a series of projects students will learn to paint on different substrates as well as various techniques. Students will develop skills in rendering, conceptual and representational painting using photo references and observation. Assignments are based on typical areas of concentration found in the field of illustration including conceptual, narrative, editorial, and exhibition.

ILUS 358 - RISO for Illustrators (3.00)

Become a RISO wizard and zine-publishing pro with this in-depth course focused on Risograph printing techniques. Risography is a unique new printmaking medium that exists somewhere between the digital and the analogue, best utilized in the production of large editions of printed matter such as prints, posters, zines, and books. Students will learn the basics of Riso-printing alongside more intermediate techniques like faux-CMYK, color profiling, and complex color overlays. In addition, this course will cover publishing and zinemaking, editorial layout and bookbinding techniques, and digital pre-press fundamentals applicable to myriad outputs beyond just Riso. Through various print and zine projects, along with lectures in contemporary art publishing, students will explore the possibilities of RISO while finding their artistic voices as self-publishers

ILUS 358 - Scientific Illustration (3.00)

Scientific Illustration will introduce students to scientific illustration as it could be used to educate, preserve, advertise, etc for various types of California farms. These could include food farms (vegetable, animal, orchards, vineyards, olive, date), non food farms (biofuels, building- hemp, bamboo, flax, and pharmaceuticals), using traditional farming methods or non-traditional such as hydroponics or aquaculture. Projects will be based on one chosen farm and include taxonomy of a farmed species, diagrams of the species and informational illustrations of farmed species.

ILUS 358 - Watercolor Illustration (3.00)

Students are introduced to traditional and contemporary watercolor approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression using this medium. It helps prepare students for the field of illustration. Students will be using watercolors to paint from observation as well as from imagination in conjunction with reference materials and various other painting and mixed media methods.

ILUS 470 - Internship for Illustrators (3.00)

PRNT 375 - Hybrid Letterpress (3.00)

BFA IN ILLUSTRATION: CONCEPT ART

Our Mission

The Illustration major is for students who love drawing, painting, and image making. Many creative and professional pathways open up to to illustrators who develop a strong personal style in their work and use their skills to support the communication needs of a variety of clients in multiple contexts, including but not limited to: editorial illustration, comics, children's books, murals, concept art, animation, design, and creative direction.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Illustration program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C	 3.00 3.00 3.00 3.00 3.00

Expanded Studio Dimensional St	FNDT 105A	3.00
Exp Studio Transmedia	FNDT 105C	3.00
Expanded Studio Transmedia	AHCS 123	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		

Sophomore Fall Semester

Course Title	Course Number	Credits
Illustration I	ILUS 200	3.00
Drawing and Painting I	ILUS 212	3.00
Type for Illustrators	ILUS 220	3.00
Graphic Design/ Illus History	AHCS 222	3.00
Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Illustration II	ILUS 201	3.00
Drawing and Painting II	ILUS 213	3.00
Studio Elective	ELEC 299	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Concept Art Drawing Intensive	CONC 300	3.00
Drawing and Painting III	ILUS 312	3.00
Professional Practice	GDIL 354	3.00
Natural Science Elective	NSCI 307	3.00
Upper Div LAS Elective	LIBS 314	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Storytelling for Concept Art	CONC 301	3.00
Drawing and Painting IV	ILUS 313	3.00
Creative Action Junior Studio	CAIL 301	3.00
Math Elective	MATH 136	3.00
Social Science Elective	SSCI 210	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Concept Art Production & Devel	CONC 400	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00

Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Project (Illustration)	ILUS 440	3.00
Entrepreneurship 101	GDIL 410	3.00
Concept Art Packaging & Finish	CONC 401	3.00
Studio Elective	ELEC 299	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

ILUS 200 - Illustration I (3.00)

Professional Illustrators capture your attention and compel you to look further. Illustration 1 is an introduction to the visual communication methodologies that illustrators use to craft that skill. You will explore exercises and projects in diverse media to begin to develop a work process that involves visual research, observational drawing, concept generation, and journalistic storytelling. Projects are designed to encourage expression of your individual voice. The coursework includes historical and contemporary perspectives that have shaped history and culture,and examines the range of markets available to illustrators.

ILUS 212 - Drawing and Painting I (3.00)

This first part of consecutive courses for sophomore illustrators introduces students to a variety of materials and techniques in terms of drawing and painting. Drawing and Painting I will focus on value, line, observation, material, composition, color, narrative, and development of your unique style and perspective through the form of visual communication.

ILUS 220 - Type for Illustrators (3.00)

In this class we will apply your skills as illustrators to the practice of fine typography. We will examine the ways in which illustration and typography intersect and the ways in which they differ. You'll be introduced to typographic theory and challenged to expand your type vocabulary, especially in regards to experimentation and typographic complexity. As illustrators, you are well acquainted with form and meaning; you'll be surprised at how closely related your experience is to the practice of typography. We will look for the unique connections that illustrators have to typography – a practice all designers need to master as a part of their skill set. The sequence of projects is designed to start focused and then expand in scope, so that you have time to become acquainted with fundamental concepts and build on them over the course of the semester.

AHCS 222 - Graphic Design/ Illus History (3.00)

This course explores the interconnected histories of graphic design and illustration from early visual communication to contemporary digital practices. Students will analyze how these disciplines have shaped—and continue to shape—social, political, and cultural identities across different geographical areas and time periods. Through a chronological framework, students will develop critical thinking skills by examining historical works through multiple lenses: formal analysis, social history, semiotics, and intersectional perspectives including race, class, and gender. Key focus areas include the evolution of text-image relationships, technological innovations in visual communication, and the changing role of designers and illustrators as cultural producers. Students will connect historical movements to contemporary practice while examining the ethical responsibilities of visual communicators in today's global context. By the end of this course, students will understand how past movements and practitioners inform current design and illustration practices, enabling them to situate their own creative work within broader historical and cultural contexts.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

ILUS 201 - Illustration II (3.00)

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

ILUS 213 - Drawing and Painting II (3.00)

This second part of Illustration core consecutive courses for sophomore illustrators introduces students to a variety of materials and techniques in terms of drawing and painting with a focus on perspective, hard surfaces, materials, and rendering in color.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

AHCS 224 - Theories and Trends (3.00)

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from "late modern" society into the so termed "post-modern" age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

LIBS 214 - Sophomore LAS Elective (3.00)

These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways. See "Browse Courses", "LAS electives" for the sections offered this semester.

CONC 300 - Concept Art Drawing Intensive (3.00)

This course is an in-depth exploration of the fundamentals of perspective drawing, composition, and visual storytelling in concept art. Students will develop essential skills in creating immersive environments, mastering perspective techniques, and refining their craft through iterative design processes. Assignments will emphasize research, reference gathering, and professional presentation to align with industry standards.

ILUS 312 - Drawing and Painting III (3.00)

Students will be introduced to a variety of real-world illustration assignments and explore a variety of mediums, both traditional and digital, through image making, visual communication, message, creativity and intent. Emphasis will be on improving drawing and observational skills while developing a work process that includes research and analysis, ideation, media exploration, color theory and visual literacy. This course includes demonstrations in digital applications and includes professional illustration practices such as file management and presentation.

GDIL 354 - Professional Practice (3.00)

This course will establish a baseline understanding of professionalism in the Graphic Design and Illustration fields. We will define these terms collectively and consider how being a professional reflects our communication (written and spoken), preparation, business acumen, and presentation. Additionally, this course will ask you to reflect and expand your perspectives and working process. What is often overlooked in school is the ability to think/act as both

an artist and a business-minded individual——understanding that the two are intertwined. May be taken in either fall or spring, must be completed in the junior year

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

CONC 301 - Storytelling for Concept Art (3.00)

This course focuses on visual storytelling as it applies to concept art for games, film, and animation. Students will explore composition, framing, sequential storytelling, and environmental storytelling to create compelling narrative-driven imagery. Through research, thumbnails, and final illustrations, students will develop skills in staging, lighting, and character/environment interaction to enhance storytelling clarity and impact.

ILUS 313 - Drawing and Painting IV (3.00)

This course further develops students' use and understanding of advanced tools and applications defining the most forward-thinking sectors of contemporary Illustration. Students improve technical skills in both traditional and experimental media with regard to line, form, lighting, and space, while focusing on critical and conceptual issues framing the future of Illustration. Students create ambitious projects designed to engage expansive and dispersed audiences. Intensive real-world assignments prepare students for professional experience in diverse established and exploratory venues. Prerequisite: ILUS312 Drawing and Painting III

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

SSCI 210 - Social Science Elective (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

CONC 400 - Concept Art Production & Devel (3.00)

This team-based course simulates a real-world concept art production pipeline, where students collaborate to develop cohesive visual assets for a game or film project. Emphasizing professional workflows, students will explore ideation, iteration, visual research, style development, and final presentation. The course covers both character and environment design, prop development, and technical considerations for production-ready assets. By working in teams, students will gain experience in industry-standard collaborative workflows, feedback integration, and refining work based on production constraints.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

ILUS 440 - Senior Project (Illustration) (3.00)

The purpose of this course is to develop complete and professional work derived from research collected during the previous semester in Senior Project Research. In this course, each student will define their own goals, methodologies and schedule of deadlines. We will address appropriate target audiences for each project and the media to best reach those audiences, as well as the specific direction each student wishes to pursue as a professional artist. Emphasis is placed on physical realization of each project's content. Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies.

GDIL 410 - Entrepreneurship 101 (3.00)

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

CONC 401 - Concept Art Packaging & Finish (3.00)

This course focuses on the final stages of concept art production, emphasizing professional presentation, refinement, and packaging of assets for industry use. Students will learn to prepare their work for production bibles, pitches, portfolios, and marketing materials. The course covers composition, polish, layout design, and final rendering techniques to ensure concept art is clear, compelling, and production-ready. Through iterative feedback and industry-standard formatting, students will create high-quality, polished concept presentations suitable for professional portfolios and pitches.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - Upper Div LAS Elective (3.00)
This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Type In Motion	GDIL 333	3.00
Making with AI Generators	GDIL 334	3.00
Exhibition Design/Senior Show	GDIL 442	3.00
Bookmaking Projects	GDIL 456	3.00
Designing For Digital Products	GDIL 499	3.00
Digital Paths	ILUS 358	3.00
Editorial Illustration	ILUS 358	3.00
Enrgetic Editorial Expression	ILUS 358	3.00
Narrative Illustration	ILUS 358	3.00
Painting For Illustrators	ILUS 358	3.00
RISO for Illustrators	ILUS 358	3.00
Scientific Illustration	ILUS 358	3.00
Watercolor Illustration	ILUS 358	3.00
Internship for Illustrators	ILUS 470	3.00
Hybrid Letterpress	PRNT 375	3.00

Elective Descriptions

GDIL 333 - Type In Motion (3.00)
This elective introduces motion design as an extension of graphic design practice. Students explore how typography, image, form, and sound work together over time to communicate ideas, build narratives, and shape audience experiences. Through experimentation and project-based work, students investigate movement, rhythm, pacing, sequence, and transitions across a range of contexts. The course emphasizes conceptual development, visual communication, and an iterative design process. Students engage with motion-based tools and techniques while developing an understanding of how movement can create meaning and support a design's purpose. Projects encourage both exploratory approaches and practical applications, connecting established graphic design principles with the possibilities of time-based media. Through research, making, critique, and revision, students develop a flexible approach to motion design and expand their creative practice beyond static formats.

GDIL 334 - Making with AI Generators (3.00)

GDIL 442 - Exhibition Design/Senior Show (3.00)

Pre-requisites: GDES 301 ILUS 301

GDIL 456 - Bookmaking Projects (3.00)

GDIL 499 - Designing For Digital Products (3.00)
This course investigates fundamental principles of user experience (UX) and user interface (UI) design through a graphic design lens. Students will learn how to create intuitive, visually appealing digital products that respond to user needs articulated through research. Key topics include user-centered design methodologies, information architecture and wireframing, visual design principles for digital interfaces, prototyping and interaction design, usability testing and iterative design processes, and current trends in digital product design. Through hands-on projects and critiques, students will develop a series of interactive projects while gaining practical skills valued in today's digital design industry.

ILUS 358 - Digital Paths (3.00)
Digital paths is a basic introduction to computer graphics and video editing software, such as Adobe Photoshop/Illustrator/After Effects/Media Encoder and Procreate in iPad. Students do not need relevant experience to enroll in this course, but the final assignments are presented in digital media. Through classroom demonstration and video watching, students will be able to make one motion graphic animation, and one experimental film.

ILUS 358 - Editorial Illustration (3.00)
This intermediate course develops conceptual strategies available to contemporary illustrators, focusing on work appropriate for editorial situations and collaborations with art directors in a professional context. This course enables students to create works establishing a relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future marketplaces are stressed. Portfolio-level projects are assigned, focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

ILUS 358 - Enrgetic Editorial Expression (3.00)
This class will offer a deep dive into the fusion of animation and illustration, equipping students with the skills to create animated editorial illustrations suited for a variety of online streaming platforms, like news websites, online portfolio and so on... Students will learn to transform static illustrations into dynamic, visually compelling pieces that enhance storytelling and communication. The course will include two to three projects designed to help students

apply what they've learned, covering everything from storyboard design to final visual presentation. By the end of the course, students will have produced at least three non-print polished works ready to be included in their future portfolios and websites, preparing them for career opportunities in the fields of editorial illustration, digital media, motion design and beyond.

ILUS 358 - Narrative Illustration (3.00)

Students will create illustrations that convey moments in a story or script. They will use existing or personal ideas to illustrate these scenes while learning from film compositions, scripts, books, and other works to help communicate the narrative. Students should have a Tablet or Drawing Tablet that can attach to a laptop or computer, styles pen to use with Photoshop.

ILUS 358 - Painting For Illustrators (3.00)

This course is designed for illustrators at all levels interested in painting.Through a series of projects students will learn to paint on different substrates as well as various techniques. Students will develop skills in rendering, conceptual and representational painting using photo references and observation. Assignments are based on typical areas of concentration found in the field of illustration including conceptual, narrative, editorial, and exhibition.

ILUS 358 - RISO for Illustrators (3.00)

Become a RISO wizard and zine-publishing pro with this in-depth course focused on Risograph printing techniques. Risography is a unique new printmaking medium that exists somewhere between the digital and the analogue, best utilized in the production of large editions of printed matter such as prints, posters, zines, and books. Students will learn the basics of Riso-printing alongside more intermediate techniques like faux-CMYK, color profiling, and complex color overlays. In addition, this course will cover publishing and zinemaking, editorial layout and bookbinding techniques, and digital pre-press fundamentals applicable to myriad outputs beyond just Riso. Through various print and zine projects, along with lectures in contemporary art publishing, students will explore the possibilities of RISO while finding their artistic voices as self-publishers

ILUS 358 - Scientific Illustration (3.00)

Scientific Illustration will introduce students to scientific illustration as it could be used to educate, preserve, advertise, etc for various types of California farms. These could include food farms (vegetable, animal, orchards, vineyards, olive, date), non food farms (biofuels, building- hemp, bamboo, flax, and pharmaceuticals), using traditional farming methods or non-traditional such as hydroponics or aquaculture. Projects will be based on one chosen farm and include taxonomy of a farmed species, diagrams of the species and informational illustrations of farmed species.

ILUS 358 - Watercolor Illustration (3.00)

Students are introduced to traditional and contemporary watercolor approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression using this medium. It helps prepare students for the field of illustration. Students will be using watercolors to paint from observation as well as from imagination in conjunction with reference materials and various other painting and mixed media methods.

ILUS 470 - Internship for Illustrators (3.00)

PRNT 375 - Hybrid Letterpress (3.00)

BFA IN PRODUCT DESIGN

Our Mission

Whether students want to work for a major brand or build something of their own, the Product Design program at Otis helps them gain the skills, tools, and experience needed to begin a meaningful and sustainable career in design.

We live in a world shaped by the products, systems, and experiences that designers create. The Product Design program prepares students to navigate and contribute to this world through a hands-on education that blends traditional art and craft with technology, industry practices, and design knowledge.

With a focus on 2D and 3D skills, craftsmanship, and real-world problem solving, students learn a process that develops from research and discovery through design development to the delivery of meaningful solutions, using both physical and digital tools. The program is intentionally expansive, connecting to many other art and design disciplines. It offers flexible electives so students can tailor their path to match their skills, interests, and career goals.

Students graduate prepared for a wide range of creative and technical careers. Alumni have launched their own businesses, work as independent designers, or hold positions at companies such as Apple, Google, Raytheon, SpaceX, Crate & Barrel, Target, Disney, Coach, Guess, Vans, Herman Miller, IBM, Mattel, Nike, Adidas, PepsiCo, and many more. They work across industries including furniture, consumer electronics, fashion, footwear, packaging, toys, medical devices, digital product design, exhibition design, and more.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Product Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00

Visual Culture 2--Advanced	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha		
Choose 2 repeatable choose 1 choose 1 of the following courses:		
Exp Studio:Drawing	FNDT 103A	3.00
Exp Studio:Drawing	FNDT 103B	3.00
Exp Studio:Drawing	FNDT 103D	3.00
Exp Studio Dimensional Studies	FNDT 104A	3.00
Expanded Studio Dimensional St	FNDT 104C	3.00
Exp Studio Transmedia	FNDT 105A	3.00
Expanded Studio Transmedia	FNDT 105C	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	AHCS 123	3.00
Narrative: Story and Culture	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Social Practice: Activism. Cha	LIBS 115	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Design Studio I	PRDS 202	3.00
Design Communication I	PRDS 210	3.00
Methods & Materials I	PRDS 230	3.00
History & Future Product Desg	AHCS 225	3.00
Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Design Studio II	PRDS 203	3.00
Design Communication II	PRDS 211	3.00
Methods & Materials II	PRDS 231	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Design Studio III	PRDS 302	3.00
Design Communication III	PRDS 310	3.00
Product Design Studio Elective	PRDS 345	3.00
Social Science Elective	SSCI 210	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Design Studio IV	PRDS 303	3.00
Design Communication IV	PRDS 311	3.00
Creative Action Junior Studio	CAIL 301	3.00
Human Factors in Product Des	NSCI 319	3.00
Upper Div LAS Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Design Studio V	PRDS 402	3.00
Design Communication V	PRDS 410	3.00
Design & Market I	PRDS 440	3.00
Product Design Studio Elective	PRDS 345	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Design Studio VI	PRDS 403	3.00
USC Engineering Collaboration	PRDS 441	3.00
Product Design Studio Elective	PRDS 345	3.00
Product Design Studio Elective	PRDS 345	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By

the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar

themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

PRDS 202 - Design Studio I (3.00)

This course forms the introduction to the profession, practices, and thinking involved in the product design process. Through a series of individual and team-based investigations and projects, students begin their acculturation into the field of Product Design. They use the design process while applying various 2D drawing, computer, and making skills to develop their ideas and explore the relationships between form, function, and how culture can be expressed by and be an influence on the object of design. Skills introduced: design process, user experience, identification of form and function relationships, cultural design influence and forces.

PRDS 210 - Design Communication I (3.00)

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

PRDS 230 - Methods & Materials I (3.00)

An introduction to all the shops, labs, tools and techniques used in the fabrication of both study and presentation models for Product Design. In this hands-on studio, students work with various materials in a series of small skills-oriented projects. This is an introduction to the basic tools used for both hard and soft materials. Students develop skills in form making, surface treatments, and finishing techniques. Field trips and off-site workshops at local manufacturers enhance students' knowledge of production techniques. Skills introduced: model making, shop skills, 3D form, surface finishing, sketching, visual fluency, and forces on the form,

AHCS 225 - History & Future Product Desg (3.00)

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

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

PRDS 203 - Design Studio II (3.00)

Students deploy the skills learned in the first semester, in thoroughly investigated and contextualized designs, that demonstrate cultural awareness, and self-expression. Digital modeling and design components are introduced as part of the design process. Different projects throughout the semester, allow students to learn how to distill research, contextualize and visualize data and information, recognize trends, and understand the user. Students will connect these insights to questions and decision-making in their design process. Skills introduced: Students learn to communicate their design concepts and user scenarios using 2D, 3D, and 4D methods (UX). Skills reinforced: design process, research, contextualization, user interaction.

PRDS 211 - Design Communication II (3.00)

Students continue to develop a 2D drawing foundation of 3D space by hand and digitally. Interface design is introduced to add a digital element to the previous semester's project. Students will learn orthographic hand drawing and rendering (precise annotation, translating physical assets and photographic references into graphic representations) with pencil, pen, and marker, as well as 2D digital drawing and rendering (Illustrator, Photoshop, basic technical package for manufacturing, storyboarding), and advanced digital sketching. Skills introduced: orthographic drawing, composition, digital drawing. Skills reinforced: hand and digital rendering, 2D form, visual fluency, and visual stylization. Software and tools: Illustrator, Photoshop, InDesign, Figma. Students will learn to prepare work for portfolios, presentations, exhibitions, decks, and websites. Pre-requisite: PRDS210 or Chair approval

PRDS 231 - Methods & Materials II (3.00)

A continuation of the previous semesters' course students continue to visit manufacturers and work with various materials in a series of small skills oriented projects. Students build upon their prior semester's experience and begin to integrate the design process skills they have learned in the Design Studio courses while exploring processes and materials. Skills reinforced: sketching, 3D form giving, forces of form, visual fluency, surface finishing, and craftsmanship.

AHCS 224 - Theories and Trends (3.00)

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from "late modern" society into the so termed "post-modern" age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

LIBS 214 - Sophomore LAS Elective (3.00)

These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways. See “Browse Courses”, “LAS electives” for the sections offered this semester.

PRDS 302 - Design Studio III (3.00)

Students further develop their design process while learning to design a family of products within a brand’s design language and visual vocabulary. Projects may include consumer electronics, lighting, or other hard-goods categories. The focus is on exploring human factors, needfinding, materials, functionality, internal components, and user/product interaction, with a strong emphasis on concept development and formal excellence. The content, theme, and focus of the studio vary each semester, allowing for dynamic and responsive learning opportunities. Skills and knowledge introduced: product category analysis, business dynamics, value analysis, product development, and design writing. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, branding, materials, manufacturing, sustainability, industry awareness, individual and group critique, meaning/semantics, model making, 3D form, storytelling, visual and oral presentation, design research, observational research, ideation, and brainstorming.

PRDS 310 - Design Communication III (3.00)

This introductory course to SolidWorks teaches the basics of 3D modeling, rendering techniques, and the processes for manufacturing. Students learn to digitally build and manipulate 3D forms and communicate these renderings, drawings, or 3D objects. There are weekly demonstrations of the software techniques and capabilities. Feedback on each student’s design process and abilities is provided through individual desk crits as well as group presentations and critiques. Skills introduced: Solidworks 3D CAD software, modeling, rendering, and 3D print output. Skills reinforced: drafting, rendering, 2D digital fluency, visual stylization, and composition. Software: Solidworks, Keyshot.

PRDS 345 - Product Design Studio Elective (3.00)

Product Design Electives. See the schedule of classes for course offerings and course descriptions.

SSCI 210 - Social Science Elective (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

PRDS 303 - Design Studio IV (3.00)

In this junior-level course, students apply and expand upon foundational soft goods–making skills to design objects within the soft goods category, including fashion accessories, footwear, and apparel. Students design and construct three-dimensional products from flat patterns, developing a deep understanding of form, function, and style. The course emphasizes concept development, material exploration, and technical execution. Students investigate human factors, need finding, material and hardware selection, and performance considerations while producing high-quality prototypes. Skills and knowledge introduced: patternmaking, CLO software. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, branding, materials, manufacturing, sustainability, industry awareness, individual and group critique, meaning/semantics, modelmaking, 3D form, storytelling, visual and oral presentation, design and observational research, ideation, and brainstorming.

PRDS 311 - Design Communication IV (3.00)

This studio course is a continuation of Design Communication III. The instructor provides feedback on each student's design process and abilities through individual desk crits and group presentations, and critiques. Skills reinforced: 3D modeling, digital rendering, and visual storytelling. Skills introduced: SolidWorks or Rhino 3D CAD software, modeling, rendering, and 3D print output. Skills reinforced: drafting, rendering, 2D digital fluency, visual stylization, and composition. Pre-requisites: PRDS310

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

NSCI 319 - Human Factors in Product Des (3.00)

This course introduces Product Design students to human-centered design principles that explore physical, sensory, and emotional responses to consumer products. Through a combination of lectures and hands-on practice, students will assess a range of products for mechanical function and stylistic impact, focusing on enhancing user interaction and experience. Students will engage with statistical data tables and human factors terminology (no mathematical calculations required) to understand the diversity of the human body—its sensory capabilities, physical measurements, and dynamic movement—when designing usable and appealing products. Assignments will feature real-world manufacturing constraints, particularly within light assembly environments. Additionally, students will analyze regulatory compliance and product safety protocols as essential components of responsible and ethical design. Required for Product Design majors.

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

PRDS 402 - Design Studio V (3.00)

This advanced project-based studio guides students through complex product design scenarios, exploring potential solutions, users, and markets. Students conduct research within a field of interest to identify a problem, theme, or opportunity, and develop a self-directed brief rooted in their personal interests and professional goals. This brief guides their design direction and supports the development of their senior project. Students are expected to integrate previous learning and knowledge into a comprehensive design process that includes research, concept development, and design. Instructors assign key deliverables throughout the semester. Final outcomes include a presentation, physical models, and written process book. Students are assessed on critical thinking, creativity, aesthetics, functionality, craftsmanship, communication, and presentation Skills developed: research, teamwork, information design, sustainability, prototyping, leadership, ideation, time management, semantics, design writing, ethics, and personal voice. Pre-requisite PRDS 302 & 303

PRDS 410 - Design Communication V (3.00)

This studio allows students to further advance their digital skills as they prepare to graduate. Skills introduced or reinforced: 3D modelling, digital rendering, and visual storytelling. Solidworks or Rhino 3D CAD software, rendering, and 3D print output. Software: SolidWorks or Rhino 3D CAD software. Keyshot, drafting, rendering, 2D digital fluency, visual stylization, and composition. Pre-requisite PRDS 311

PRDS 440 - Design & Market I (3.00)

Design-driven companies increasingly seek hybrid designers who can navigate the intersections of design, business strategy, and marketing while maintaining a strong foundation in creative thinking and craft. Many designers also pursue independent careers as entrepreneurs or individual consultants, where the ability to position, brand, and launch a product becomes essential. This advanced, project-based course challenges Product Design

seniors to integrate real-world market considerations into their design process. Students will work within defined market segments, brand identities, and manufacturing constraints to develop product concepts that are not only insightful but viable for production and distribution. Through assigned, industry-facing projects, students will examine how market research, consumer insights, competitive analysis, branding, and pricing affect product design decisions. Emphasis is placed on collaboration, critical thinking, and adaptability as students refine their concepts with the realities of positioning, promotion, and scalability in mind. Line extensions, packaging, and product families may also be explored as students learn to develop cohesive, strategically aligned offerings. Rather than emphasizing purely personal expression or speculative design, this course mirrors professional practice, preparing students to respond to real-world design briefs and contribute meaningfully within industry contexts.

PRDS 345 - Product Design Studio Elective (3.00)

Product Design Electives. See the schedule of classes for course offerings and course descriptions.

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

PRDS 403 - Design Studio VI (3.00)

Having completed their designs the previous semester, the course serves as a place to execute and create a professional-grade prototype. This course also prepares students for their post-Otis experience by introducing professional practices germane to product design. This includes a heavy focus on their presentation skills and exhibition design aimed at their Senior Exhibition. Skills introduced: Exhibition design, graphic communication, video, animation, and editing. Skills reinforced: design research, observational research, UX-UI, FIGMA, teamwork, information design, sustainability, prototyping, leadership, ideation, brainstorming, time management, meaning/semantics, design writing, ethics, point of view, and voice. Pre-requisites: PRDS 402

PRDS 441 - USC Engineering Collaboration (3.00)

Students continue to deepen their understanding of brand alignment, production considerations, and user experience. The course integrates strategic thinking and encourages cross-disciplinary collaboration as part of the design process. Students are guided to think beyond the studio, considering how their designs function within markets and larger systems of use, value, and communication, as well as how they operate within professional contexts. Skills reinforced: collaboration, strategic thinking, brand development, production planning, communication, and presentation. Pre-requisite PRDS 440

PRDS 345 - Product Design Studio Elective (3.00)

Product Design Electives. See the schedule of classes for course offerings and course descriptions.

PRDS 345 - Product Design Studio Elective (3.00)

Product Design Electives. See the schedule of classes for course offerings and course descriptions.

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Footwear Design	PRDS 345	3.00
Fragrance Packaging	PRDS 345	3.00
Furniture and Space	PRDS 345	3.00
Beginning Ceramics	PRDS 362	3.00
Intermediate Ceramics	PRDS 363	3.00

Elective Descriptions

PRDS 345 - Footwear Design (3.00)

Footwear sits at the intersection of product, fashion, and the human body: part tool, part expression, and part architecture for movement. Taught by a currently practicing footwear designer, this introductory elective explores the fundamentals of footwear design through hands-on making, technical exploration, and industry-informed design practice. Students investigate footwear construction, materials, ergonomics, fit, and form, considering how different uses, from athletic and lifestyle to specialised footwear, influence design decisions. Trend analysis and research into historical and contemporary footwear introduce students to changing aesthetics, consumer behaviour, and market directions. Through sketching, pattern exploration, and basic prototyping, students develop ideas from two-dimensional concepts into wearable three-dimensional forms. Iteration and material experimentation are used to explore proportion, function, fit, and visual language. By the end of the course, students will have designed and prototyped an original footwear concept supported by research and a clear design rationale. The course provides a practical foundation for further study in footwear, fashion accessories, and related areas of product design.

PRDS 345 - Fragrance Packaging (3.00)

This course explores the world of luxury fragrance design through the lens of creative direction. Students develop a fragrance concept and its complete visual and physical expression, considering bottle and packaging design, sculpture and form, branding, storytelling, and presentation as interconnected parts of a single creative vision. Co-taught by two expert instructors, the course introduces students to the role of the creative director as the person who establishes a vision, guides collaborators, and oversees the development of a project from concept through execution. Through two- and three-dimensional design, form exploration, branding, and time-based storytelling, students learn to build a cohesive fragrance identity and direct its expression across multiple touchpoints.

PRDS 345 - Furniture and Space (3.00)

Furniture and Space explores how furniture and lighting shape the experience, function, and atmosphere of interior spaces. Students consider the relationship between objects, people, and their surroundings, developing an understanding of how individual design choices contribute to a cohesive spatial environment.

PRDS 362 - Beginning Ceramics (3.00)

PRDS 363 - Intermediate Ceramics (3.00)

Pre-requisites: PRDS 362

BFA IN TOY DESIGN

Our Mission

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

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

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

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Toy Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Form and Figure	FNDT 100	3.00
Color and Design	FNDT 101	3.00
Contemp Studio & Creative Actn	CAIL 102	3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00
Choose 1 choose 1 of the following courses: Visual Culture 1 Advanced Visual Culture 1 Writing as Discovery Advanced: Writing as Discovery	 AHCS 122 AHCS 122 ENGL 108 ENGL 108	 3.00 3.00 3.00 3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00

Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	LIBS 115 LIBS 115 LIBS 115 LIBS 115	3.00 3.00 3.00 3.00
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Narrative: Story and Culture Media: Environments & Experien Technology: Innovation & Desig Social Practice: Activism. Cha	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Toy Design I	TOYD 200	3.00
Visual Communication I	TOYD 232	3.00
Design Prototyping I	TOYD 242	3.00
Child Psych:Development& Play	SSCI 211	3.00
Theories and Trends	AHCS 224	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Toy Design II	TOYD 201	3.00
Visual Communication II	TOYD 233	3.00
Design Prototyping II	TOYD 243	3.00
Methods and Materials	LIBS 219	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Toy Design III	TOYD 302	3.00
Visual Communication III	TOYD 334	3.00
Design Prototyping III	TOYD 340	3.00
History of Toys	AHCS 236	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Toy Design IV	TOYD 303	3.00
Design Prototyping IV	TOYD 343	3.00
Creative Action Junior Studio	CAIL 301	3.00
Human Factors in Toy Design	NSCI 308	3.00
Upper Div LAS Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Toy Design V	TOYD 404	3.00
Visual Communication IV	TOYD 436	3.00
Design Prototyping V	TOYD 442	3.00
Professional Development I	TOYD 452	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Toy Design Vi	TOYD 405	3.00
Package Design	TOYD 437	3.00
Design Prototyping Vi	TOYD 443	3.00
Professional Development II	TOYD 453	3.00
Upper Div LAS Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 122 - Advanced Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENGL 108 - Advanced: Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By

the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 150 - Major Studio Elective (3.00)

The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar

themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

TOYD 200 - Toy Design I (3.00)

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

TOYD 232 - Visual Communication I (3.00)

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

TOYD 242 - Design Prototyping I (3.00)

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

SSCI 211 - Child Psych:Development& Play (3.00)

This course provides a comprehensive overview of child development from birth 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. By the end of this course students will have an introduction to the principles, theories, and practices of developmental psychology as they relate particularly to the periods of infancy, childhood, and adolescence. They will demonstrate the ability to apply these principles in the design process for toys and games. Specifically, they will: • Demonstrate that they can think about toys from a developmental perspective. • Learn to see the activity of play as central to developing healthy individuals. • Will demonstrate that they can creatively apply the results of developmental psychology to design, creation, and critique of toys. • Understand qualitative and quantitative tenets and tools of consumer research as they relate to play and toy design. • Be able to identify concepts of play such as play patterns and storytelling to name a few and how they impact toy design and development in positive ways for children. Required for Toy Design Majors

AHCS 224 - Theories and Trends (3.00)

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from "late modern" society into the so termed "post-modern" age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

TOYD 201 - Toy Design II (3.00)

Toys are fundamental to our growth and culture. We learn to make decisions, socialize, and create through play. In these on-campus courses, you will develop an understanding of the creative process of toy design and learn the fundamentals of becoming a successful toy designer. Emphasis is placed on brainstorming and designing both hard and soft good toys that engage children across various play patterns. You'll apply drawing, model-making, and fabrication skills to create original toy concepts across categories such as Plush and Preschool toys. You'll learn to conduct market research and analysis to ensure your designs are viable and positioned strategically for their intended audience. Using various fabrication techniques, you'll translate your idea into a 3-D model and present the final product to faculty and visiting toy industry professionals. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined. TOYD 200 - Toy Design I is a prerequisite for TOYD 201 - Toy Design II

TOYD 233 - Visual Communication II (3.00)

To communicate effectively, a designer should have a broad range of both traditional and digital drawing skills. In these on-campus courses, you will develop your ability to communicate ideas through drawing from quick ideation sketches to final illustrations. Through the study of shape, perspective, style, use of character, and storytelling, students will learn to communicate with compelling, dynamic drawings. On the digital side, you'll learn how to take a concept from rough sketch to a refined set of technical illustrations. You'll learn Adobe digital tools that will enable you to produce drawings that accurately convey your design intent and serve as a blueprint when creating a prototype model. The skills acquired during these courses will be utilized throughout the remainder of your Toy Design studio courses. TOYD 232 - Visual Communication I is a prerequisite for TOYD 233 - Visual Communication II

TOYD 243 - Design Prototyping II (3.00)

As a Toy Designer, it's essential to know how to translate your 2D concepts into 3D form. These on-campus classes will equip you with practical prototyping skills and vocabulary that will enable you to develop and communicate your designs accurately. With guidance from your instructor, you'll work in

the model shop, and learn to use the tools, equipment, and machinery. You'll integrate these skills and techniques into your concepts, developing an understanding of the design and development process. Ultimately, these courses will provide you with working knowledge in the processes and techniques used in model-making for the toy industry. Fabrication, sculpting, molding, and casting will be taught through lectures and hands-on experience. With the building blocks learned throughout the year, you can move on with confidence to more advanced prototyping in subsequent courses. TOYD 242 - Design Prototyping I is a prerequisite for TOYD 243 - Design Prototyping II

LIBS 219 - Methods and Materials (3.00)

Methods and Materials gives students a strong foundation for understanding the vast assortment of materials and methods by which things are built, made, manufactured with an emphasis on toys and consumer products. One will learn the fundamental technical means for successfully expressing a design concept in mass production. Manufacturing will also be discussed and learned from a world view highlighting in depth global centric topics like Factory Conditions, Product Safety, Sustainability and Up and Recycling. Finally, while the course will be comprehensive and rigorous, the speakers, lectures and course activities will infuse the excitement of what it's like to truly understand and participate in the miraculous supply change of goods and services and view this dynamic system as everything comes together to make, develop, and manufacture products. Required of all Toy Design majors. Available to non-majors as approved by the Chair.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

TOYD 302 - Toy Design III (3.00)

Students will apply principles they have learned in Toy Design I and II to create original toys across categories such as Dolls, Action Figures, Vehicles and Playets, which can be expanded to become a toy brand with line extensions. Story-based toys and line extensions are important in building toy brands. In these on-campus courses, you will conceptualize and bring a character based product line to life. Storyboarding will be utilized to show how the characters live in their world. You will also create your own accessory as a stand-alone item or to complement your existing toy line. Advanced presentation and building techniques will be used to showcase toy concepts and features. Students will learn the most effective methods of presenting their toy concepts visually, demonstrating new features digitally when it is the most effective way of communicating play patterns and function. Corporate sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. TOYD 201 - Toy Design II is a prerequisite for TOYD 302 - Toy Design III

TOYD 334 - Visual Communication III (3.00)

Sketching original characters and developing storyboards is an effective way of communicating original concepts and features of toys and related accessories. In this on-campus drawing and portfolio development class, you'll acquire advanced skills in the theory and practice of sketching, drawing, and rendering techniques as applied to toy products. You'll design a logo and create a promotional sheet that reflects your graphic skill and creative styling with best-in-class examples of your work. You will also concentrate on the creation, organization, and presentation of your portfolio. Finally, you'll write a résumé that expresses your creativity and design experience with links to a digital portfolio. TOYD 233 - Visual Communication II is a prerequisite for TOYD 334 - Visual Communication III

TOYD 340 - Design Prototyping III (3.00)

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

AHCS 236 - History of Toys (3.00)

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

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

TOYD 303 - Toy Design IV (3.00)

Students will apply principles they have learned in Toy Design I and II to create original toys across categories such as Dolls, Action Figures, Vehicles and Playets, which can be expanded to become a toy brand with line extensions. Story-based toys and line extensions are important in building toy brands. In these on-campus courses, you will conceptualize and bring a character based product line to life. Storyboarding will be utilized to show how the characters live in their world. You will also create your own accessory as a stand-alone item or to complement your existing toy line. Advanced presentation and building techniques will be used to showcase toy concepts and features. Students will learn the most effective methods of presenting their toy concepts visually, demonstrating new features digitally when it is the most effective way of communicating play patterns and function. Corporate sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. TOYD 302 - Toy Design III is a prerequisite for TOYD 303 - Toy Design IV

TOYD 343 - Design Prototyping IV (3.00)

The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as Rhino, which is often used in the construction of prototype models. You'll learn modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine. Students will progress to more advanced modeling techniques and will continue to develop their rendering and animation skills. You'll be introduced to programs such as Adobe After Effects to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Students will be able to apply acquired learning to improve all their toy design projects and presentations. TOYD 340 - Design Prototyping III is a prerequisite for TOYD 343 - Design Prototyping IV (3.00)

CAIL 301 - Creative Action Junior Studio (3.00)

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL

section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

NSCI 308 - Human Factors in Toy Design (3.00)

Human Factors in Toy Design examines the physical, sensory, and emotional considerations that inform the design of toys and juvenile consumer products for diverse users. Through lectures and applied studio-based practicum, students analyze a variety of juvenile product types, assessing mechanical, ergonomic, and aesthetic design strategies that enhance usability, safety, and meaningful interaction between products and juvenile users. Students develop familiarity with statistical data tables and professional terminology related to human physical and emotional diversity, including sensory perception, anthropometric measurements, and dynamic capabilities, without engaging in statistical computation. Design and manufacturing discussions emphasize materials, processes, and constraints typical of light-assembly production environments. Regulatory compliance and product safety are addressed as central components of ethical practice, social responsibility, and professional accountability in the design of toys and juvenile consumer products.

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

TOYD 404 - Toy Design V (3.00)

In this advanced level on-campus course, students will continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design across categories such as Games, Collectibles or a category of their choice. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined. TOYD 303 - Toy Design IV is a prerequisite for TOYD 404 - Toy Design V

TOYD 436 - Visual Communication IV (3.00)

This advanced on-campus computer lab course featuring programs in the Adobe Creative Suite allows you to apply your skills and knowledge to improve ongoing projects and enhance your portfolio. Students may have participated in summer internships where they gained real world experience and will be able to apply that learning as well as their classroom experience to design and prepare their final projects, portfolio, and senior show. The course covers a wide range of Advanced Photoshop techniques, including AI Art integration into your ideation process and how to prepare your digital assets for senior show.

TOYD 442 - Design Prototyping V (3.00)

The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as ZBrush, which is often used in the construction of prototype models. You'll learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine.

TOYD 452 - Professional Development I (3.00)

This two-course professional development series requires students to engage in an immersive manner on career development and working professionalism by exploring and participating in all facets of career development in the toy and related industries. These classes are part of a professional development journey that requires each student to engage in a path of focused study of working professionalism by actively participating in and interacting with classroom simulations, industry speakers, and seminars that will bring the toy industry directly to the classroom in a one-of-kind hands on experience. Students will gain an understanding of toy industry practices across the board. It introduces core behaviors, business and industry concepts including but not limited to advertising, brand directional outlines, consumer behavior, costing, legal, logistics, marketing, marketing research, management, manufacturing, merchandising, operations, pricing, product development, sales, and social media as well as workplace recognition and decolonization. Students will understand how this industry scaffold impacts design and how it will affect them as designers.

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

TOYD 405 - Toy Design Vi (3.00)

The focus of this advanced level on-campus course is professional preparation and presentation of a collected body of work to be displayed at the Annual Senior Exhibition. Seniors will participate individually and work cooperatively as a class to prepare. Seniors will plan and execute a formal exhibition with each student having their own designated "gallery space" where they will display selected projects that showcase their best work. Students will participate in the scheduled event with industry professionals. In addition, the class will work together to curate and create a class website. Each student will also have completed a personal design website, pdf portfolio, resume, promo sheet, and contribute work to the online Otis Senior Exhibition. All required TOYD courses must be completed or in progress and students must be eligible for Commencement in order to participate in TOYD 405 - Toy Design VI

TOYD 437 - Package Design (3.00)

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

TOYD 443 - Design Prototyping Vi (3.00)

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

TOYD 453 - Professional Development II (3.00)

This two-course professional development series requires students to engage in an immersive manner on career development and working professionalism by exploring and participating in all facets of career development in the toy and related industries. These classes are part of a professional development journey that requires each student to engage in a path of focused study of working professionalism by actively participating in and interacting with classroom simulations, industry speakers, and seminars that will bring the toy industry directly to the classroom in a one-of-kind hands on experience. Students will gain an understanding of toy industry practices across the board. It introduces core behaviors, business and industry concepts including but not limited to advertising, brand directional outlines, consumer behavior, costing, legal, logistics, marketing, marketing research, management, manufacturing, merchandising, operations, pricing, product development, sales, and social media as well as workplace recognition and

decolonization. Students will understand how this industry scaffold impacts design and how it will affect them as designers. TOYD 452 - Professional Development I is a prerequisite for TOYD 453 - Professional Development II

LIBS 314 - Upper Div LAS Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits

Elective Descriptions

FOUNDATION PROGRAM LEARNING OUTCOMES

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Animation program learning outcomes here or request information.

Foundation Fall Fall Semester

Course Title	Course Number	Credits

Foundation Spring Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable choose 1 choose 1 of the following courses: Exp Studio:Drawing Exp Studio:Drawing Exp Studio:Drawing Exp Studio Dimensional Studies Expanded Studio Dimensional St Exp Studio Transmedia Expanded Studio Transmedia Visual Culture 2 Visual Culture 2--Advanced Social Practice: Activism. Cha Media: Environments & Experien Narrative: Story and Culture Technology: Innovation & Desig	 FNDT 103A FNDT 103B FNDT 103D FNDT 104A FNDT 104C FNDT 105A FNDT 105C AHCS 123 AHCS 123 LIBS 115 LIBS 115 LIBS 115 LIBS 115	 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00 3.00
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Social Practice: Activism. Cha	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Technology: Innovation & Desig		

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

CAIL 102 - Contemp Studio & Creative Actn (3.00)

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

ENGL 108 - Writing as Discovery (3.00)

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

FNDT 103A - Exp Studio:Drawing (3.00)

In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 103B - Exp Studio:Drawing (3.00)

Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103D - Exp Studio:Drawing (3.00)

Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 104A - Exp Studio Dimensional Studies (3.00)

This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C - Expanded Studio Dimensional St (3.00)

This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 105A - Exp Studio Transmedia (3.00)

This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 105C - Expanded Studio Transmedia (3.00)

This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

AHCS 123 - Visual Culture 2 (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 123 - Visual Culture 2--Advanced (3.00)

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Social Practice: Activism. Cha (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Media: Environments & Experien (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Narrative: Story and Culture (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 115 - Technology: Innovation & Desig (3.00)

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

Electives

Course Title	Course Number	Credits
Intro. to 3D Graphics	ANIM 101	3.00
Intro. to Digital Drawing	ANIM 101	3.00
Intro to Fine Arts	FINA 101	3.00
Intro to Fashion Design	FSHD 101	3.00
Intro to Dsgn & Draw for Games	GAME 101	3.00
Intro to Game & Ent Design	GAME 101	3.00
Intro to Storytellin for Games	GAME 101	3.00
Intro to Graphic Design	GDES 101	3.00
Intro to Illustration	ILUS 101	3.00
Designing the World	PRDS 101	3.00
Introduction to Toy Design	TOYD 101	3.00

Elective Descriptions

ANIM 101 - Intro. to 3D Graphics (3.00)

The purpose of the class is to introduce students to basic principles of working with 3D software in general (terms, interface, operations, operating in 3D space) and working specifically with Autodesk Maya. To this end, the class will consist of assignments and critiques to develop problem-solving, critical thinking and a basic understanding of the Maya interface.

ANIM 101 - Intro. to Digital Drawing (3.00)

Students in this course will engage in a series of concepting exercises in traditional media and learn the process of those concepts into Abode Photoshop. Students will develop concept ideas for characters, props, and environments in traditional media, and then develop essential skills to bring those concepts to life in Adobe Photoshop.

FINA 101 - Intro to Fine Arts (3.00)

This introductory course delves into the fundamental techniques and concepts in painting and sculpture, giving students a strong technical and conceptual foundation for artistic expression. Students learn core techniques in various painting mediums and explore a range of sculptural materials. The course will teach students how to analyze artworks and consider how artists use form, color, and materials to convey meaning. In addition to giving students studio time to develop their ideas and approaches to art making, class presentations, discussions, and critiques will consider the diverse practices in contemporary art and their cultural and social impact.

FSHD 101 - Intro to Fashion Design (3.00)

This course introduces students to the fundamentals of designing and rendering a fashion collection. Students will learn how to develop a fashion pose, research and develop a direction for their design work, appropriately apply their inspiration to their designs, draw technical flats and render their design concepts onto a fashion figure.

GAME 101 - Intro to Dsgn & Draw for Games (3.00)

In Introduction to Game and Entertainment Design, students learn the foundations of 3D Game and Entertainment design including organization, Research, professional etiquette, model creation, lighting & rendering, texturing, sculpting and more. Students will learn skills in programs such as, Zbrush, Maya, Substance Painter, Unreal Engine, Photoshop as well as discuss the best practices and general philosophies of digital art.

GAME 101 - Intro to Game & Ent Design (3.00)

Introduction to Game and Entertainment Design is an introductory course that explores the fundamentals of Content Creation for Game and Entertainment. Students will be introduced to the principles, theories, and practices essential for designing engaging, interactive, and immersive games and entertainment experiences across various platforms. Through lectures, discussions, hands-on projects, and critiques, students will gain a foundational understanding of game design elements, storytelling techniques, user experience, and the overall creative process involved in developing interactive media.

GAME 101 - Intro to Storytellin for Games (3.00)

The objective of this course is to build the skills necessary to create effective concept designs. This will be done through developing strong fundamental drawing skills that communicate the student's intentions with confidence. Students will also learn the importance of research and how it helps to build strong concepts and provide visual references. Additionally, students will engage in a series of exercises and assignments to learn the process of developing and executing concepts into Adobe Photoshop. They will develop concept ideas for characters, props, and environments and learn the essential skills to bring those concepts to life in Adobe Photoshop.

GDES 101 - Intro to Graphic Design (3.00)

Students will have an immersive experience by being introduced to the many facets of graphic design in a studio setting that will allow them to work independently and collaboratively. Using image, type, form, color, and employing the essential tools of design practically and comprehensively: including typesetting, bookbinding, web design tools, and self-guided research, students will have the opportunity to produce various experimental outcomes.

ILUS 101 - Intro to Illustration (3.00)

Illustrators explore visual language and narrative skills through drawing, sketching, sequencing, researching, and observation for applications in entertainment, animation, character development, concept art, publication (books, zines, comics) and editorial. In this course, we introduce a range of basic Illustration concepting skills and production strategies/ techniques to develop your own personal illustration practice. We study the origins of illustration as a professional practice and major historical departure points informing the industry today. We also explore the topics of branding, marketing, client interface and production deliverables. As we move through the course, you will begin to conceptualize/ develop your artistic style by relating the topics and theories and how they connect to your own life experiences.

PRDS 101 - Designing the World (3.00)

Co-taught by multiple Product Design faculty, this course introduces students to the idea that Product Designers design everything, from consumer products and furniture to fashion, technology, environments, services, and experiences. Through guided exploration and hands-on projects, students experiment with design thinking, research, ideation, drawing, modelling, prototyping, and concept development across a range of design challenges. Working with different materials, processes, and scales, students develop their ability to turn ideas into tangible forms while discovering how their individual strengths and interests shape their approach to design. The course demonstrates the breadth of Product Design and its connection to virtually every aspect of the designed world, helping students understand not simply what Product Designers make, but also how designers can help shape the world around us.

TOYD 101 - Introduction to Toy Design (3.00)

The role of a Toy Designer is to enhance the world in which we play. This introductory course covers the toy design process from concept to consumer and the social, cultural and/or environmental challenges facing an ever-evolving industry. Exploring multiple toy categories, students will develop original toy concepts and learn the benefits of play, age-appropriate play patterns, category expectations, research techniques, brainstorming and ideation, sketching and rendering, and pitching and presenting.

LIBERAL ARTS AND SCIENCES

Our Mission

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

Degree Requirements

Liberal Arts and Sciences Course Offerings

All Liberal Arts and Sciences courses are 3 credits.

Students may take Natural Science, Social Science, and Math courses off campus, unless a specific course at Otis College is required by their major. Students must get their substitute courses approved through the Advising Department before they enroll at another institution.

Students may not take Art and Design History, English, Creative Action Integrated Learning (CAIL) or Capstone courses off campus without the written permission of the Chair of the Liberal Arts and Sciences Department.

Liberal Arts and Sciences Electives

Electives

Course Title	Course Number	Credits
Visual Culture 1	AHCS 122	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	AHCS 123	3.00
Graphic Design/ Illus History	AHCS 222	3.00
Theories and Trends	AHCS 224	3.00
Art History of Game Design	AHCS 229	3.00
True Stories	CAIL 200	3.00
Human Ecology	CAIL 201	3.00
History of the Moving Image	CAIL 200	3.00
kNOw Memorials: New Monuments	CAIL 200	3.00
Food, Community and Urban Gard	CAIL 200	3.00
Trees in Paradise	CAIL 200	3.00
Shelter Me	CAIL 200	3.00
UFO's, Aliens and Otherworlds	CAIL 200	3.00
Performing the Archive: Art	CAIL 200	3.00
DEV Writing Lab	ENGL 102	1.00
Writing Lab	ENGL 103	1.00
Writing as Discovery	ENGL 108	3.00
Social Practice: Activism. Cha	LIBS 115	3.00
Media: Environments & Experien	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Technology: Innovation & Desig	LIBS 115	3.00
Contemporary Fashion Issues	LIBS 210	3.00
Creative Writing Workshop I	LIBS 212	3.00
Art and Design of Childhood	LIBS 214	3.00
Representation and Media	LIBS 214	3.00
Creative Writing Workshop 1	LIBS 214	3.00

Echoes of the Afterlife	LIBS 214	3.00
Methods and Materials	LIBS 219	3.00
Sophomore Seminar II	LIBS 238	3.00
Teaching for Learning II	LIBS 313	3.00
Art through LA	LIBS 314	3.00
Global Cinema	LIBS 314	3.00
Story of Brand	LIBS 314	3.00
How Fiction Works	LIBS 314	3.00
The Business of Creativity	LIBS 314	3.00
Food Memoir	LIBS 314	3.00
Made for Kids Malawi: Professi	LIBS 314	3.00
Human Nature	LIBS 314	3.00
Fluid Identities/Plural Selves	LIBS 314	3.00
Indian Miniature Painting	LIBS 314	3.00
Adaptation Lab: Reshaping Stor	LIBS 314	3.00
Monstruous Manifestations	LIBS 314	3.00
Screenwriting Shorts	LIBS 314	3.00
Teaching for Learning II	LIBS 314	3.00
The Book as Art(work)	LIBS 314	3.00
Arts Incubator	LIBS 314	3.00
How Fiction Works	LIBS 316	3.00
Social Entrepreneurship	LIBS 317	3.00
Business Communication	LIBS 318	3.00
Capstone	LIBS 440	3.00
Capstone Continuation	LIBS 445	1.00
Intro to AI-Assisted Programmi	MATH 136	3.00
Money Matters	MATH 136	3.00
Math for Artists and Designers	MATH 136	3.00
Mathematics of a Startup	MATH 137	3.00
Programming/Scripting for Game	MATH 247	3.00
Science & Sustainable Design	NSCI 305	3.00
Science & Sustainable Design	NSCI 307	3.00
Natural Science Elective	NSCI 307	3.00
Human Factors in Toy Design	NSCI 308	3.00
Human Factors in Product Des	NSCI 319	3.00

Elective Descriptions

AHCS 122 - Visual Culture 1 (3.00)

AHCS 123 - Visual Culture 2 (3.00)

AHCS 123 - Visual Culture 2--Advanced (3.00)

AHCS 222 - Graphic Design/ Illus History (3.00)

AHCS 224 - Theories and Trends (3.00)

AHCS 229 - Art History of Game Design (3.00)

CAIL 200 - True Stories (3.00)

This course improves writing, self-expression, communication, and collaborative skills by introducing students to interviewing techniques and writing skills that will be useful in their professional practice. Small interdisciplinary student groups conduct interviews at the Wende Museum or the Culver City Senior Center. The research focuses on learning about an elder's life experiences and the associated historical period and location in which they lived. As they collect the information, students are guided through a process in which they work individually and collectively to create an original book that explores the Elder's personal identity, family history, and various compelling intergenerational issues. The illustrated book is based on transcriptions of the interviews, students' research, observations, and revelations concerning the seniors' life experiences. The course culminates in presentations of each subject's life story and the associated student artwork at the Wende Museum.

CAIL 201 - Human Ecology (3.00)

CAIL 200 - History of the Moving Image (3.00)

Moving images, and their precursors, photographs, can provide glimpses into lives past, long-ago events, and forgotten places to help shape our understanding of culture, history, and the identities of the people who appear in them. Visual storytelling, the origin story of cinema, required the foresight, invention, and ingenuity of Muybridge, La Prince, Dickson, and the Lumiere Brothers to advance the static photographic medium into another dimension â €“ that of the moving image. Students will review the work of the innovators that married science, creativity, and the visual arts to birth the moving image, from the camera obscura to the photograph, to a new cinematic silent era boasting its inclusion of female writers and directors and the lesser known work of Black directors during a time of exclusion of artists of color. We see how the sound revolution in cinema exploded with the introduction of talkies, followed ten years later by the first color movie with sound leading the way to visually stunning Technicolor films that were the breakthrough cinematic precursors to today's well-crafted, innovative, independent, and studio films. Students experienced in streaming visual content will examine the early devices used to create and view visual content like the camera obscura, early daguerrotypes, Muybridge's zoogyroscope, the Lumiere Brothers' films, Melies special effects films, Chaplin's silent films, early documentaries, early sound films, color films as well as homage films to this early era of cinema (such as the 2013 film Hugo by Martin Scorsese).

CAIL 200 - kNOw Memorials: New Monuments (3.00)

Together we will research the history of the monument as a means to visually represent hegemonic power structures in society, and how artists and designers have historically upended this visual structure of power. This CAIL 200 course will partner with a local arts and culture organization to help study and build place-based community-centered environments open to the public. Course Learning Outcomes: Students will: Practice context-driven research (in terms of history, culture, and/or politics). Develop collaborative skills. Develop communication skills. Develop an awareness of cultural bias. Demonstrate a respect for the diversity of ideas

CAIL 200 - Food, Community and Urban Gard (3.00)

Food and Urban Gardening: Food justice is defined by three principles: 1. Access to fresh, healthy, locally grown, and culturally appropriate food 2. Living wages and fair working conditions for all food system workers 3. Community control over food systems, through community-based agriculture, cooperatives, faith-based initiatives, etc (Los Angeles Community Garden Council). Moreover, food justice as a theoretical concept recognizes that "food choice" is impacted by intersecting factors such as race, class, and gender at all levels: production, distribution, and consumption. A food justice framework shows how inadequate access to nutritious and whole food options leads to chronic ailments that could be prevented if people had affordable, healthy choices in their neighborhoods. Corporate control of food, along with real estate practices, have contributed to the development of food deserts, which further impacts BIPOC women and children's right to access affordable and healthy food options. This class will therefore explore food justice through partnership with Holy Nativity Community Garden in Westchester, which has been helping to address food injustice since 2008. Through meetings with the garden manager/master gardener, students will learn why the garden was started, the community it serves, and other ways they contribute to food justice in the city. Students will use ethnographic fieldwork techniques (e.g., observation and mapping) to understand how the places where we live fundamentally impact our health. Fieldwork practices will be complemented by collaborative games and a group project that will challenge students to develop socially responsible, culturally relevant, and sustainable responses to food injustice in their communities.

CAIL 200 - Trees in Paradise (3.00)

"Trees in Paradise asks students to consider the landscaped and endemic history of California by researching both native and non-native trees and plants in local Los Angeles ecosystems. Through a series of fields trips, lectures and group research students will understand the role these plants and trees play in the current state of climate change in the state of California, and how we can manage them to help create an environmentally sustainable future for the state. Working with Friends of Ballona Wetlands, students will have the opportunity to take part in plant restoration and creek clean-up projects to protect one of LA Countyâ€™s only remaining wetlands and use their knowledge and skills to create tools to assist the organization in educating and raising awareness of the environmental importance of the Ballona wetlands and the restoration and preservation of native species. Partner: Helper Foundation"

CAIL 200 - Shelter Me (3.00)

This course supports the development of research techniques, collaboration, critical analysis, creative thinking, articulate expression, and information literacy. The Site Partner for this course is SELAH, a coalition of neighborhood organizers who recognize unhoused individuals as fellow members of our community worthy of the same dignity, respect, and representation afforded to any housed person. It's a sad fact that both nationally and locally, we are seeing dramatic increases in the number of people living on the streets. The demographics of homelessness have changed; people experiencing homelessness are not only getting younger, but they are more likely to work at full-time jobs. Research indicates that one in three people who are homeless have college degrees. Many are families with children. Some are elderly who have aged into homelessness. Still others have fallen on hard times and can't afford the high housing prices. It is vital to gain a historical perspective of the current conditions that lead to homelessness - by understanding the past and present, we can hopefully visualize a better future.

CAIL 200 - UFO's, Aliens and Otherworlds (3.00)

Are the multitude of UFO sightings and experiences a part of our zeitgeist, or are they simply real? In this course, we will explore the historical, cultural, and psychological contexts of these experiences through various mediums. We will read narratives and research about UFOs and aliens, hear from many informed guest speakers, view films, and explore artwork to understand these phenomena better. Students will review first-hand accounts of why people hold particular beliefs about aliens, discuss their personal stories, and consider theories about these beliefs by reviewing the literature and folklore of aliens and "others." Students will use art and story to convey the insights they gain as they conceptualize and create an alien life form. They will research UFO and human interactions and present their work as a Mutual UFO Network (MUFON) style report and podcast. If "the truth is out there," will we be able to tell if it's the truth???

CAIL 200 - Performing the Archive: Art (3.00)

This Creative Action Integrated Learning (CAIL) course immerses students in High Performance: A 2-Year Conference (2025–2027), a multi-institutional initiative dedicated to the legacy and future impact of the Los Angeles-based High Performance magazine: the first international publication devoted to performance art. Students will encounter performance history as alive and unfolding, rather than fixed or distant. In collaboration with the Performance Art Museum (PAM), students will work with archival materials (including selections from the High Performance papers at the Getty Research Institute) alongside embodied dimensions of performance: how techniques, scores, facilitation methods, and care practices are transmitted person?to?person through teaching, rehearsal, and public programs. Students analyze how bodies carry and share knowledge, and how that intersects with documents, images, and ephemera. The partnership also offers a unique opportunity to participate in the early stages of PAM's institutional evolution, as it prepares for a permanent home and for its initial acquisitions as a collecting institution. As a student?led counterpart to the High Performance conference, this course blends collaborative research, design?forward interpretation, and compact public prototypes. Projects may include a lightweight geospatial sketch of historic performance sites, illustrated or animated interpretive pieces that surface archival fragments, or audience?readable toolkits for public programs. The course connects students to a Los Angeles lineage of socially engaged practice, spanning Linda Frye Burnham's work on the nearly two-decade quarterly magazine, as well as her founding of the 18th Street Arts Center and Highways Performance Space, and Suzanne Lacy's (whose work appeared on the magazine's inaugural cover in 1978) influential pedagogy at Otis, inviting them to locate their own place within this history. Community Partner: Performance Art Museum (PAM), Los Angeles

ENGL 102 - DEV Writing Lab (1.00)

ENGL 103 - Writing Lab (1.00)

ENGL 108 - Writing as Discovery (3.00)

LIBS 115 - Social Practice: Activism. Cha (3.00)

What does social justice mean to you? How does our social consciousness develop over time? Courses in this special topic delve into a variety of pressing issues ranging from climate change to food insecurity to systemic inequality in order to explore the impact of large and small social movements in the United States and the world.

LIBS 115 - Media: Environments & Experien (3.00)

What do a music festival, an online game, and a social media platform have in common? Are you curious about the way communities form and connect across physical and virtual platforms and networks

LIBS 115 - Narrative: Story and Culture (3.00)

Are you drawn to stories? The power of narratives is in their ability to give shape and context to the human experience. Whether narratives come in the form of oral histories, lyrics, visual stories, or literary forms such as fiction, nonfiction, or poetry, each exploration creates an opportunity for a greater understanding of the world. Courses in this special topic will invite students to explore the idea of stories as carriers of culture.

LIBS 115 - Technology: Innovation & Desig (3.00)

Are you curious about integrating technology into your creative practice? At the center of any exploration of technology in art and design is a recognition of humanity's quest for innovation, ability to surmount unknown challenges, ever-evolving imagination, and potential to affect societies worldwide.

LIBS 210 - Contemporary Fashion Issues (3.00)

LIBS 212 - Creative Writing Workshop I (3.00)

LIBS 214 - Art and Design of Childhood (3.00)

This course examines how childhood has been shaped, imagined, and constructed through art, design, and material culture. Focusing on toys, books, furniture, playgrounds, clothing, media, and digital interfaces, students will explore how objects made for children reflect cultural values, social hierarchies, educational theories, and economic systems. From handcrafted dolls and illustrated primers to mass-produced toys and AI-enabled learning tools, the class investigates how design influences children's development, identity formation, and sense of belonging. Through case studies, visual analysis, readings in design history and childhood studies, students will consider issues such as race, gender, and accessibility in the production of children's material worlds. Assignments may include object analysis, critical essays, and design proposals that reimagine inclusive or socially responsible products for children. By situating childhood as both a cultural idea and a designed experience, the course encourages students to think critically about how material environments shape early life.

LIBS 214 - Representation and Media (3.00)

This course offers a critical examination of how stories are told and who gets to tell them across various types of media (film, advertisements, video games, etc.). We will investigate the history of media through the lens of representation, exploring how the construction of narratives influences and is influenced by social, political, and cultural power structures. Students will explore theories related to representation, analyze pieces of media for their representational content, and dissect pieces of mass media critically. In doing so, they will build an understanding of how pieces of media shape public perception of marginalized groups, how they serve as a tool of normalization, and, conversely, how media can serve as counternarratives of liberation.

LIBS 214 - Creative Writing Workshop 1 (3.00)

An introduction to the experience and practice of writing fiction and poetry. Includes visits by guest writers in a workshop setting. Students produce a portfolio of writing in revised and publishable form. This course is restricted to students who have submitted a writing sample to the Liberal Studies Department. Required for Creative Writing minors.

LIBS 214 - Echoes of the Afterlife (3.00)

How do different cultures imagine what happens after death, and what can these beliefs teach artists and designers about building imagined worlds? Echoes of the Afterlife explores global death rituals, mythologies, cosmologies, and memorial practices as dynamic systems of storytelling and worldbuilding. Students investigate how beliefs about death and the afterlife shape social organization, architecture, visual culture, ritual, and relationships between the living and the dead, while considering how these systems are represented and reimagined in contemporary art, animation, games, and interactive media. Worldbuilding provides the creative framework for the course. Through cultural and historical research, fieldwork, visual analysis, and reflective writing, students progressively construct an original alternate reality. Beginning with cosmology, students consider fundamental questions about what happens after death and use their answers to determine the rules governing their imagined world. They then explore how those beliefs might shape social hierarchy, memory, ritual, environments, objects, characters, and movement between living and afterlife realms. Guest artists, designers, storytellers, scholars, and other creative practitioners support different stages of this development. Each introduces students to professional approaches to research, narrative development, concept design, environmental storytelling, and immersive worldbuilding. By the end of the course, each student will create a cohesive presentation of the world and society they have imagined that includes an explanation of its belief systems, how its citizens interpret the connections among life, death, and the afterlife, and how each student used those beliefs to conceptualize and design the world they are creating. Field

trip required: Many museums are closed on Tuesdays, so students must visit the Lucas Museum or an approved substitute on their own time. Admission fee: $25

LIBS 219 - Methods and Materials (3.00)

LIBS 238 - Sophomore Seminar II (3.00)

LIBS 313 - Teaching for Learning II (3.00)

Pre-requisites: LIBS 311

LIBS 314 - Art through LA (3.00)

This course is predominantly a site visit-focused class, which requires students to participate in one week of field trips throughout Los Angeles during the week of May 18-22. This hybrid course will combine asynchronous online learning with site-specific field trips to analyze the rich relationships between art, space and community in Los Angeles. Research and case studies will include examples from art theory, historic sites, public space, architecture, landscape, urban practices and activism. At the end of the semester, in-depth tours, artist visits and workshops will examine the evolved landscapes of our contemporary city and their impact on communities and art production. Student analysis and feedback will focus on the relationships between art and space via the course texts and experiential learning activities. A detailed itinerary for daily site visits will be provided during the spring semester. This is a travel-study class that will be available OLAY (online asynchronous) during the semester, and will include 4 IN-PERSON workshops/site visits/studio visits in May. Students are REQUIRED to attend all field trips and to be available from 9am-4pm each day. Students will be responsible for their own transportation and parking fees for this course.

LIBS 314 - Global Cinema (3.00)

This course analyzes a variety of national cinemas and film movements, examining the role of transnational influence, globalization, American cinematic dominance, industry, and technology on the production, distribution, and exhibition of cinema in national and international contexts. The primary focus will be on contemporary international cinema, but the course will also touch on important historical precedents reaching as far back as the 1950s. This course will address the diversity and identity themes by paying particular attention to the concept and meaning(s) of “national cinema” and its criticisms and contemporary challenges, as well as to the aesthetic and narrational qualities of specific groups of films and their transnational historical influence. We will examine film first and foremost as an art, but also as a cultural, national, and international product.

LIBS 314 - Story of Brand (3.00)

How is storytelling used to brand a product and how do brands tell stories through multiple platforms? How is Climate Change, American politics, and the aftermath of the pandemic transforming us, individually and collectively? Who are our new heroes? Do we even have heroes? How have our values and stories changed? And how do these stories influence society, branding, and the narratives we tell of ourselves? Story of Brand is a junior/senior elective course where we will explore these critical questions through the lens of history, mythology, psychology, and current events. We will examine how narrative is intimately connected to our cognition of ourselves and our world and how it influences the way we evolve. Specifically, we will probe how it alters artists and designers in our changing world. As an immigrant woman from South Korea, I am steeped in an alternative tradition to the Eurocentric model. I see our exploration in the Story of Brand as opening a larger lens onto narratives that may have once divided and oppressed and re-imagining these narratives or inventing new narratives that encourages, empowers, and even unites.

LIBS 314 - How Fiction Works (3.00)

How does a writer transform the wondrous chaos of experiences, obsessions, dreams, observations, ideas, and discourse into compelling fiction? This course will explore various methods and approaches for making that transformation possible through an examination of narrative devices in stories and novels, and through writing assignments which will invite students to take creative risks. Areas of focus will include deepening detail in imagery and language; using dialogue to advance story; understanding point-of-view and encounters with other; making the most of climate and setting, and tense and temporality; complicating conflict; and embedding social discourse and cultural criticism into fiction. The reading will be selected for its diversity in authorship, style, and subject matter. In the first half of the course, students will read short fiction and novel excerpts with relevance to the above topics; they will read two short novels during the second half of the course. Throughout the semester, students will workshop a short story or novel chapter. For this project, students will be asked to bring together something they have long been curious about outside their experience (possibly requiring research) with something personal and particular to their lives. With permission of the instructor, students may work on graphic novels, comics, animation, games, or other narrative media

LIBS 314 - The Business of Creativity (3.00)

This course will examine the business side of the art business. We will discuss principles, concepts, and specific practices necessary to create a viable long-term career as an artist. Discussions will cover a broad range of industries and examine the factors essential to commercial endeavors in general. We will explore in detail primary forms of ownership, commercial exploitation, types of intellectual property rights, and the tools needed to protect your creative work like copyright, trademark, trade name, patent, licensing, sales, etc. to give students a working knowledge of how to effectively protect, control, and monetize their creative output.

LIBS 314 - Food Memoir (3.00)

Food writer Michael Ruhlman says that two activities are unique to us as humans: cooking and storytelling. If you eliminate either of these activities from our lives, he says, our species will cease to exist, "So telling stories about food and cooking is not only natural, it's necessary for our survival." This online asynchronous course invites you to explore the food memoir and learn of its ability to present authentic stories about family and culture, history and nature, trauma and justice--all through the lens of food. You will examine food autobiographies in various formats--such as books, essays, articles, comics and graphic novels--written by authors of diverse backgrounds. By semester's end, you will write and workshop a collection of personal stories of your own that use food as a vehicle for storytelling.

LIBS 314 - Made for Kids Malawi: Professi (3.00)

More than a class. A real-world design experience with the potential to change lives—including your own. Made for Kids Malawi: Professional Development (LIBS 314) and Made for Kids Malawi: Studio Practice (CAIL 300) are team-taught courses that bring Otis students together with local and international partners to address real-world needs. Working in interdisciplinary teams, you will build professional readiness while using socially responsible design to develop actionable responses to community-identified priorities. Signature coursework includes community-based research, concept development, prototyping, collaborative project execution, and professional client presentations. Through remote collaboration and cross-cultural exchange, you will work with Rotary partners in Los Angeles and the Jacaranda School in Malawi to develop projects for communities in the greater Blantyre area. Selected students may have an opportunity to travel to Malawi to implement projects on-site. Travel is not guaranteed, and spaces are limited. Travel costs and available funding support will be discussed with selected students.

LIBS 314 - Human Nature (3.00)

In Human Nature, LIBS 314, students examine their relationship with the natural world. Western culture's relationship with nature is one of exploitation, conquest, industry, and waste, but it's also one of empowerment, mythology, conservation, and wonder. How do fiction, film, science, industry, religion,

politics, and advertising shape our connection to our environment and our selves? By studying and writing narrative, we will see how stories shape our relationship with nature. We will identify our particular concerns about the planet and make strides to recover our birthright: moving from estrangement to integration, despair to hope, apathy to care. Or, if we already have a practice of climate resilience--we will fine tune our mission. We will compose narratives and analysis that demonstrate an understanding of how storytelling, language, and the visual realm inform our many roles in these altering ecologies. Finally, we will reflect on a plan for future engagement with the natural world, be it protective measures through civic engagement, integration through professional practice, or simply more time spent outdoors.

LIBS 314 - Fluid Identities/Plural Selves (3.00)

The notion of the individual as a singular being with unique qualities and characteristics that distinguishes them from others seems at odds with the fact that our identities can and do change, and that our self-concept may be multiple. This on-line course will focus on works from different disciplines (literature, the visual arts, and film) that explore the fluid nature of identity and / or the plural self, whether in their subject matter or authorial status. To bring nuance to our understanding, we will approach the topic from different perspectives (as critique, methodology, and content) complementing it with occasional critical readings. By semester's end, you will have developed your appreciation of the ways in which its complexities have been addressed in the arts.

LIBS 314 - Indian Miniature Painting (3.00)

This course delves into the captivating world of Miniature Painting from the Indian subcontinent. It shall explore its rich history, diverse schools, intricate techniques, and profound cultural significance. Small in format, the individual paintings were usually a part of a larger collection. Based on religious themes, mythologies, poetry, and real-life situations, the miniature paintings borrowed themes from varied sources. Flora, fauna, rulers, warriors, children, lovers, mythical figures, gods, etc., all form an integral part of these paintings. Spanning from the pre-Mughal traditions to the flourishing regional styles (Mughal, Rajput, Pahari, Deccan), students will examine the evolution of themes, symbolism, narratives, iconography, and aesthetic principles. The context/ context and its narrative technique are used by contemporary artists to address relevant issues, ranging from gender roles, political supremacy, to transitioning landscapes. Through a combination of historical analysis, visual studies, and practical understanding of materials and processes, the course aims to provide a comprehensive appreciation of this unique art form and its lasting legacy, to its relevance to contemporary practitioners.

LIBS 314 - Adaptation Lab: Reshaping Stor (3.00)

In Adaptation Lab students explore how stories change as they move across media—from page to screen to stage to song to canvas to meme. We pair seed texts with their adaptations and examine how writers reshape these narratives for a different genre. We consider how ubiquitous adaptation is in culture and recognize how we ourselves are adapting works all the time. A blended course, we meet both in-person and online, depending on the week. The final project will be to create your own adaptation, transforming your chosen seed text into a new form.

LIBS 314 - Monstruous Manifestations (3.00)

This course is an historical examination of the connection between monsters and the rise of cultural anxiety. An understanding of these anxieties, the myths and monsters they manifest are critical to achieve social and economic justice. Monsters can mean many things simultaneously and contradictorily, often standing in for the outcast and sometimes even representing the powerful. China Mieville asks “Do we want to be the monster or do we want to destroy the monster?” and his answer is yes. Through weekly film viewings and academic texts , we will analyze the mythology that creates the monster and how it relates to contemporary social and political events in both a social and artistic context. We will connect historical events to the rise of these different kinds of monsters, examining what cultural and social anxieties were prevalent at the time that led to the appearance of these monsters in popular culture. How do we create mythologies and how can we use these techniques to build new futures in a time of seemingly inalterable determination? What kinds of mythologies can we construct for our current moment? In embracing outsider analysis and alternative modes of thinking, we can challenge social norms in the community. It is through alternate world building that we begin to question the ethics of our current system, and propose alternative possible futures.

LIBS 314 - Screenwriting Shorts (3.00)

How can you turn a terrific idea into a great little YouTube video? Do you plan to work in the TV and film industry, create animated stories, or design branding and advertising campaigns? Maybe you just want to learn how to tell a good short story or understand the difference between story, narrative, and plot? How can conflict be used to create compelling characters? How does a screenwriter hold everything together? Learn the craft of scripting shorts by exploring these questions and writing scripts in this online course. Through lectures, short assignments, critiques, and the study of short and full-length scripts, you will learn to craft a one-minute and a ten-minute screenplay that can be used to make an animated short or an online clip, take to festivals or develop into a full screenplay.

LIBS 314 - Teaching for Learning II (3.00)

Building on Teaching for Learning I, this course provides further development of your knowledge and skills as future art and design educators. Through readings, reflections, and discussions you will synthesize education theories and philosophies emphasizing aesthetic development in youth and adults, museum and community settings, public practices, critical pedagogy, classroom management, English Language Learners, Special Education, and best practices such as trauma informed teaching, culturally responsive teaching, and anti-racist / anti-biased practices. You will build your own curricula, write lesson plans, and hone your teaching skills by collaborating with a local art/design educator to teach a lesson to their students while being videotaped for your portfolio. This is your chance to refine your pedagogy (teaching practice) and update your teaching philosophy and portfolio in preparation for a career as a credentialed art teacher or a community-based teaching artist/designer. Required for Art and Design Education minors. Prerequisite: LIBS311/314 Teaching for Learning I.

LIBS 314 - The Book as Art(work) (3.00)

The Millard Sheets Library is filled with art books, as you probably know, but you may not know that it also houses a significant collection of artists’ books —that is, artworks in book form. These may take the shape of the familiar codex containing text and/or imagery, or they may be idiosyncratic objects made of varied materials that, in one way or another, engage “the book” conceptually or formally. In this course, we will review the history of this unique medium and explore the library’s collection via a curated selection of items. Students will do weekly readings and reading responses, write one paper on an artist’s book of their choosing, and collaborate with a classmate to create an artist’s book, drawing inspiration from our explorations and discussions.

LIBS 314 - Arts Incubator (3.00)

Do you want to develop your art and design skills while honing your oral and verbal communication skills and cultural understanding? This innovative incubator program is designed to bridge the gap between your artistic talent and professional success in a global context. This course offers a unique opportunity to: Develop industry-relevant projects: Work on projects aligned with your chosen major (fashion, product, toy, graphic design, animation, game design, or illustration). Receive personalized mentorship: Gain insights and guidance from experienced faculty and guest lecturers who are actively working in creative industries. Improve your verbal and written communication through critical discourse, presentations, and collaborative projects in a supportive environment. Connect with industry professionals, potential employers, and fellow students. Develop a portfolio-worthy project and gain the skills and confidence needed to secure internships and take advantage of opportunities. This incubator is open to all second and third year students, with a special focus on supporting the unique needs of international students. Through hands-on projects, personalized feedback, and a focus on cultural understanding, you'll gain the skills and connections needed to launch your art and design career on a global stage.

LIBS 316 - How Fiction Works (3.00)

How does a writer transform the wondrous chaos of experiences, obsessions, dreams, observations, ideas, and discourse into compelling fiction? This course will explore various methods and approaches for making that transformation possible through an examination of narrative devices in stories and novels, and through writing assignments which will invite students to take creative risks. Areas of focus will include deepening detail in imagery and language; using dialogue to advance story; understanding point-of-view and encounters with other; making the most of climate and setting, and tense and temporality; complicating conflict; and embedding social discourse and cultural criticism into fiction. The reading will be selected for its diversity in authorship, style, and subject matter. In the first half of the course, students will read short fiction and novel excerpts with relevance to the above topics; they will read two short novels during the second half of the course. Throughout the semester, students will workshop a short story or novel chapter. For this project, students will be asked to bring together something they have long been curious about outside their experience (possibly requiring research) with something personal and particular to their lives. With permission of the instructor, students may work on graphic novels, comics, animation, games, or other narrative media

LIBS 317 - Social Entrepreneurship (3.00)

LIBS 318 - Business Communication (3.00)

Pre-requisites: ENTR 301 MATH 137 LIBS 317

LIBS 440 - Capstone (3.00)

LIBS 445 - Capstone Continuation (1.00)

MATH 136 - Intro to AI-Assisted Programmi (3.00)

This course introduces the fundamentals of front-end web development using HTML, CSS, and JavaScript, with a strong emphasis on working alongside AI assistants. Students will learn to structure and style web pages, then add interactive behavior using JavaScript concepts such as variables, data types, conditionals, loops, functions, arrays, objects, and event handling to build dynamic browser-based features Throughout the course, students will use AI Assistance to help read and write code, debug errors, generate examples, and explore alternative solutions, while also learning to critique, test, and refine AI-generated output for accuracy, style, and accessibility. Class activities will highlight responsible and transparent AI use, including documenting when and how AI tools are used and discussing bias, privacy, and academic integrity. By the end of the term, students will have created a small, branded website that integrates HTML, CSS, and JavaScript, and they will be able to explain their development process, including how AI assistance supported their learning and problem-solving.

MATH 136 - Money Matters (3.00)

This course is intended to empower the students with key skills they need to handle their personal and business finances. Students will be introduced to personal finance and business math concepts through interactive activities, instructional videos, multiple examples, case studies, lectures, and applied problems that resemble real-life situations. Topics include business statistics, payroll, taxes, insurance, financial statements, simple interest, compound interest, consumer credit, mortgages, and investments. All class materials, including the textbook and assignments, will be delivered digitally on MyMathLab by Pearson, providing an excellent learning interface and allowing students to complete assignments at their own pace and get immediate feedback on their performance. Throughout the semester, students will also review some relevant math concepts from high school, such as whole numbers, decimals, fractions, equations, and percents– these will be incorporated into their weekly homework assignments. The class is designed to meet students where they are with their math skills and help them advance to the successful completion of this business mathematics course.

MATH 136 - Math for Artists and Designers (3.00)

This Mathematics course is designed for non-Math majors, covering most mathematical concepts needed for everyday life. Emphasis is on the application of those concepts and their connection to other disciplines to help students learn how math affects the world around them. Topics include critical thinking skills, inductive and deductive reasoning, problem-solving techniques, number theory, sequences, the Fibonacci sequence, conversions to and from the metric system, geometry, topology, consumer mathematics including personal loans, simple and compounded interest, mortgages, annuities, sinking funds, and retirement investments, and finally some topics in probability and statistics. Real-life applications are used for each topic. The textbook, most assignments, and many interactive learning materials, such as instructional videos and animations, are accessible via the Pearson MyMathLab.

MATH 137 - Mathematics of a Startup (3.00)

MATH 247 - Programming/Scripting for Game (3.00)

NSCI 305 - Science & Sustainable Design (3.00)

NSCI 307 - Science & Sustainable Design (3.00)

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

NSCI 307 - Natural Science Elective (3.00)

NSCI 308 - Human Factors in Toy Design (3.00)

NSCI 319 - Human Factors in Product Des (3.00)

MFA IN FINE ARTS

Our Mission

The MFA program provides an artistic learning environment where artists of different backgrounds, ages, experiences, and approaches to creative practice can flourish together. Our courses, events, studios, labs, galleries, and social spaces are welcoming places where everyone in our community can develop as artists and as engaged participants in society. The program encourages emerging artists to think critically and challenge existing modes of expression.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the MFA in Fine Arts program learning outcomes here or request information.

Course Descriptions

AHCS 560 - ST: Modernism to Conceptualism (3.00)

This course examines the development of Modernism as a discourse in the visual arts, from its development in the 1840s to challenges of its key assumptions in the 1960s. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course. The primary intention of this course is to provide a critical survey of work and discourses that have contributed to the development of Modernism as a specific aesthetic and discursive tradition. Our attention will focus on the development of visual art, and a trajectory of practices traceable from traditions of European painting and sculpture to challenges leveled at that tradition, most identified with artists working in the United States after World War II. Understanding the importance and context of these practices will require that we simultaneously explore other developments significant throughout this period including social environment, political and economic currents, technological change and related fields of practice. It is a period characterized by extraordinary change, gross inequities, and the formation of conventions on which a contemporary view of art as an aesthetic discipline are based. We will attempt to actively engage these concepts with the goal of developing a view of Modernism in direct dialog with the question of the role of art and artists in this period and in contemporary society.

GRAD 740 - Graduate Critique I (3.00)

In this two-year course sequence, all graduate students, regardless of media, individually present work to their peers and faculty for an in-depth discussion about the work's material, theoretical, and cultural positioning. The course provides time and space to collectively examine how an artist's work is perceived as a public statement and how one's work exists in the world. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

GRAD 700 - Graduate Studio I (3.00)

Graduate Studio is a 6-hour course structured around dedicated studio time and one-on-one studio visits between students and faculty members. This two-year course sequence focuses on each individual student's practice, specifically directed toward an interrogation of the aesthetic, conceptual, and technical issues arising out of their work. Graduate Studio strengthens each student's individual practice while building a vibrant community of artists. Its one-to-one studio visits are the defining strength of the Otis Fine Arts MFA program, offering an unparalleled educational experience. These visits give students regular opportunities to meet with faculty, fostering deep dialogue that develops accountability, self-directed learning, and distinctive artistic practices. Studio visits provide mentoring beyond structured classroom teaching, supporting interdisciplinary inquiry, skills development, and artistic growth. They connect 'being, doing, and knowing', helping students articulate their work to a broader public and achieve powerful outcomes. The course concludes with the End-of-Semester Review, during which the student meets with a faculty review committee to discuss and assess the development of their artistic practice over the semester. These reviews are informed by materials that speak to the student's progress in the program: a self-assessment for first- and second semester students, a thesis exhibition proposal for those in their third semester, and a faculty evaluation rubric used across all reviews. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

AHCS 650 - Critical Theory and Practice I (3.00)

This seminar introduces key questions and frameworks for thinking about the material, social, and political implications of aesthetic form. We will approach form as an organizing principle that is anchored in material reality, and which affects this reality in turn. Through a selection of essays drawn from different discursive fields, students will engage questions of humanity, power relations, representation, and aesthetics. These readings will serve as points of departure for examining how artists, writers, and theorists respond to the representational politics of the present. Alongside close readings and discussion, we will consider how specific art practices operate within broader cultural and socio-political contexts. The seminar emphasizes the development of a shared vocabulary for critical inquiry. Through weekly discussion, written responses, and collaborative dialogue, students will articulate connections between theory and practice while developing their own critical perspectives. The course foregrounds relational learning, encouraging students to situate their individual voices within a collective process of inquiry.

GRAD 630 - Collaborative Projects (3.00)

Collaborative Projects is a seminar/studio class. Students form collaborative relationships to produce and exhibit collaborative projects - installations, performances, sound works, events, happenings, etc. that culminate in the Mid-Residency Exhibition. Collaborative projects will activate traditional and non-traditional exhibition spaces throughout the Otis campus in the spirit of an international art biannual. Students will publicly present, document, and archive their work. Students acquire experiential and theoretical knowledge pertaining to collaborative art production, curation, pedagogy, diplomacy, consensus-building marketing, and community leadership.

AHCS 561 - ST: 60's to the Present (3.00)

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

GRAD 740 - Graduate Critique II (3.00)

In this two-year course sequence, all graduate students, regardless of media, individually present work to their peers and faculty for an in-depth discussion about the work's material, theoretical, and cultural positioning. The course provides time and space to collectively examine how an artist's work is perceived as a public statement and how one's work exists in the world. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

GRAD 700 - Graduate Studio II (3.00)

Graduate Studio is a 6-hour course structured around dedicated studio time and one-on-one studio visits between students and faculty members. This two-year course sequence focuses on each individual student's practice, specifically directed toward an interrogation of the aesthetic, conceptual, and technical issues arising out of their work. Graduate Studio strengthens each student's individual practice while building a vibrant community of artists. Its one-to-one studio visits are the defining strength of the Otis Fine Arts MFA program, offering an unparalleled educational experience. These visits give students regular opportunities to meet with faculty, fostering deep dialogue that develops accountability, self-directed learning, and distinctive artistic practices. Studio visits provide mentoring beyond structured classroom teaching, supporting interdisciplinary inquiry, skills development, and artistic growth. They connect 'being, doing, and knowing', helping students articulate their work to a broader public and achieve powerful outcomes. The course

concludes with the End-of-Semester Review, during which the student meets with a faculty review committee to discuss and assess the development of their artistic practice over the semester. These reviews are informed by materials that speak to the student's progress in the program: a self-assessment for first- and second semester students, a thesis exhibition proposal for those in their third semester, and a faculty evaluation rubric used across all reviews. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

AHCS 651 - Critical Theory & Practice II (3.00)

This two-semester, cross-disciplinary seminar examines both the creation of contemporary art and the ideas and theories that shape it. Through a selection of essays, we will explore the material, social, and cultural connotations of aesthetic form. We will consider form as an organizing principle that is rooted in material reality while simultaneously influencing that reality. Discussions will focus on how works of art can prompt encounters that challenge our established modes of perception and understanding, fostering curiosity and encouraging shifts in perspective.

ELEC 599 - Graduate Studio Elective (3.00)

Graduate level studio elective course. See department for specific courses.

GRAD 740 - Graduate Critique III (3.00)

In this two-year course sequence, all graduate students, regardless of media, individually present work to their peers and faculty for an in-depth discussion about the work's material, theoretical, and cultural positioning. The course provides time and space to collectively examine how an artist's work is perceived as a public statement and how one's work exists in the world. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

GRAD 700 - Graduate Studio III (3.00)

Graduate Studio is a 6-hour course structured around dedicated studio time and one-on-one studio visits between students and faculty members. This two-year course sequence focuses on each individual student's practice, specifically directed toward an interrogation of the aesthetic, conceptual, and technical issues arising out of their work. Graduate Studio strengthens each student's individual practice while building a vibrant community of artists. Its one-to-one studio visits are the defining strength of the Otis Fine Arts MFA program, offering an unparalleled educational experience. These visits give students regular opportunities to meet with faculty, fostering deep dialogue that develops accountability, self-directed learning, and distinctive artistic practices. Studio visits provide mentoring beyond structured classroom teaching, supporting interdisciplinary inquiry, skills development, and artistic growth. They connect 'being, doing, and knowing', helping students articulate their work to a broader public and achieve powerful outcomes. The course concludes with the End-of-Semester Review, during which the student meets with a faculty review committee to discuss and assess the development of their artistic practice over the semester. These reviews are informed by materials that speak to the student's progress in the program: a self-assessment for first- and second semester students, a thesis exhibition proposal for those in their third semester, and a faculty evaluation rubric used across all reviews. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

GRAD 776 - Professional Practice (3.00)

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

LIBS 778 - Thesis Writing (3.00)

In this course, students will develop a written thesis about their work and practice. Students will acquire critical writing skills that will prepare them for the literary demands of an artist.

ELEC 599 - Graduate Studio Elective (3.00)

Graduate level studio elective course. See department for specific courses.

GRAD 740 - Graduate Critique IV (3.00)

In this two-year course sequence, all graduate students, regardless of media, individually present work to their peers and faculty for an in-depth discussion about the work's material, theoretical, and cultural positioning. The course provides time and space to collectively examine how an artist's work is perceived as a public statement and how one's work exists in the world. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

GRAD 700 - Graduate Studio IV (3.00)

Graduate Studio is a 6-hour course structured around dedicated studio time and one-on-one studio visits between students and faculty members. This two-year course sequence focuses on each individual student's practice, specifically directed toward an interrogation of the aesthetic, conceptual, and technical issues arising out of their work. Graduate Studio strengthens each student's individual practice while building a vibrant community of artists. Its one-to-one studio visits are the defining strength of the Otis Fine Arts MFA program, offering an unparalleled educational experience. These visits give students regular opportunities to meet with faculty, fostering deep dialogue that develops accountability, self-directed learning, and distinctive artistic practices. Studio visits provide mentoring beyond structured classroom teaching, supporting interdisciplinary inquiry, skills development, and artistic growth. They connect 'being, doing, and knowing', helping students articulate their work to a broader public and achieve powerful outcomes. The course concludes with the End-of-Semester Review, during which the student meets with a faculty review committee to discuss and assess the development of their artistic practice over the semester. These reviews are informed by materials that speak to the student's progress in the program: a self-assessment for first- and second semester students, a thesis exhibition proposal for those in their third semester, and a faculty evaluation rubric used across all reviews. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

GRAD 777 - Exhibition Preparation (3.00)

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

ELEC 599 - Graduate Studio Elective (3.00)

Graduate level studio elective course. See department for specific courses.

ELEC 599 - Graduate Studio Elective (3.00)

Graduate level studio elective course. See department for specific courses.

Electives

Course Title	Course Number	Credits
Adv Tech: Creatve Problm Slvng	GRAD 550	3.00

Adv. Sem: Mutant School of Art	GRAD 550	3.00
Advanced Ceramics	GRAD 550	3.00
Ceramics	GRAD 550	3.00
Critique Unlimited	GRAD 550	3.00
Fine Arts Internship	GRAD 550	3.00
Intro to Experimental Drawing	GRAD 550	3.00
Lighting Studio I	GRAD 550	3.00
Painting II	GRAD 550	3.00
Photo Genres: Close to Home	GRAD 550	3.00
Photo Gnr: Advance Black&White	GRAD 550	3.00
Photography II	GRAD 550	3.00
Pntg Genres: Material & Method	GRAD 550	3.00
Pntg Gnrs: Figurative Pntg Now	GRAD 550	3.00
Ptg Gnr: Hist. Politics & Pntg	GRAD 550	3.00
Sculpture/New Genres II	GRAD 550	3.00
Projections w/o Gallery Walls	GRAD 650	3.00

Elective Descriptions

GRAD 550 - Adv Tech: Creatve Problm Slvng (3.00)

This is a hands-on class focused on working with everyday and industrial materials in inventive ways. The emphasis would be on reuse, foraging, and transforming accessible materials, from dollar stores, hardware stores, discarded objects, etc. — into something unexpected. We'd explore how one material can mimic another: foam that looks like bronze, plastic tubes bent to look like brass instruments, inexpensive materials that read as fancy ones, fragile materials standing in for fine stone metal or wood. It would also include experimenting with newer materials — chromatic shift paints, chrome powders, automotive finishes, urethanes, resins — field trips to places like Reynolds Advanced Materials for inspiration. The class will be structured around creative challenges driven by what students are trying to make. It will be part group problem-solving, part individual experimentation, and would emphasize safety and technical resourcefulness. Basically, how do you achieve what you want without the "right" materials, tools, or budget?

GRAD 550 - Adv. Sem: Mutant School of Art (3.00)

Calling all mutants, artists, and mutant-artists! Do you have superpowers that are also vulnerabilities? Perhaps you are a powerful empath, which also means you can get overwhelmed by the feelings of everyone around you, including your own. Or maybe you are a magical Black intellectual dandy but interlocking supremacy systems force you into abject positions, which gives you quadruple consciousness. Or a spritely East Asian femme who is easily dismissed and invisible to most, which is beneficial for Robin Hood style con jobs and exacerbating for everything else. If you feel both blessed and cursed with your mutant/artist abilities (aka superpowers AND vulnerabilities) or are curious to suss out what your mutant/artist abilities are, this Performative Advanced Seminar class is for you! Mutant School for Artists is co-taught by Jennifer Moon and von curtis. von and Jennifer are great friends AND they also sometimes disagree on key perspectives and approachesâ€"think Magneto and Professor X, respectively. In this course that is part seminar, part performance art and all worldbuilding, students will be introduced to radical and imaginative worldviews, frameworks, and methodologies from feminist, queer, trans, and of color scholarship. With these ever-expanding toolkits, you will build your own mutant-artist characters focusing on ontologies (being), epistemologies (knowing), and ethics (doing) that activate and alchemize your vulnerabilities as superpowers. Together, we will form a Mutant School for Artists to accept and hone our superpowers/vulnerabilities as a way to perform and co-build the revolutionary worlds we want to embody.

GRAD 550 - Advanced Ceramics (3.00)

This advanced ceramics elective is ideal for student artists seeking to deepen their relationship to the clay studio. Together, we will explore (and aim to understand) clay's most distinctive quality - its mystical plasticity - with a sequence of sculptural provocations meant to expand our portfolio of technical skills. Simultaneously, we will consider ceramics as a position within the larger sphere of contemporary art, thinking and working through the possibilities available in installation, performance, collaboration with emerging technologies, and perhaps even the humble vessel. Get ready to probe the limits of this sticky, gooey, muddy, dirty, impressionable Stuff. Prerequisites: Ceramics or Introductory Ceramics

GRAD 550 - Ceramics (3.00)

"This sculpture elective will teach fundamental skills of working with clay. You will learn the foundational skills of wheel throwing and hand building: centering and forming shapes on the wheel, wedging, pinching, coiling, soft and hard slab construction, building and assembling in parts, using a banding wheel, and various ways to manipulate the surface of the clay, such as carving, stamping, printing, drawing, painting, and glazing. You will learn how kilns work and various ways to fire the clay, with an introduction to how different glazes and clays react to different firing techniques. Exposure to the historical use and international variety of techniques in ceramics will be integrated into the contemporary context. This is an introductory course; no experience is necessary."

GRAD 550 - Critique Unlimited (3.00)

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

GRAD 550 - Fine Arts Internship (3.00)

This blended course allows students to do an internship under the guidance of faculty and gain experience in the creative and business practices in contemporary art. We will meet on campus in the first five weeks of the course. Students will learn to seek internships, create a compelling application, interview, and work effectively in organizations. The course will be asynchronous for the next nine weeks as students intern at small businesses, start-ups, non-profit art organizations, and artist studios. In the final week, students and faculty will meet to discuss what students have learned from their internship experience and how to average that experience in their developing careers. Prerequisites: Ceramics or Introductory Ceramics

GRAD 550 - Intro to Experimental Drawing (3.00)

This course explores drawing as a way of thinking rather than as a specific medium. Assignment prompts such as Materiality, Plans and Diagrams, Physical Action and Gesture encourage problem solving across all mediums. In addition, we will explore traditional drawing with technical demonstrations in charcoal, color pencil, sumi ink and brushes watercolor paint, gouache, on supports such as hot press and cold press watercolor papers, architects' drafting mylar, rice papers and more.

GRAD 550 - Lighting Studio I (3.00)

This course introduces students to basic studio skills in lighting and electronic flash applications, including 4x5 and medium formats, tungsten and strobe lighting, and in-depth exploration of genres such as photo illustration, still life and portraiture. Students develop a critical understanding of how imagery functions within a commercial context and the relationship between fine art and commercial work. Shooting assignments include still life, portraiture, and photo illustration projects. This course is required for Photography emphasis. Prerequisite: Photo I or equivalent

GRAD 550 - Painting II (3.00)

Painting 2 is the second core class devoted to painting. Each person who teaches it will have a slightly different approach but in general the class will provide students with an intermediate level painting experience. Equipped with the skills and knowledge of painting 1, students in Painting 2 will further develop their command of the technical and conceptual knowledge of western painting. They will develop a group of works specific to the requirements of the class and they will increase their confidence and their production. Perhaps devoted to critical concepts of interpretation or to material exploration or both, painting 2 will provide a dynamic and open, inclusive environment in which students will feel supported as they explore their own ideas and the rich landscape of contemporary painting.

GRAD 550 - Photo Genres: Close to Home (3.00)

Most of us take pictures of our environments all the time. Social media exposes us to a nearly infinite number of images of people's lives and surroundings. In the middle of this saturation, how can we still make images that respond to and comment on our environment? This class takes up that question by making work about what is close to us. We will examine our immediate surroundings: our homes, streets, friends, and families, as well as our habits: what we wear, how we travel, what we eat. Through photography, we will realize that the things we have become accustomed to seeing as mundane and ordinary can be fascinating to viewers of our work. Our environments become material for creating narratives that could span from the autobiographical to the completely imagined. Throughout the course we will look at work by other artists, go on field trips, watch films, and complete several projects. For the final project, we will curate an exhibition in a venue outside of school (TBD) and hold a public opening.

GRAD 550 - Photo Gnr: Advance Black&White (3.00)

This class will be an advanced foray into the technical, aesthetic and conceptual basis of analog black and white photography. Starting with a discussion of tonal range and the Zone System, we will use large-format view cameras to advance an understanding of how these qualities can be achieved in a negative and further developed in a fiber-based print. Students will learn about using lens filters to lighten or darken certain colors in the image, using a variety of films and developers to change the qualities of their negatives, and using various papers and toners to shift the qualities or longevity of their prints. In addition to these technical skills, students will be exposed to a wide variety of work done using these materials and discuss the reasons one might work in black and white in the digital age.

GRAD 550 - Photography II (3.00)

This is an intermediate course within the Photography program that aims to build upon technical knowledge and conceptual structuring acquired in Photo 1. Students will spend time working with image capture and output processes, refining technical and communication methods, and making decisions to achieve their desired aesthetic and conceptual frameworks. Experimentation with new processes is expected as is the development of artistic and critical reasoning.

GRAD 550 - Pntg Genres: Material & Method (3.00)

Although primarily focused on technical aspects of painting, the student in this class will also benefit from cross disciplinary training to strengthen their skills in abstract and/or figurative painting. The examination of alternative relationships between paint and other materials will be fostered through demonstrations which will include how to stretch unconventional materials, use of diverse application techniques including washes/glazes, layering strategies, drybrush, puddling, wet into wet, masking, scoring, and scratching. Each student will learn how to work within a personal zone of hybridity and will expand their preferred genre by using drawing, painting, and collage strategies, guided through projects that encourage experimental uses of the medium. This course takes a closer look at how thought and movement meet up and combine through the medium of paint.

GRAD 550 - Pntg Gnrs: Figurative Pntg Now (3.00)

This course is designed for students who use and want to use the figure in their work. We will begin with an academy approach to painting the figure, learning how to draft and paint from life, followed by photo references. Through the study of significant historical and contemporary works, we will learn strategies for the use of the figure as a narrative device. Students will be encouraged to explore their own twist on a classical tradition to create a series of fresh figurative paintings.

GRAD 550 - Ptg Gnr: Hist. Politics & Pntg (3.00)

This class is about saying what you want to with painting through a focus on controversy and complexity. We will see painting as a medium for polemical ideas. Mini lectures will start each class and give overviews of key topics and relevant art work, both historical and contemporary. Possible topics include Mexican mural painting, the French Revolution, cobra, Abstract expressionism and Feminist painting. Most class time will be studio time with one on one conversations about methods and strengthening your individual voice.

GRAD 550 - Sculpture/New Genres II (3.00)

Sculpture New Genres 2 is an intermediate studio course that expands on concepts and skills in 3- dimensional and time based media developed in SCNG I. This class will consist of a series of both short and long term prompts, lectures, readings, critiques and demos aimed at providing a wide range of cultural concepts, contexts and techniques to consider when developing works and situating them within time and space. New skills will include advanced techniques of construction in wood, metal, clay, fabric, video, further mold making, some plastics, and new computer technologies.

GRAD 650 - Projections w/o Gallery Walls (3.00)

Explore the creative potential of video projections beyond the flat rectangles of gallery walls. This studio class will focus on two things: 1) projecting video on a diversity of surfaces and objects — on just about anything except gallery walls; 2) empowering video projections with sound. In other words, we will

be playing, experimenting and composing with projections and sound in single channel and multi-channel scenarios — for an entire semester! We will also be learning the following skills: how to use a projector; how to network and synchronize projectors with sound in multi-channel configurations; how to map projections to screens, objects and irregular surfaces; how to generate sound; how to record and edit sound; how to install projections with sound — indoors and outdoors. We will learn how to use MadMapper projection mapping software, in addition to building proficiencies with Adobe Premiere and Audition. Students will create one outdoor projection and one indoor projection. Additionally, students will collaborate on one multi-channel installation.

MFA IN GRAPHIC DESIGN

Our Mission

The Otis MFA in Graphic Design program is a community of students, faculty, and international and Los Angeles-based designers dedicated to visual research and discovery through making. We blend design exploration, critical inquiry, and applied projects to interrogate and better the field of graphic design. We partner with organizations and engage in studio visits and travel to foster impact beyond the classroom.

Students use curriculum to explore visual culture and critical thinking and making, while faculty develop curriculum in response to students and contemporary culture.

During the course of study, students work across platforms to complete a series of studio projects. Writing and discussions enrich in-class making; students and faculty learn from each other. Coursework engages research, discourse, and the iterative process with the goal of discovering many possible outcomes. In so doing, the program supports students in taking on the challenges and opportunities in contemporary graphic design practice.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the MFA in Graphic Design program learning outcomes here or request information.

Course Descriptions

GRDS 601 - Seminar Studio I (3.00)

Students work in a collaborative learning environment on a theme-based project, focusing on inquiry, research, discourse. This fourterm course encourages a wide range of opinions, with course outcomes exploring media literacy and critical form- making. Faculty will provide the opportunity for in-depth discussion and critique as well as to connect research to conceptual and formal investigation. Together students and faculty work collectively and individually to produce publishable outcomes that will contribute to design scholarship.

GRDS 655 - Seminar Round Table (3.00)

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

GRDS 670 - Graduate Studio (3.00)

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

AHCS 577 - Contemp. Graphic Design Issues (3.00)

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

GRDS 711 - Visiting Art Project II (3.00)

Visiting Artist Projects consists of workshops where visiting artists from around the United States and abroad lead groups of students through a short-term, socially relevant themed projects. Outcomes fall somewhere between speculation and real-world design solutions with an aim to inspire all parties to apply design thinking in an innovative way.

AHCS 579 - Theory and Criticism (3.00)

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

GRDS 602 - Seminar Studio II (3.00)

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

GRDS 623 - Graduate Typography (3.00)

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

ELEC 599 - Graduate Studio Elective (3.00)

Graduate level studio elective course. See department for specific courses.

ELEC 599 - Graduate Studio Elective (3.00)

Graduate level studio elective course. See department for specific courses.

GRDS 665 - Entrepreneurship (3.00)

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

AHCS 587 - Models of Practice (3.00)

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

GRDS 701 - Seminar Studio III (3.00)

Students work in a collaborative learning environment on a theme-based project, focusing on inquiry, research, dis- course. This four-term course encourages a wide range of opinions, with course outcomes exploring media literacy and critical form- making. Faculty will provide the opportunity for in-

depth discussion and critique as well as to connect research to conceptual and formal investigation. Together students and faculty work collectively and individually to produce publishable outcomes that will contribute to design scholarship.

ELEC 599 - Graduate Studio Elective (3.00)

Graduate level studio elective course. See department for specific courses.

ELEC 599 - Graduate Studio Elective (3.00)

Graduate level studio elective course. See department for specific courses.

GRDS 702 - Seminar Studio IV (3.00)

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

GRDS 655 - Seminar Round Table (3.00)

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

GRDS 770 - Final Studio (6.00)

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

GRDS 711 - Visiting Art Project II (3.00)

Visiting Artist Projects consists of workshops where visiting artists from around the United States and abroad lead groups of students through a short-term, socially relevant themed projects. Outcomes fall somewhere between speculation and real-world design solutions with an aim to inspire all parties to apply design thinking in an innovative way.

Electives

Course Title	Course Number	Credits
Bookmaking Projects	GRDS 550	3.00
Editorial Illustration	GRDS 550	3.00
Energetic Editorial Expression	GRDS 550	3.00
Advanced Imagemaking	GRDS 550	3.00
Hybrid Letterpress	GRDS 550	3.00
Making With AI Generators	GRDS 550	3.00
Painting For Illustrators	GRDS 550	3.00
Riso For Illustrators	GRDS 550	3.00
Type In Motion	GRDS 550	3.00
Watercolor Illustration	GRDS 550	3.00
Designing For Digital Products	GRDS 621	3.00

Elective Descriptions

GRDS 550 - Bookmaking Projects (3.00)

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

GRDS 550 - Editorial Illustration (3.00)

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

GRDS 550 - Energetic Editorial Expression (3.00)

This class will offer a deep dive into the fusion of animation and illustration, equipping students with the skills to create animated editorial illustrations suited for a variety of online streaming platforms, like news websites, online portfolio and so on... Students will learn to transform static illustrations into dynamic, visually compelling pieces that enhance storytelling and communication. The course will include two to three projects designed to help students apply what they've learned, covering everything from storyboard design to final visual presentation. By the end of the course, students will have produced at least three non-print polished works ready to be included in their future portfolios and websites, preparing them for career opportunities in the fields of editorial illustration, digital media, motion design and beyond. Prerequisites: Ceramics or Introductory Ceramics

GRDS 550 - Advanced Imagemaking (3.00)

This class will be an exploration into practicing, contextualizing, and reflecting on image-making processes that you are already familiar with, as well as discovering new ways of making. We will connect reading to making, ideas to making, research to making, and language to making through weekly exercises. The goal is for you to understand and articulate processes that can become tools for making and investigating your subject matter in a critical way. Open to juniors, seniors and graduate students only.

GRDS 550 - Hybrid Letterpress (3.00)

Embark on a creative journey where digital dreams come to life through the artistry of letterpress printing with photopolymer plates. This on-campus course provides an exciting progression in your printing expertise expanding letterpress printing to include photopolymer plates, exploring every aspect of this pioneering process for digitally-driven relief printing. Beginning with digital prepress and plate processing, and transitioning into the hands on craft of letterpress printing. Students will learn digital imaging essentials, font editing,plate creation, and the nuances of operating the Vandercook flatbed cylinder press. This course thoroughly investigates printing techniques and typography, preparing you for your own creative endeavors. After the initial training, apply your skills to your own unique design projects.

GRDS 550 - Making With AI Generators (3.00)

This class uses established methods for idea and image-generation while employing new tools. Students work with faculty to generate and test guidelines for the use of AI art generators in projects and portfolios. Constrained projects pave the way for open-ended prompts. Guests include artists/designers who use AI in their process, as well as those that have been included in AI training sets without their permission. Students will present their work thus far to establish a baseline for their output. We will hold each other accountable, seek transparency, and test the boundaries of the tools and the value of their use in our creative practices. Open to juniors and seniors students only. Prerequisites: Ceramics or Introductory Ceramics

GRDS 550 - Painting For Illustrators (3.00)

This course is designed for illustrators at all levels interested in painting.Through a series of projects students will learn to paint on different substrates as well as various techniques. Students will develop skills in rendering, conceptual and representational painting using photo references and observation. Assignments are based on typical areas of concentration found in the field of illustration including conceptual, narrative, editorial, and exhibition.

GRDS 550 - Riso For Illustrators (3.00)

Become a RISO wizard and zine-publishing pro with this in-depth course focused on Risograph printing techniques. Risography is a unique new printmaking medium that exists somewhere between the digital and the analogue, best utilized in the production of large editions of printed matter such as prints, posters, zines, and books. Students will learn the basics of Riso-printing alongside more intermediate techniques like faux-CMYK, color profiling, and complex color overlays. In addition, this course will cover publishing and zinemaking, editorial layout and bookbinding techniques, and digital pre-press fundamentals applicable to myriad outputs beyond just Riso. Through various print and zine projects, along with lectures in contemporary art publishing, students will explore the possibilities of RISO while finding their artistic voices as self-publishers Prerequisites: Ceramics or Introductory Ceramics

GRDS 550 - Type In Motion (3.00)

This elective introduces motion design as an extension of graphic design practice. Students explore how typography, image, form, and sound work together over time to communicate ideas, build narratives, and shape audience experiences. Through experimentation and project-based work, students investigate movement, rhythm, pacing, sequence, and transitions across a range of contexts. The course emphasizes conceptual development, visual communication, and an iterative design process. Students engage with motion-based tools and techniques while developing an understanding of how movement can create meaning and support a design’s purpose. Projects encourage both exploratory approaches and practical applications, connecting established graphic design principles with the possibilities of time-based media. Through research, making, critique, and revision, students develop a flexible approach to motion design and expand their creative practice beyond static formats.

GRDS 550 - Watercolor Illustration (3.00)

Students are introduced to traditional and contemporary watercolor approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression using this medium. It helps prepare students for the field of illustration. Students will be using watercolors to paint from observation as well as from imagination in conjunction with reference materials and various other painting and mixed media methods.

GRDS 621 - Designing For Digital Products (3.00)

This course investigates fundamental principles of user experience (UX) and user interface (UI) design through a graphic design lens. Students will learn how to create intuitive, visually appealing digital products that respond to user needs articulated through research. Key topics include user-centered design methodologies, information architecture and wireframing, visual design principles for digital interfaces, prototyping and interaction design, usability testing and iterative design processes, and current trends in digital product design. Through hands-on projects and critiques, students will develop a series of interactive projects while gaining practical skills valued in today's digital design industry.

PDF PROGRAM LIST

Course Selection and Registration Resources

Majors

Undergraduate Programs

Graduate Programs

Minors

MINORS

INTERDISCIPLINARY STUDIES

Our Mission

Interdisciplinary Studies gives undergraduate students the opportunity to extend and complement their work in the major by pursuing a minor—a defined or self directed course sequence that explores a specific theme, topic, or discipline. Minors are optional, and most Interdisciplinary Studies students pursue only one, however, students may be approved to pursue two minors on a case-by-case basis. Students in Interdisciplinary Studies hone a broad range of skills and knowledge, developing an art and design practice that is grounded in two or more disciplines or situated uniquely in between.

Program Learning Outcomes:

See each specific minor for PLOs.

Minors Offered

Eligibility and Enrollment Requirements

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

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

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

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

The Application Process

Students should complete their declaration of minor form during registration advising for either the first or second semester of the sophomore year. Under limited circumstances, students may declare a minor in the junior year. Declaration forms are available online, via the registration page of the otis dashboard and www.otis.edu/minors. Academic Advising, the Director of Interdisciplinary Studies, the Minor Area Head(s), and the Registrar must approve the application.

- Meet with the Interdisciplinary Studies Director to discuss your interests, options, and Declaration process (only required if you are unsure which minor to pursue).
- Complete the online Declaration of Minor Form.
- Meet with Academic Advising to review Academic Plan.
- Students declaring CONC, DGMD, GRDS, ILUS, PNTG, PHOT, PRDS, and/or SCNG minors are recommended to also meet with the Minor Area Head for one-on-one advising.
- Students receive email confirmation once their declaration form has been approved by the Registrar.
- Attend group meetings with Minor Area Heads during Registration Advising periods.

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

Course Requirements

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

Course Descriptions

INTR 330 - Interdisciplinary Career Paths (3.00)

Upper division studio courses that facilitate student work across media, genres and disciplines, while also developing skills in interdisciplinary thinking in a supportive community.

INTR 330 - ST: Design Lab (3.00)

Upper division studio courses that facilitate student work across media, genres and disciplines, while also developing skills in interdisciplinary thinking in a supportive community.

Electives

Course Title	Course Number	Credits

Elective Descriptions

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Electives

Course Title	Course Number	Credits

Elective Descriptions

ART AND DESIGN EDUCATION MINOR

Our Mission

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

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Art & Design Education Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Art & Design Education Minor Student Will:

Grow

Disciplinary Knowledge and Skills • Proficiency in Industry-Standard Skills, Technologies, and ProcessesCompetency across all Art Subject Matter Domains required by the CA Commission on Teaching Credentialing. Cross-disciplinary awareness and practiceDeveloped and equally valued practices as both educator and artist/designer. Audience-Focused Research, Historical Context, and Field-Specific DiscourseProficient knowledge about historical and current trends in educational theory and practice by engaging in comparative dialogues to determine how these forces shape teaching and learning today. Capacity to research K-12 schools, museum education departments, community arts centers, correctional facilities, therapeutic arts programs, and design companies focused on educational materials to gain insight into trends, values, standards and opportunities.

Dare

Art & Design Education Minor student work will demonstrate: Innovation • Experimentation and play • Challenge to the status quo • Bravery in their work and their interactions with othersAbility to develop, and in some cases implement, in person and online projects for school and/or community settings that are innovative, engaging, developmentally appropriate, and culturally responsive, challenging the status quo of traditional art and design education.

Reflect

Art & Design Education Minor student work will demonstrate: Self-awareness • Capacity to communicate (orally, written, and/or visually) about their practiceClearly articulate the relationships between their work in art and design education and their majors, and how these studies will help them achieve personal and professional goals. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesincluding art and design examples for use in lesson plans, workshops and curricula. Analysis of both ethical and aesthetic impacts of art and designMake responsible decisions about the ethical and aesthetic impacts their work has on the students and communities they engage with.

Connect

Art & Design Education Minor student work will demonstrate: Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplineswithin a community of educators and learners. Integration of skills, information, and conceptsAbility to synthesize and analyze the connections between history and theory of art and design education and community engagement and the realities of what happens in the classroom, studio and/or community setting.

Shine

Art & Design Education Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economyClear statement of Teaching Philosophy and professional application materials for internships and jobs in the field of art and design education. Awareness of audience and ability to cultivate relationships with others in their chosen fields.Capacity to propose, plan, design and manage developmentally appropriate and culturally responsive lesson plans, curricula, course activities and events that cultivate and build professional social capital. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosProfessional teaching portfolio that includes lesson plans, internship documentation, teaching philosophy, and career goals. Proficiency in budgeting, time and project managementDevelop an understanding of supply budgets and timing for demos, workshops, lesson plans, curricula and community projects. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedback as a pre-service educator.

Course Descriptions

LIBS 311 - Teaching for Learning I (3.00)

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

SSCI 214 - Community Arts in LA (3.00)

LIBS 313 - Teaching for Learning II (3.00)

Building on Teaching for Learning I, this course provides further development of your knowledge and skills as future art and design educators. Through readings, reflections, and discussions you will synthesize education theories and philosophies emphasizing aesthetic development in youth and adults, museum and community settings, public practices, critical pedagogy, classroom management, English Language Learners, Special Education, and best practices such as trauma informed teaching, culturally responsive teaching, and anti-racist / anti-biased practices. You will build your own curricula, write lesson plans, and hone your teaching skills by collaborating with a local art/design educator to teach a lesson to their students while being videotaped for your portfolio. This is your chance to refine your pedagogy (teaching practice) and update your teaching philosophy and portfolio in preparation for a career as a credentialed art teacher or a community-based teaching artist/designer. Required for Art and Design Education minors. Prerequisite: LIBS311/314 Teaching for Learning I.

ADED 336 - Teaching Internship (3.00)

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

and community engagement, all of which culminates in the development of a professional online teaching portfolio. Required for ADED minor students. Pre-requisites SSCI210/214 Community Arts in LA and LIBS311/314 Teaching for Learning I, or ADED Minor Area Head's permission.

ADED 299 - Art& Design Education Elective (3.00)

Students will choose Art and Design Education Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department. . Examples include ADED300 Special Topics like Art Therapy and Teaching and Learning for Neurodiversity, CAIL301 Creative Action Studio (if taken a second time), SSCI211 Child Psychology, and studio classes outside of one's major or area of emphasis that expand their art and design making skills.

Electives

Course Title	Course Number	Credits
Re-Imagining Mac Arthur Park	CAIL 301	3.00
AI Play NGB	CAIL 301	3.00
Made for Kids Malawi	CAIL 301	3.00
LA28 Bloom Foundation	CAIL 301	3.00
ST: Art Therapy	ADED 300	3.00
Made for Kids Malawi: Professi	LIBS 314	3.00

Elective Descriptions

CAIL 301 - Re-Imagining Mac Arthur Park (3.00)

This course engages students in a process that looks at history, urban planning, art, design, and community organizing in order to reimagine MacArthur Park in the Westlake neighborhood of Los Angeles (the original home of Otis College). Student work will support three planned closures of Wilshire Blvd where it bisects the park. Working with the City of Los Angeles Council District 1 as a client, Student artists will design alternative visions of the park that interrogate the park's history, reunify its 35 acres of greenspace and reimagine its place in the city. This course will require 4 off campus field trips.

CAIL 301 - AI Play NGB (3.00)

AI PLAY invites you to develop a clear, critical, and creative AI point of view — not as a passive consumer of tools, but as a cultural producer shaping technological futures. In the Neighbor Gap Bridge Lab, students prototype AI-driven experiments across disciplines — sustainable systems, speculative products, autonomous learning agents, multigenerational ethics GPTs, and other emerging forms. Projects are exploratory, interdisciplinary, and values-centered. Play functions as method. Failure generates insight. Ethics becomes design material. Students analyze AI's cultural impact, test its creative capacities, question its biases, and build responsible alternatives. AI tools are encouraged (with citation) but never required; technical experience is welcome but not necessary. You might be excited about AI, deeply skeptical of it, cautiously curious, or joyfully contradictory. All positions are welcome — as long as you're willing to explore them thoughtfully and give them form. This course challenges you to articulate your voice and lead with intention in a rapidly evolving creative landscape — shaping technology consciously rather than simply adapting to it. Partner: Neighbor Gap Bridge (NGB): Neighbor Gap Bridge (NGB) advances ethical, adaptive learning by creating experimental spaces where emerging technologies, institutions, and practices can be examined, tested, and reconfigured before they become fixed or irreversible. This course will require 4 off campus field trips.

CAIL 301 - Made for Kids Malawi (3.00)

More than a class. A real-world design experience with the potential to change lives—including your own. Made for Kids Malawi is an interdisciplinary course where Otis students collaborate with partners and young people in Malawi to develop thoughtful solutions to real-world needs. Students learn to research, listen, collaborate, prototype, and apply their creative disciplines across cultures. Rather than simply designing for a community, students learn with them—discovering how culture, resources, and lived experience shape the design process. Selected students may have the opportunity to travel to Malawi, represent Otis, and experience firsthand the communities connected to their work. This is more than a portfolio project. It is an opportunity to see how an idea developed in the classroom can become something real, meaningful, and potentially life-changing.

CAIL 301 - LA28 Bloom Foundation (3.00)

This class will work with the Bloom Foundation and School of Music assessing it's needs on their presentations for the 2028 Olympic games in Los Angeles. Combining music and culture between four sites in the world in anticipation for a performance-based experience for LA28. Partners: Bloom Foundation and Bloom School of Music. This course will require 2 off campus field trips.

ADED 300 - ST: Art Therapy (3.00)

This course provides a broad overview of the field of art therapy. Students will use personal and group art directives & reflection, presentations, self-assessment, an art-based research project, community-based therapeutic art intervention, child observation, and mock sessions as experiential learning tools. Students will learn about neuroscience through studying peerreviewed journal articles and lectures on creativity and art media. Students will also get to hear artists and art therapists speak about the therapeutic qualities of their studio & community practices.

LIBS 314 - Made for Kids Malawi: Professi (3.00)

More than a class. A real-world design experience with the potential to change lives—including your own. Made for Kids Malawi: Professional Development (LIBS 314) and Made for Kids Malawi: Studio Practice (CAIL 300) are team-taught courses that bring Otis students together with local and international partners to address real-world needs. Working in interdisciplinary teams, you will build professional readiness while using socially responsible design to develop actionable responses to community-identified priorities. Signature coursework includes community-based research, concept development, prototyping, collaborative project execution, and professional client presentations. Through remote collaboration and cross-cultural exchange, you will work with Rotary partners in Los Angeles and the Jacaranda School in Malawi to develop projects for communities in the greater Blantyre area. Selected students may have an opportunity to travel to Malawi to implement projects on-site. Travel is not guaranteed, and spaces are limited. Travel costs and available funding support will be discussed with selected students.

ART AND DESIGN HISTORY MINOR

Our Mission

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

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Art and Design History Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Art and Design History Minor Student Will:

Grow

Art and Design History Minor student work will demonstrate: Disciplinary knowledge and skills • Proficiency in industry-standard skills, technologies, and processesAdvanced visual and information literacy skills, utilizing both traditional and emerging technologies to locate, critically evaluate, ethically use, and effectively communicate art historical research and insights to diverse audiences. Audience-focused research, historical context, and field-specific discourseAbility to analyze and contextualize canonical, non-canonical, and marginalized art historical narratives as tools for critical and creative problem-solving in both academic and professional contexts. Capacity to identify and solve creative problems Ability to apply art historical methodologies to contemporary challenges in art and design, transforming historical understanding into innovative creative solutions.

Dare

Art and Design History Minor student work will demonstrate: Innovation • Experimentation and playEngagement in experimental and risk-taking research practices that push the boundaries of historical inquiry, embracing innovative methodologies and challenging conventional interpretations of art, design, and visual culture. Challenge to the status quoCritical approaches to the study of art history that challenge normalized assumptions and dominant narratives within the field. This includes questioning traditional hierarchies, exploring alternative perspectives, and advocating for more inclusive and equitable representations of art/design and artists/designers.

Reflect

Art and Design History Minor student work will demonstrate: Self-awarenessDevelopment of self-awareness of one's own biases and perspectives in art historical analysis. Capacity to communicate (orally, written, and/or visually) about their practiceAbility to clearly articulate the relationship between the field of art history and their majors, and how these studies will help them achieve personal and professional goals. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesCapacity to critically evaluate and ethically use diverse sources in art historical research Analysis of both ethical and aesthetic impacts of art and designArticulation of the ethical and aesthetic impacts of art, design and visual culture throughout history and in contemporary society, across diverse geographies and cultures.

Connect

Art and Design History Minor student work will demonstrate: Awareness of positionality – in the world, their field, their communitiesAbility to develop and articulate connections across applied studio and Liberal Studies disciplinary perspectives and one's own positionality in these fields. Integration of skills, information, and conceptsAbility to identify and analyze diverse histories of art and design production, recognizing specific cultural, regional, and temporal contexts, and connecting these histories to real-world applications in current and future creative job markets.Awareness of how art and design's plural histories connect artists/designers to social justice, community engagement, and the development of intercultural competency and respect.

Shine

Art and Design History Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economyAbility to articulate the relevance of art historical knowledge to one's major and various career pathways in the creative economy. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosEffective presentation skills in discussing and writing about art and design history.Professional portfolio showcasing their writing informed by art historical research and a personal vision.

Course Descriptions

AHCS 226 - FA Contemporary Art Survey (3.00)

This Contemporary Art for Fine Artists is a survey of key fine art objects, practices and issues from the late 1950s to the present. Taking key historical events as its structure, the class uses contemporary art movements and counter movements to investigate mechanisms of form, taste, value, class, gender and exclusion, as these are demonstrated and challenged by artists in the US and globally. Included is a consideration of postmodern theory and fine art creation as systems capable of both perpetuating and effectively challenging normalized and marginalized identities. Required for Fine Arts majors.

AHCS 299 - Art & Design History Elective (3.00)

Students will choose Art & Design History Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department.

AHCS 299 - Art & Design History Elective (3.00)

Students will choose Art & Design History Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department.

AHCS 299 - Art & Design History Elective (3.00)

Students will choose Art & Design History Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department.

LIBS 440 - Capstone (3.00)

What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

Electives

Course Title	Course Number	Credits
Theories and Trends	AHCS 224	3.00
Art History of Animation	AHCS 228	3.00
Art History of Game Design	AHCS 229	3.00
Performing the Archive: Art	CAIL 200	3.00
History of the Moving Image	CAIL 200	3.00
kNOw Memorials: New Monuments	CAIL 200	3.00
Indian Miniature Painting	LIBS 314	3.00
Art through LA	LIBS 314	3.00
Global Cinema	LIBS 314	3.00
Community Arts in LA	SSCI 210	3.00
Community Arts in LA	SSCI 214	3.00

Elective Descriptions

AHCS 224 - Theories and Trends (3.00)

AHCS 228 - Art History of Animation (3.00)

AHCS 229 - Art History of Game Design (3.00)

CAIL 200 - Performing the Archive: Art (3.00)
This Creative Action Integrated Learning (CAIL) course immerses students in High Performance: A 2-Year Conference (2025–2027), a multi-institutional initiative dedicated to the legacy and future impact of the Los Angeles-based High Performance magazine: the first international publication devoted to performance art. Students will encounter performance history as alive and unfolding, rather than fixed or distant. In collaboration with the Performance Art Museum (PAM), students will work with archival materials (including selections from the High Performance papers at the Getty Research Institute) alongside embodied dimensions of performance: how techniques, scores, facilitation methods, and care practices are transmitted person?to?person through teaching, rehearsal, and public programs. Students analyze how bodies carry and share knowledge, and how that intersects with documents, images, and ephemera. The partnership also offers a unique opportunity to participate in the early stages of PAM's institutional evolution, as it prepares for a permanent home and for its initial acquisitions as a collecting institution. As a student?led counterpart to the High Performance conference, this course blends collaborative research, design?forward interpretation, and compact public prototypes. Projects may include a lightweight geospatial sketch of historic performance sites, illustrated or animated interpretive pieces that surface archival fragments, or audience?readable toolkits for public programs. The course connects students to a Los Angeles lineage of socially engaged practice, spanning Linda Frye Burnham's work on the nearly two-decade quarterly magazine, as well as her founding of the 18th Street Arts Center and Highways Performance Space, and Suzanne Lacy's (whose work appeared on the magazine's inaugural cover in 1978) influential pedagogy at Otis, inviting them to locate their own place within this history. Community Partner: Performance Art Museum (PAM), Los Angeles

CAIL 200 - History of the Moving Image (3.00)
Moving images, and their precursors, photographs, can provide glimpses into lives past, long-ago events, and forgotten places to help shape our understanding of culture, history, and the identities of the people who appear in them. Visual storytelling, the origin story of cinema, required the foresight, invention, and ingenuity of Muybridge, La Prince, Dickson, and the Lumiere Brothers to advance the static photographic medium into another dimension â €" that of the moving image. Students will review the work of the innovators that married science, creativity, and the visual arts to birth the moving image, from the camera obscura to the photograph, to a new cinematic silent era boasting its inclusion of female writers and directors and the lesser known work of Black directors during a time of exclusion of artists of color. We see how the sound revolution in cinema exploded with the introduction of talkies, followed ten years later by the first color movie with sound leading the way to visually stunning Technicolor films that were the breakthrough cinematic precursors to today's well-crafted, innovative, independent, and studio films. Students experienced in streaming visual content will examine the early devices used to create and view visual content like the camera obscura, early daguerrotypes, Muybridge's zoogyroscope, the Lumiere Brothers' films, Melies special effects films, Chaplin's silent films, early documentaries, early sound films, color films as well as homage films to this early era of cinema (such as the 2013 film Hugo by Martin Scorsese).

CAIL 200 - kNOw Memorials: New Monuments (3.00)
Together we will research the history of the monument as a means to visually represent hegemonic power structures in society, and how artists and designers have historically upended this visual structure of power. This CAIL 200 course will partner with a local arts and culture organization to help study and build place-based community-centered environments open to the public. Course Learning Outcomes: Students will: Practice context-driven research (in terms of history, culture, and/or politics). Develop collaborative skills. Develop communication skills. Develop an awareness of cultural bias. Demonstrate a respect for the diversity of ideas

LIBS 314 - Indian Miniature Painting (3.00)
This course delves into the captivating world of Miniature Painting from the Indian subcontinent. It shall explore its rich history, diverse schools, intricate techniques, and profound cultural significance. Small in format, the individual paintings were usually a part of a larger collection. Based on religious themes, mythologies, poetry, and real-life situations, the miniature paintings borrowed themes from varied sources. Flora, fauna, rulers, warriors, children, lovers, mythical figures, gods, etc., all form an integral part of these paintings. Spanning from the pre-Mughal traditions to the flourishing regional styles (Mughal, Rajput, Pahari, Deccan), students will examine the evolution of themes, symbolism, narratives, iconography, and aesthetic principles. The context/context and its narrative technique are used by contemporary artists to address relevant issues, ranging from gender roles, political supremacy, to

transitioning landscapes. Through a combination of historical analysis, visual studies, and practical understanding of materials and processes, the course aims to provide a comprehensive appreciation of this unique art form and its lasting legacy, to its relevance to contemporary practitioners.

LIBS 314 - Art through LA (3.00)

This course is predominantly a site visit-focused class, which requires students to participate in one week of field trips throughout Los Angeles during the week of May 18-22. This hybrid course will combine asynchronous online learning with site-specific field trips to analyze the rich relationships between art, space and community in Los Angeles. Research and case studies will include examples from art theory, historic sites, public space, architecture, landscape, urban practices and activism. At the end of the semester, in-depth tours, artist visits and workshops will examine the evolved landscapes of our contemporary city and their impact on communities and art production. Student analysis and feedback will focus on the relationships between art and space via the course texts and experiential learning activities. A detailed itinerary for daily site visits will be provided during the spring semester. This is a travel-study class that will be available OLAY (online asynchronous) during the semester, and will include 4 IN-PERSON workshops/site visits/studio visits in May. Students are REQUIRED to attend all field trips and to be available from 9am-4pm each day. Students will be responsible for their own transportation and parking fees for this course.

LIBS 314 - Global Cinema (3.00)

This course analyzes a variety of national cinemas and film movements, examining the role of transnational influence, globalization, American cinematic dominance, industry, and technology on the production, distribution, and exhibition of cinema in national and international contexts. The primary focus will be on contemporary international cinema, but the course will also touch on important historical precedents reaching as far back as the 1950s. This course will address the diversity and identity themes by paying particular attention to the concept and meaning(s) of "national cinema" and its criticisms and contemporary challenges, as well as to the aesthetic and narrational qualities of specific groups of films and their transnational historical influence. We will examine film first and foremost as an art, but also as a cultural, national, and international product.

SSCI 210 - Community Arts in LA (3.00)

How do artists and designers engage communities and the public in their work? What does it mean to work within a community as a collective, as opposed to publicly presenting work as a solo artist or designer? In this course you will explore the aesthetic, historical, and socio-cultural aspects of community arts and socially engaged art through lectures, field trips, videos, readings, reflections and discussions. We will uncover the relationship artists/designers have with building communities and creating localized cultures, and how specific Los Angeles communities have used art as a means to occupy political territories over time. We will meet with contemporary artists, designers and local non-profit arts organizations, museums and public sites to engage in current social practice work in the field and to learn how they create cultural agency and cultivate a rich sense of place. Lastly, you will learn how to develop and write your own proposal for working with local communities to create positive change through socially engaged art. This course will have 3-4 field trips. Required for Art and Design Education minors. Open to all majors/minors as a SSCI210 elective.

SSCI 214 - Community Arts in LA (3.00)

* It is recommended that at least one AHCS310 course has a non-western focus. Students who have a discipline specific art/design history requirement for their major may have that count towards one AHCS310 elective. Certain LIBS314 topics will satisfy this requirement with approval from the Minor Area Head and Director of Interdisciplinary Studies.

** LIBS440 Capstone paper should address an Art and Design History topic. LIBS440 Capstone/Senior Thesis for Fine Arts majors will fulfill this requirement. Students who have a dedicated capstone for their major will complete one capstone course that combines both their major and minor

CONCEPT ART MINOR

Our Mission

In the Concept Art minor students explore the intersections of Illustration, Animation, Game Design and Entertainment Design while developing technical skills in hand drawing and painting from observation, digital drawing and painting, and a range of AI techniques to design characters, props and environments.

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Concept Art Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Concept Art Minor Student Will:

Grow

Concept Art Minor student work will demonstrate: Disciplinary knowledge and skills Proficient skills in perspective drawing, composition, color theory and visual storytelling, using wet, dry and digital media to design characters, props and environments. Proficiency in industry-standard skills, technologies, and processesAbility to create production ready assets using current industry technologies and workflows. Cross-disciplinary awareness and practiceDeveloped practice grounded in two or more disciplines, understanding of how Concept Art fits into the overall production pipelines of animation, illustration, game and entertainment design.

Dare

Concept Art Minor student work will demonstrate: Innovation • Experimentation and play • Challenge to the status quo • Bravery in their work and their interactions with othersAbility to combine aspects of Concept Art with work in one's major and/or push the boundaries between each field.

Reflect

Concept Art Minor student work will demonstrate: Capacity to communicate (orally, written, and/or visually) about their practiceAbility to clearly articulate the relationship between their work in Concept Art and their major and how these studies will help them achieve personal and professional goals. Analysis of both ethical and aesthetic impacts of art and designCritical examination of the social, cultural, and environmental implications of their work, demonstrating responsibility in designing characters, props and environments that engage and resonate with diverse audiences.

Connect

Concept Art Minor student work will demonstrate: Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplineswith directors, artists and designers all contributing to different stages of a project's pipeline. Awareness of positionality – in the world, their field, their communities. • Integration of skills and concepts:between their majors and Concept Art minor, while understanding and articulating their positionality in their chosen fields.

Shine

Creative Writing Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Defined aspirations, future goals and one’s role as an interdisciplinary creative within the creative economy. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Successful completion and presentation of original Concept Art that resonates with intended audiences.

Course Requirments

15 credits of Concept Art and related courses are required to complete this minor. This can be 5 studio courses or 4 studio courses + 1 LAS course.

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

Electives

Electives

Course Title	Course Number	Credits
Storytelling for Concept Art	CONC 301	3.00
Concept Art Packaging & Finish	CONC 401	3.00
2D Character Animation	ANIM 310	3.00
Advanced Storyboarding	ANIM 490	3.00
Cinematic Visualization	GAME 310	3.00
Gesture Drawing	GAME 310	3.00
Animal + Creature Drawing	GAME 310	3.00
Character Design for Game	GAME 490	3.00
Character Animation for Games	GAME 490	3.00

Color and Lighting for Games	GAME 215	3.00
Interdisciplinary Career Paths	INTR 330	3.00
ST: Design Lab	INTR 330	3.00
Drawing and Painting II	ILUS 213	3.00
Drawing and Painting IV	ILUS 313	3.00
Painting For Illustrators	ILUS 358	3.00
Scientific Illustration	ILUS 358	3.00
Digital Paths	ILUS 358	3.00
Watercolor Illustration	ILUS 358	3.00
Narrative Illustration	ILUS 358	3.00
Making with AI Generators	GDIL 334	3.00

Elective Descriptions

CONC 301 - Storytelling for Concept Art (3.00)

Pre-requisites: CONC 300

CONC 401 - Concept Art Packaging & Finish (3.00)

ANIM 310 - 2D Character Animation (3.00)
In this course, students will develop skills and techniques for creating 2D character animation. Students will learn in-depth character design, development, rigging, and animation techniques, used to create facial expressions and lip syncing.

ANIM 490 - Advanced Storyboarding (3.00)
This course will cover the concepts of storyboarding for 2D television animation, visual storytelling, and basic filmmaking/ cinematography. Lecture topics will begin with reverse engineering thumbnails and move through assignments that simulate a variety of visual storytelling projects which commonly are seen in the industry. Basic professional practices for today's working storyboard artists will also be included.

GAME 310 - Cinematic Visualization (3.00)
Learn the pipeline for pre-viz and post-viz work by an Otis alumni with years of visualization experience. Taking concepts, scripts, and storyboards to the next step by creating a comprehensive sequence that combines 3D animation in Maya, Visual Effects and Rendering in Unreal Engine 5, and compositional work in After Effects. You do not need to be a specialist as this course is customizable to focus on different elements of the pipeline to hone your skills and work together with the rest of your team. Eli graduated in 2021 and immediately started his career as a technical animator at Halon Entertainment, and worked his way into becoming a visualization artist for commercials, Triple AAA video games, and blockbuster movies. Credits include Fortnite, Planet of the Apes, A Minecraft Movie, Hunger Games, and more.

GAME 310 - Gesture Drawing (3.00)
Gesture Drawing emphasizes observational drawing from live models to develop strong posing skills for artists In animation, storyboard, illustration and fine arts tracks. In class lectures and demos will reinforce principles of animation. This course is designed to introduce and develop an understanding of life drawing that will serve as foundation for further studies in animation and entertainment arts. The class will focus on aspects of drawing that are used in the field of entertainment arts including but not limited to: Constructive Drawing based on gesture and form. Narrative or storytelling drawing and creating strong poses with emotion and impact. Observational drawing. Review of anatomical features. Thumbnail and quick sketch for quick concept sharing. Students will become familiar with successful artists relating to this field..

GAME 310 - Animal + Creature Drawing (3.00)
This course teaches fundamental skills and techniques for creating realistic and imaginative animal and creature drawings. You will learn anatomy, structure, proportions, perspective, texture, and detail, which are essential for creating convincing and dynamic drawings. You will also develop your creativity and design skills by inventing your own unique creatures. Throughout the course, you will practice through a series of exercises and projects and receive feedback to refine your skills. By the end of the course, you will have a solid foundation in animal.

GAME 490 - Character Design for Game (3.00)
Conceptual designers for the game and animation industry must skillfully combine real world logic and design techniques to create unique and compelling environments, interiors, exteriors, props and vehicles for a variety of stories and historical eras. This requires a dynamic understanding of architecture, industrial design, structure and materials, as well as using illustration, design and modeling techniques to present cohesive architectural narratives, imaginative environments and accurate planning. DESIGN CONCEPTS FOR GAMES is an introduction to the conceptual process of Environment Design and World Building for visual development for feature animation, video games and film. Students will create original design solutions for real world situations utilizing scale, accurate layout, location, structural realities and available materials to create believable environments. Students will create plan and elevation drawings and dimensional studies in support of their original conceptual structures. Students will obtain a solid understanding of how to create original environments utilizing traditional methods, available technology and 3D visualization techniques to create layouts. Over the course of the semester students will design their own unique functioning community as an asset to an Environment Design Portfolio.

GAME 490 - Character Animation for Games (3.00)
This mid-level studio course covers 3D character animation production, professional workflows, and Unreal Engine integration. Students build a production-ready player character from scratch—developing custom locomotion, idle states, and a combat action using Animation Blueprints. Additionally, students animate dialogue in Maya and build an in-engine cinematic acting sequence. Emphasis is placed on animation principles, bipedal mechanics, professional collaboration, asset documentation, and critique. By the end of the course, students will deliver a playable character and a functional cutscene in Unreal.

GAME 215 - Color and Lighting for Games (3.00)

Pre-requisites: GAME 220

INTR 330 - Interdisciplinary Career Paths (3.00)

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

INTR 330 - ST: Design Lab (3.00)

You pitch your work to the client and hold your breath, waiting for their reaction—this isn’t a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you’ll apply the principles of design thinking to solve real-world challenges. You’ll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you’ll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. Must be hired by Design Lab to enroll.

ILUS 213 - Drawing and Painting II (3.00)

ILUS 313 - Drawing and Painting IV (3.00)

Pre-requisites: ILUS 312

ILUS 358 - Painting For Illustrators (3.00)

This course is designed for illustrators at all levels interested in painting.Through a series of projects students will learn to paint on different substrates as well as various techniques. Students will develop skills in rendering, conceptual and representational painting using photo references and observation. Assignments are based on typical areas of concentration found in the field of illustration including conceptual, narrative, editorial, and exhibition.

ILUS 358 - Scientific Illustration (3.00)

Scientific Illustration will introduce students to scientific illustration as it could be used to educate, preserve, advertise, etc for various types of California farms. These could include food farms (vegetable, animal, orchards, vineyards, olive, date), non food farms (biofuels, building- hemp, bamboo, flax, and pharmaceuticals), using traditional farming methods or non-traditional such as hydroponics or aquaculture. Projects will be based on one chosen farm and include taxonomy of a farmed species, diagrams of the species and informational illustrations of farmed species.

ILUS 358 - Digital Paths (3.00)

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

ILUS 358 - Watercolor Illustration (3.00)

Students are introduced to traditional and contemporary watercolor approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression using this medium. It helps prepare students for the field of illustration. Students will be using watercolors to paint from observation as well as from imagination in conjunction with reference materials and various other painting and mixed media methods.

ILUS 358 - Narrative Illustration (3.00)

Students will create illustrations that convey moments in a story or script. They will use existing or personal ideas to illustrate these scenes while learning from film compositions, scripts, books, and other works to help communicate the narrative. Students should have a Tablet or Drawing Tablet that can attach to a laptop or computer, styles pen to use with Photoshop.

GDIL 334 - Making with AI Generators (3.00)

CONTEMPORARY CLAY MINOR

Our Mission

The Contemporary Clay Minor provides students the opportunity to explore several aspects of working in clay from the handmade to the mass produced, including utilitarian objects, unique sculptures, and installations utilizing the multiple. Students learn a combination of hand-building, potter's wheel throwing, slip-casting, glazing, and firing techniques as well as emerging digital technologies. Environmental and financial sustainability is also emphasized.

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Contemporary Clay Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Contemporary Clay Minor Students Will:

Grow

Contemporary Clay Minor student work will demonstrate: Disciplinary knowledge and skills • Proficiency in industry-standard skills, technologies, and processes Proficiency in ceramics techniques including hand-building, wheel throwing, slip casting, glazing, kiln stacking and firing, and an introduction to current digital technologies. Cross-disciplinary awareness and practice • Audience-focused research, historical context, and field-specific discourseDeveloped practice grounded in two or more disciplines, understanding the place of ceramics within historical and contemporary art, design, industry, and global cultures.

Dare

Contemporary Clay Minor student work will demonstrate: Innovation • Experimentation and play • Challenge to the status quo • Bravery in their work and their interactions with othersCapacity to push the boundaries of what clay as a material can do in various contexts and for a variety of purposes (artistic, functional, industrial, etc.), and what ceramic artists/designers can do in combination with or in relation to their majors.

Reflect

Contemporary Clay Minor student work will demonstrate: Capacity to communicate (orally, written, and/or visually) about their practiceAbility to clearly articulate the relationship between their work in clay and their majors, and how these studies will help them achieve personal and professional goals. Analysis of both ethical and aesthetic impacts of art and designAnalysis of the ethical and aesthetic impacts their work has on their fields of study as well as society, culture and the environment.

Connect

Contemporary Clay Minor student work will demonstrate: Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesin a communal ceramics studio, and among local artists, designers and curators in the contemporary ceramics community. Integration of skills and concepts:Successfully integrate skills, information and concepts between their majors and Contemporary Clay minor, while understanding and articulating their positionality in their chosen fields.

Shine

Contemporary Clay Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Defined aspirations, future goals and one's role as an interdisciplinary creative within the creative economy. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Successful completion and presentation of original work in clay with or without other materials, that resonates with intended audiences. Proficiency in budgeting, time and project management.Functional knowledge of basic business practices, including budgeting, time and project management.

Course Descriptions

PRDS 362 - Beginning Ceramics (3.00)

This introductory course is designed for students in all disciplines. Students will explore a range of hand-building techniques including pinching, slab building, and coil construction as well as an introduction to the wheel, building toward the creation of functional objects. Color and surface are introduced through underglaze and glaze application by brushing, dipping, and spraying. No prior experience is necessary; all skill levels are welcome.

SCNG 236 - Ceramics (3.00)

This sculpture elective will teach fundamental skills of working with clay. You will learn the foundational skills of wheel throwing and hand building: centering and forming shapes on the wheel, wedging, pinching, coiling, soft and hard slab construction, building and assembling in parts, using a banding wheel, and various ways to manipulate the surface of the clay, such as carving, stamping, printing, drawing, painting, and glazing. You will learn how kilns work and various ways to fire the clay, with an introduction to how different glazes and clays react to different firing techniques. Exposure to the historical use and international variety of techniques in ceramics will be integrated into the contemporary context. This is an introductory course; no experience is necessary.

CLAY 299 - Clay Electives (3.00)

Students will choose Clay Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department. Clay Electives include any ceramics class offered across the college, as well as other applicable courses on related topics as determined each semester by the Minor Area Head and Director of Interdisciplinary Studies. Examples include: CAIL200 Made in USA, LIBS314 Business of Creativity, ENTR300 Intro. to Entrepreneurship, INTR330 ST: Design Lab, and PRDS462 ST: Packaging

CLAY 299 - Clay Electives (3.00)

Students will choose Clay Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department. Clay Electives include any ceramics class offered across the college, as well as other applicable courses on related topics as determined each semester by the Minor Area Head and Director of Interdisciplinary Studies. Examples include: CAIL200 Made in USA, LIBS314 Business of Creativity, ENTR300 Intro. to Entrepreneurship, INTR330 ST: Design Lab, and PRDS462 ST: Packaging

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Electives

Course Title	Course Number	Credits
Intermediate Ceramics	PRDS 363	3.00
Advanced Ceramics	SCNG 237	3.00
Interdisciplinary Career Paths	INTR 330	3.00
ST: Design Lab	INTR 330	3.00
Mathematics of a Startup	MATH 137	3.00
The Business of Creativity	LIBS 314	3.00

Elective Descriptions

PRDS 363 - Intermediate Ceramics (3.00)

Pre-requisites: PRDS 362

SCNG 237 - Advanced Ceramics (3.00)

INTR 330 - Interdisciplinary Career Paths (3.00)
Who am I? Where am I going? How do I get there? How do we identify our “first professional step” after graduation, when the pursuit of studies outside of our majors (minors) may provide more than one possible direction? Let's work together to map our interdisciplinary career pathways by learning to communicate our unique value as interdisciplinary artists and designers. In this course you will learn the tools to develop the soft skills, profile, resume, contacts and portfolio that clearly communicate your unique value in the creative market place - whether that means clients, employers, curators, funders, or graduate school admissions officers.

INTR 330 - ST: Design Lab (3.00)
You pitch your work to the client and hold your breath, waiting for their reaction—this isn’t a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you’ll apply the principles of design thinking to solve real-world challenges. You’ll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you’ll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. Must be hired by Design Lab to enroll.

MATH 137 - Mathematics of a Startup (3.00)

LIBS 314 - The Business of Creativity (3.00)
This course will examine the business side of the art business. We will discuss principles, concepts, and specific practices necessary to create a viable long-term career as an artist. Discussions will cover a broad range of industries and examine the factors essential to commercial endeavors in general. We will explore in detail primary forms of ownership, commercial exploitation, types of intellectual property rights, and the tools needed to protect your creative work like copyright, trademark, trade name, patent, licensing, sales, etc. to give students a working knowledge of how to effectively protect, control, and monetize their creative output.

The five required courses to complete the Contemporary Clar minor replace studio electives or in some cases up to one LAS elective.

CREATIVE WRITING MINOR

Our Mission

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

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Creative Writing Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Creative Writing Minor Students Will:

Grow

Creative Writing Minor student work will demonstrate: Disciplinary Knowledge and Skills An understanding of genre and an exploration of writing in multiple forms. Proficiency in Industry-Standard Skills, Technologies, and ProcessesAbility to identify and employ writing techniques and habits of revision, workshop, and close reading that allow critical thought and expression.

Dare

Creative Writing Minor student work will demonstrate: InnovationAbility to combine writing with studio work in one's major and/or push boundaries between each field. Experimentation and Playwith language and narrative. Challenge to the Status QuoWillingness to challenge dominant worldviews and be flexible with ideas.

Reflect

Creative Writing Minor student work will demonstrate: Self-AwarenessCultivation of self-awareness through reflective writing, reading, revision, and peer feedback. Capacity to Communicate (Orally, Written, and/or Visually) about their PracticeAbility to clearly articulate the relationship between creative writing and their major and how these studies will help them achieve personal and professional goals. Analysis of Both Ethical and Aesthetic Impacts of Art and DesignUnderstanding of meaning, justice, and community in literature and in personal writing practice.

Connect

Creative Writing Minor student work will demonstrate: Ability to Work Well, Collaborate, and Build Relationships across Differences in Identity, Perspective, Aesthetics and DisciplinesAbility to collaborate with writers and thinkers, exchanging ideas across differences in identity, perspective, aesthetic, and discipline. Integration of Skills and Concepts:Recognize the political and social elements of a text and demonstrate multiple critical approaches.Experiment with the relationship between text and image and identify intersections between writing and one's chosen major.

Shine

Creative Writing Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Defined aspirations, future goals and one’s role as both a writer and maker within the creative economy. Awareness of audience and ability to cultivate relationships with others in their chosen fields.Developed awareness of audience and ability to nurture relationships in creative writing communities. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Successful completion of the Creative Writing Capstone project that resonates with intended audiences. Proficiency in budgeting, time and project management.Ability to budget time to write and develop creative projects. Career readiness. Ability to advocate for your work, submitting projects for publication, exhibition, performance, or any opportunity to share with a community of readers and writers.

Course Descriptions

LIBS 212 - Creative Writing Workshop I (3.00)

An introduction to the experience and practice of writing fiction and poetry. Includes visits by guest writers in a workshop setting. Students produce a portfolio of writing in revised and publishable form. This course is restricted to students who have submitted a writing sample to the Liberal Studies Department. Required for Creative Writing minors.

LIBS 312 - Creative Writing Workshop II (3.00)

Audre Lorde famously wrote the masters tools will never dismantle the masters house. What possibilities open up when we use language as a tool that often props up structures of confinement and limitation on our own terms? How can we use writing to expand the work we do as artists, designers, and makers? Is the language we use a masters tool or a tool we use to dismantle the masters house? And how do we transform the great chaos of experiences, obsessions, dreams, ideas, and observations into compelling literature? Creative Writing Workshops I & II are an opportunity to explore these questions and more with other readers and writers. You will be asked to read widely, take creative risks with writing experiments, and create community through avid participation in class discussions. Creative Writing Workshop I & II are required for Creative Writing Minors. In addition to two brief (2 to 3 pages), prompt-based writing assignments, students will complete two or more developed (6 to 8 pages), self-determined writing projects, using the forms and strategies of their choosing. All writing will be workshopped in class, allowing us to refine our ability to critique peer work. Throughout the semester, we will read a range of literary works, essays and interviews intended to inspire our writing and spark in-class discussions.

LIBS 316 - Creative Writing Elective (3.00)

A limited choice of Upper Division Liberal Studies elective courses will count as Creative Writing Minor Electives, as determined each semester by the Interdisciplinary Studies Director, LAS Chair, and Creative Writing Minor Head. Creative Writing Minor Electives cover a range of literature and writing topics such as Reading Visiting Writers, Screenwriting Shorts, Food Memoirs, Translation/Multilingual Writing, and Human Nature (climate narratives).

LIBS 316 - Creative Writing Elective (3.00)

A limited choice of Upper Division Liberal Studies elective courses will count as Creative Writing Minor Electives, as determined each semester by the Interdisciplinary Studies Director, LAS Chair, and Creative Writing Minor Head. Creative Writing Minor Electives cover a range of literature and writing topics such as Reading Visiting Writers, Screenwriting Shorts, Food Memoirs, Translation/Multilingual Writing, and Human Nature (climate narratives).

LIBS 442 - Capstone: Creative Writing (3.00)

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

automatically be enrolled in the 1-unit Spring semester Continuation class to raise their grade to passing. Note: Creative Writing, Art History, Sustainability minors, and Fine Arts majors take specific Capstones. Please see department for courses. Students who have a dedicated capstone for their major will complete one capstone course that combines both their major and minor.

Electives

Course Title	Course Number	Credits
How Fiction Works	LIBS 316	3.00
Food Memoir	LIBS 316	3.00
The Book as Art(work)	LIBS 316	3.00
Screenwriting Shorts	LIBS 314	3.00
Human Nature	LIBS 314	3.00
Adaptation Lab: Reshaping Stor	LIBS 314	3.00
Narrative Design in Games	LIBS 314	3.00

Elective Descriptions

LIBS 316 - How Fiction Works (3.00)

How does a writer transform the wondrous chaos of experiences, obsessions, dreams, observations, ideas, and discourse into compelling fiction? This course will explore various methods and approaches for making that transformation possible through an examination of narrative devices in stories and novels, and through writing assignments which will invite students to take creative risks. Areas of focus will include deepening detail in imagery and language; using dialogue to advance story; understanding point-of-view and encounters with other; making the most of climate and setting, and tense and temporality; complicating conflict; and embedding social discourse and cultural criticism into fiction. The reading will be selected for its diversity in authorship, style, and subject matter. In the first half of the course, students will read short fiction and novel excerpts with relevance to the above topics; they will read two short novels during the second half of the course. Throughout the semester, students will workshop a short story or novel chapter. For this project, students will be asked to bring together something they have long been curious about outside their experience (possibly requiring research) with something personal and particular to their lives. With permission of the instructor, students may work on graphic novels, comics, animation, games, or other narrative media

LIBS 316 - Food Memoir (3.00)

Food writer Michael Ruhlman says that two activities are unique to us as humans: cooking and storytelling. If you eliminate either of these activities from our lives, he says, our species will cease to exist, "So telling stories about food and cooking is not only natural, it's necessary for our survival." This online asynchronous course invites you to explore the food memoir and learn of its ability to present authentic stories about family and culture, history and nature, trauma and justice--all through the lens of food. You will examine food autobiographies in various formats--such as books, essays, articles, comics and graphic novels--written by authors of diverse backgrounds. By semester's end, you will write and workshop a collection of personal stories of your own that use food as a vehicle for storytelling.

LIBS 316 - The Book as Art(work) (3.00)

The Millard Sheets Library is filled with art books, as you probably know, but you may not know that it also houses a significant collection of artists' books —that is, artworks in book form. These may take the shape of the familiar codex containing text and/or imagery, or they may be idiosyncratic objects made of varied materials that, in one way or another, engage "the book" conceptually or formally. In this course, we will review the history of this unique medium and explore the library's collection via a curated selection of items. Students will do weekly readings and reading responses, write one paper on an artist's book of their choosing, and collaborate with a classmate to create an artist's book, drawing inspiration from our explorations and discussions.

LIBS 314 - Screenwriting Shorts (3.00)

How can you turn a terrific idea into a great little YouTube video? Do you plan to work in the TV and film industry, create animated stories, or design branding and advertising campaigns? Maybe you just want to learn how to tell a good short story or understand the difference between story, narrative, and plot? How can conflict be used to create compelling characters? How does a screenwriter hold everything together? Learn the craft of scripting shorts by exploring these questions and writing scripts in this online course. Through lectures, short assignments, critiques, and the study of short and full-length scripts, you will learn to craft a one-minute and a ten-minute screenplay that can be used to make an animated short or an online clip, take to festivals or develop into a full screenplay.

LIBS 314 - Human Nature (3.00)

In Human Nature, LIBS 314, students examine their relationship with the natural world. Western culture's relationship with nature is one of exploitation, conquest, industry, and waste, but it's also one of empowerment, mythology, conservation, and wonder. How do fiction, film, science, industry, religion, politics, and advertising shape our connection to our environment and our selves? By studying and writing narrative, we will see how stories shape our relationship with nature. We will identify our particular concerns about the planet and make strides to recover our birthright: moving from estrangement to integration, despair to hope, apathy to care. Or, if we already have a practice of climate resilience--we will fine tune our mission. We will compose narratives and analysis that demonstrate an understanding of how storytelling, language, and the visual realm inform our many roles in these altering ecologies. Finally, we will reflect on a plan for future engagement with the natural world, be it protective measures through civic engagement, integration through professional practice, or simply more time spent outdoors.

LIBS 314 - Adaptation Lab: Reshaping Stor (3.00)

In Adaptation Lab students explore how stories change as they move across media—from page to screen to stage to song to canvas to meme. We pair seed texts with their adaptations and examine how writers reshape these narratives for a different genre. We consider how ubiquitous adaptation is in culture and recognize how we ourselves are adapting works all the time. A blended course, we meet both in-person and online, depending on the week. The final project will be to create your own adaptation, transforming your chosen seed text into a new form.

LIBS 314 - Narrative Design in Games (3.00)

Narrative design is at the heart of modern gaming, with players demanding richer, more immersive stories that adapt to their choices. The rise of AI tools for dynamic storytelling, such as procedural narrative generation and responsive dialogue systems, has opened new possibilities for game designers. This

course is timely because it addresses the growing intersection of storytelling and technology, preparing students to create narratives that are not only compelling but also interactive and adaptive. Additionally, the principles of narrative design extend beyond gaming into areas like brand engagement and experiential marketing, making this course relevant for a wide range of creative careers. This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester.

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

**The five required courses to complete the Creative Writing minor replace LAS electives. Up to one LIBS316 can replace a studio elective, with major department approval.

DIGITAL MEDIA MINOR

Our Mission

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

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Digital Media Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Digital Media Minor Students Will:

Grow

Digital Media Minor student work will demonstrate: Disciplinary Knowledge and Skills Understanding of design principles, storytelling techniques, cinematic language and production pipelines used in digital content creation, animation, concept art, and game design. Proficiency in Industry-Standard Skills, Technologies, and ProcessesProficiencies in utilizing industry-standard tools such as Adobe Suite, Maya, Toon Boom, Unreal Engine, Houdini, and/or Substance Painter to create high-quality assets, animations, environments, and/or gameplay experiences. Cross-Disciplinary Awareness and PracticeDeveloped practice grounded in two or more disciplines.

Dare

Digital Media Minor student work will demonstrate: Innovation • Experimentation and Play • Challenge to the Status Quo • Bravery in their Work and their Interactions with OthersCapacity to combine aspects of digital media with work in one's major and/or push the boundaries between each field.

Reflect

Digital Media Minor student work will demonstrate: Capacity to Communicate (Orally, Written, and/or Visually) about their PracticeAbility to clearly articulate the relationship between their work in digital media and their major and how these studies will help them achieve personal and professional goals. Analysis of Both Ethical and Aesthetic Impacts of Art and DesignAnalysis of the ethical and aesthetic impacts their work has on their fields of study as well as society, culture, and the environment.

Connect

Digital Media Minor student work will demonstrate: Awareness of Positionality – in the World, their Field, their Communities. • Integration of Skills and Concepts:Successful integration of skills, information and concepts between their majors and Digital Media minor, while understanding and articulating their positionality in their chosen fields.

Shine

Digital Media Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Defined aspirations, future goals and their role as an interdisciplinary creative within the creative economy. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Successful completion and presentation (portfolio and/or reel) of original work in digital media that resonates with intended audiences.

Course Requirements

15 credits in Digital Media, Animation or Game and Entertainment Design courses are required to complete this minor.
This can be 5 studio courses or 4 studio courses + 1 LAS course.

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

Electives

Course Title	Course Number	Credits
Intermediate 3D Animation	ANIM 212	3.00
Intermediate 2D Animation	ANIM 231	3.00
Animation Pipeline	ANIM 240	3.00
Scriptwriting for Animation	ANIM 310	3.00
2D Character Animation	ANIM 310	3.00
Fundamentals of Directing	ANIM 310	3.00
Motion Capture	ANIM 310	3.00
Advanced Animation	ANIM 332	3.00
Animation Studio Project II	ANIM 350	3.00
Animation Explorations	ANIM 445	3.00

Animation Senior Project II	ANIM 451	3.00
Animation Internship	ANIM 470	3.00
Advanced Storyboarding	ANIM 490	3.00
Dig Sculpting and Z-Brush II	ANIM 490	3.00
MOTN Des Prof Studio Practices	MOTN 310	3.00
Motion Design Explorations	MOTN 325	3.00
3D Motion Graphic Cinema 4D II	MOTN 490	3.00
MOTN: Particles and Lighting	MOTN 490	3.00
Game Engine Fundamentals	GAME 210	3.00
Color and Lighting for Games	GAME 215	3.00
Game Studio Project I	GAME 250	3.00
Cinematic Visualization	GAME 310	3.00
Gesture Drawing	GAME 310	3.00
Animal + Creature Drawing	GAME 310	3.00
Intro into Blender	GAME 310	3.00
Anatomy for Entertnmnt Design	GAME 310	3.00
Adv Game Creative w/ USC I	GAME 315	3.00
Adv Game Creative w/ USC II	GAME 316	3.00
Adv Game Creative w/ USC III	GAME 317	3.00
VFX for Games	GAME 332	3.00
Game Studio Project II	GAME 350	3.00
3D for Game & Entertainment II	GAME 360	3.00
Technical Game Arts	GAME 445	3.00
Game Senior Project II	GAME 451	3.00
Character Design for Game	GAME 490	3.00
Blender for 2D Artists	GAME 490	3.00
Character Animation for Games	GAME 490	3.00
Interdisciplinary Career Paths	INTR 330	3.00
ST: Design Lab	INTR 330	3.00
Intro to AI-Assisted Programmi	MATH 136	3.00
Programming/Scripting for Game	MATH 247	3.00

Elective Descriptions

ANIM 212 - Intermediate 3D Animation (3.00)

Pre-requisites: ANIM 211

ANIM 231 - Intermediate 2D Animation (3.00)

Pre-requisites: ANIM 230

ANIM 240 - Animation Pipeline (3.00)

ANIM 310 - Scriptwriting for Animation (3.00)

In “Scriptwriting for Animation” we will dive into the vibrant, detailed world of animation storytelling, crafting engaging scripts and bringing your animated characters and worlds to life. Through a mix of lectures, hands-on exercises, and collaborative projects, you'll explore the unique narrative techniques specific to animation, including character development, dialogue, and visual storytelling. There’s a reason Homer J. Simpson is still on the air! Through collaborative projects and peer workshops, you’ll gain hands-on experience as you learn to write for various formats. We'll analyze iconic animated works, from Disney to Seth MacFarlane, break down their scripts, and discuss the role of visual elements in enhancing stories. With a mix of playful exercises,

insightful discussions, and industry insights, this course will empower you to turn your imaginative ideas into captivating animated narratives. Perfect for both seasoned writers and newcomers. Get ready to bring your stories to life in a lively, supportive environment.

ANIM 310 - 2D Character Animation (3.00)
In this course, students will develop skills and techniques for creating 2D character animation. Students will learn in-depth character design, development, rigging, and animation techniques, used to create facial expressions and lip syncing.

ANIM 310 - Fundamentals of Directing (3.00)
This course offers an introduction to the creative, technical, and collaborative responsibilities of a director. Through a combination of lectures, screenings, readings, and hands-on projects, students will explore the art of directing from both artistic and analytic perspectives, while developing their unique artistic voices and gaining a deeper understanding of the director's role in production. Working on class-based voice and on-camera projects, developing shot lists, visualizing scripts, and learning to make effective storytelling choices, students will develop their communication, leadership, and problem-solving skills within a production environment.

ANIM 310 - Motion Capture (3.00)
This course provides a comprehensive introduction to the art and science of motion capture (mocap). Students will learn how to capture, process, and apply human movement data for film, animation, video games, and virtual production. Through hands-on sessions, participants will explore the entire mocap pipeline, from capture to retargeting, to motion editing and final animation.

ANIM 332 - Advanced Animation (3.00)

Pre-requisites: ANIM 230

ANIM 350 - Animation Studio Project II (3.00)

Pre-requisites: ANIM 250

ANIM 445 - Animation Explorations (3.00)

ANIM 451 - Animation Senior Project II (3.00)

Pre-requisites: ANIM 450 ANIM 470

ANIM 470 - Animation Internship (3.00)

ANIM 490 - Advanced Storyboarding (3.00)
This course will cover the concepts of storyboarding for 2D television animation, visual storytelling, and basic filmmaking/ cinematography. Lecture topics will begin with reverse engineering thumbnails and move through assignments that simulate a variety of visual storytelling projects which commonly are seen in the industry. Basic professional practices for today’s working storyboard artists will also be included.

ANIM 490 - Dig Sculpting and Z-Brush II (3.00)
This course advances students’ skills in digital sculpting through the creation of a single, production focused project. Emphasis is placed on developing models intended for animation, with attention to form, topology, anatomy, and surface detail. Students will refine their workflow for character and creature sculpting, preparing assets for rigging and texturing within a professional animation pipeline.

MOTN 310 - MOTN Des Prof Studio Practices (3.00)
In this class students will be immersed in the environment of a professional motion design studio. Begging with concept development including creating storyboards, the class will break down the project into production phases and develop a plan how to produce the project as a motion design team. The class will then focus on the last phase of the production pipeline of finishing, rendering and delivering the final motion design assets. Emphasis will be on learning professional studio practices including: file hierarchy,

MOTN 325 - Motion Design Explorations (3.00)

MOTN 490 - 3D Motion Graphic Cinema 4D II (3.00)
This course builds on foundational skills in Cinema 4D and introduces students to advanced concepts in 3D motion design. Emphasis will be placed on dynamic simulations, lighting and rendering. Through a series of projects, students will strengthen their ability to conceptualize and execute motion graphics that combine technical skill with strong design principles. By the end of the course, students will have developed portfolio-ready pieces that demonstrate mastery of advanced 3D animation techniques and industry-standard production practices.

MOTN 490 - MOTN: Particles and Lighting (3.00)
In this class students will learn how to create animated particle systems using 2D and 3D applications. Dynamic particle systems and volumetric lighting effects are used extensively in visual effects and high-end motion graphics projects. Topics will include: particle effects, emitters, fluid dynamic simulation, 3D volumetric lighting effects and thinking particles.

GAME 210 - Game Engine Fundamentals (3.00)

Pre-requisites: GAME 200

GAME 215 - Color and Lighting for Games (3.00)

Pre-requisites: GAME 220

GAME 250 - Game Studio Project I (3.00)

Pre-requisites: GAME 200 GAME 220 GAME 260

GAME 310 - Cinematic Visualization (3.00)
Learn the pipeline for pre-viz and post-viz work by an Otis alumni with years of visualization experience. Taking concepts, scripts, and storyboards to the next step by creating a comprehensive sequence that combines 3D animation in Maya, Visual Effects and Rendering in Unreal Engine 5, and compositional work in After Effects. You do not need to be a specialist as this course is customizable to focus on different elements of the pipeline to hone your skills and work together with the rest of your team. Eli graduated in 2021 and immediately started his career as a technical animator at Halon Entertainment, and worked his way into becoming a visualization artist for commercials, Triple AAA video games, and blockbuster movies. Credits include Fortnite, Planet of the Apes, A Minecraft Movie, Hunger Games, and more.

GAME 310 - Gesture Drawing (3.00)

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

GAME 310 - Animal + Creature Drawing (3.00)

This course teaches fundamental skills and techniques for creating realistic and imaginative animal and creature drawings. You will learn anatomy, structure, proportions, perspective, texture, and detail, which are essential for creating convincing and dynamic drawings. You will also develop your creativity and design skills by inventing your own unique creatures. Throughout the course, you will practice through a series of exercises and projects and receive feedback to refine your skills. By the end of the course, you will have a solid foundation in animal.

GAME 310 - Intro into Blender (3.00)

An introduction to a common industry 3D software application. The primary goal of this class is to build a solid foundation to integrate Blender 3D software into common entertainment design practice

GAME 310 - Anatomy for Entertnmnt Design (3.00)

This course is designed to guide students in mastering the art of bringing characters to life by deeply understanding the human figure from the inside out. Students will learn to visualize the structure of the body by studying gestures, skeletal frameworks, muscles, and forms, and translating them into dynamic figures. They will work with various basic shapes—such as cylinders, cubes, and blocks—to build figures with accurate proportions and motion. As they progress, students will focus on challenging aspects such as hands, feet, and the head in perspective, and learn techniques to stylize anatomy and create exaggerated poses for more dynamic storytelling in their designs. In addition to technical skill development, this course will explore how muscle movement, body types, and aging impact character design. A diverse range of body types, genders, and ages will be examined to ensure students can create authentic, relatable characters. The course will also delve into light logic, hair studies, and value rendering to give students a holistic approach to figure drawing and visual storytelling. Ultimately, students will develop their skills to creatively connect anatomical accuracy with expressive, narrative-driven character designs in the context of entertainment.

GAME 315 - Adv Game Creative w/ USC I (3.00)

GAME 316 - Adv Game Creative w/ USC II (3.00)

Pre-requisites: GAME 315

GAME 317 - Adv Game Creative w/ USC III (3.00)

Pre-requisites: GAME 316

GAME 332 - VFX for Games (3.00)

Pre-requisites: GAME 220

GAME 350 - Game Studio Project II (3.00)

Pre-requisites: GAME 250

GAME 360 - 3D for Game & Entertainment II (3.00)

Pre-requisites: GAME 260

GAME 445 - Technical Game Arts (3.00)

Pre-requisites: GAME 360

GAME 451 - Game Senior Project II (3.00)

Pre-requisites: GAME 450 GAME 470

GAME 490 - Character Design for Game (3.00)

Conceptual designers for the game and animation industry must skillfully combine real world logic and design techniques to create unique and compelling environments, interiors, exteriors, props and vehicles for a variety of stories and historical eras. This requires a dynamic understanding of architecture, industrial design, structure and materials, as well as using illustration, design and modeling techniques to present cohesive architectural narratives, imaginative environments and accurate planning. DESIGN CONCEPTS FOR GAMES is an introduction to the conceptual process of Environment Design and World Building for visual development for feature animation, video games and film. Students will create original design solutions for real world situations utilizing scale, accurate layout, location, structural realities and available materials to create believable environments. Students will create plan and elevation drawings and dimensional studies in support of their original conceptual structures. Students will obtain a solid understanding of how to create original environments utilizing traditional methods, available technology and 3D visualization techniques to create layouts. Over the course of the semester students will design their own unique functioning community as an asset to an Environment Design Portfolio.

GAME 490 - Blender for 2D Artists (3.00)

This course is designed for artists who wish to implement 3D software into their 2D pipeline. Prerequisites include a basic understanding of Photoshop and a familiarity with Blender or other 3D programs. Throughout this course, students will learn world-building techniques starting from 2D sketches to composition thumbnails, 3D sketching in Blender, intermediate to advanced Blender functions such as modeling, texturing, simple UV mapping, lighting techniques, cameras/composition, and render passes, finalizing with Photoshop with digitally painting and post-processing. Students will learn to incorporate these techniques into their artwork regardless of art style to create professional-grade digital paintings and learn fundamental workflows for any industry or pipeline.

GAME 490 - Character Animation for Games (3.00)

This mid-level studio course covers 3D character animation production, professional workflows, and Unreal Engine integration. Students build a production-ready player character from scratch—developing custom locomotion, idle states, and a combat action using Animation Blueprints. Additionally, students animate dialogue in Maya and build an in-engine cinematic acting sequence. Emphasis is placed on animation principles, bipedal mechanics, professional collaboration, asset documentation, and critique. By the end of the course, students will deliver a playable character and a functional cutscene in Unreal.

INTR 330 - Interdisciplinary Career Paths (3.00)

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

INTR 330 - ST: Design Lab (3.00)

You pitch your work to the client and hold your breath, waiting for their reaction—this isn’t a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you’ll apply the principles of design thinking to solve real-world challenges. You’ll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you’ll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. Must be hired by Design Lab to enroll.

MATH 136 - Intro to AI-Assisted Programmi (3.00)

This course introduces the fundamentals of front-end web development using HTML, CSS, and JavaScript, with a strong emphasis on working alongside AI assistants. Students will learn to structure and style web pages, then add interactive behavior using JavaScript concepts such as variables, data types, conditionals, loops, functions, arrays, objects, and event handling to build dynamic browser-based features Throughout the course, students will use AI Assistance to help read and write code, debug errors, generate examples, and explore alternative solutions, while also learning to critique, test, and refine AI-generated output for accuracy, style, and accessibility. Class activities will highlight responsible and transparent AI use, including documenting when and how AI tools are used and discussing bias, privacy, and academic integrity. By the end of the term, students will have created a small, branded website that integrates HTML, CSS, and JavaScript, and they will be able to explain their development process, including how AI assistance supported their learning and problem-solving.

MATH 247 - Programming/Scripting for Game (3.00)

ENTREPRENEURSHIP MINOR

Our Mission

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

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Entrepreneurship Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Entrepenuership Minor Students Will:

Grow

Entrepreneurship Minor student work will demonstrate: Disciplinary Knowledge and Skills • Proficiency in Industry-Standard Skills, Technologies, and Processes • Cross-Disciplinary Awareness and Practice Audience-Focused Research, Historical Context, and Field-Specific Discourse • Capacity to Identify and Solve Creative ProblemsCapacity to identify and solve problems, identify and understand target audiences, evaluate market competition, calculate expenses and profit / loss forecasts, and make sound business decisions that support creative and entrepreneurial practices.

Dare

Entrepreneurship Minor student work will demonstrate: Innovation • Experimentation and Play • Bravery in their Work and their Interactions with OthersDeveloped entrepreneurial concepts, pursuits and exercises that shape the future creative economy and, where appropriate, challenge the status quo in ideation, leadership, methodology or specific business practices.

Reflect

Entrepreneurship Minor student work will demonstrate: Self-Awareness • Capacity to Communicate (Orally, Written, and/or Visually) about their Practice • Capacity to Seek, Assemble, Evaluate, and Ethically Apply Information and Ideas from Diverse SourcesAbility to clearly articulate one's entrepreneurial pursuits in ways that are compelling and convincing, supported by research and data. Analysis of Both Ethical and Aesthetic Impacts of Art and DesignDemonstrate an awareness of the legal, social, ethical and environmental impacts of various art and design business models and practices.

Connect

Entrepreneurship Minor student work will demonstrate: Ability to Work Well, Collaborate, and Build Relationships across Differences in Identity, Perspective, Aesthetics and DisciplinesAbility to leverage each collaborators' distinct strengths in support of shared vision and goals, and/or cross-promotion and support of each other's creative businesses. Awareness of Positionality – in the World, their Field, their Communities. • Integration of Skills and Concepts:Successful integration of skills, information and concepts between their majors and the Entrepreneurship minor, while understanding and articulating their position in their chosen fields.

Shine

Entrepreneurship Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Defined aspirations, future goals and their role as a creative business person, whether in their own endeavors or in service of an employer. Awareness of audience and ability to cultivate relationships with others in their chosen fields. • Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Develop, pitch and launch a viable creative business that garners interest and support through cultivated relationships with potential collaborators, funders, clients, and customers. Proficiency in budgeting, time and project management. • Career readiness.Proficiencies in budgeting, time management, project ideation and management, constructive critique, personal initiative, leadership skills and an awareness of areas for growth.

Course Requirements

The following five courses are required to complete the Entrepreneurship minor, replacing both LAS and studio electives.

Course Descriptions

ENTR 301 - Intro to Entrepreneurship (3.00)

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

LIBS 317 - Social Entrepreneurship (3.00)

What role do non-profit entities play in the art world and beyond? What is social entrepreneurship? How do the goals of non-profit arts concerns differ from their for-profit counterparts? This course will examine the current climate for non-profit arts organizations generally and start-ups, in particular, especially those involved in public service, charity work, education, and social justice. Students will research and debate various issues while considering how these may affect their future endeavors. In addition, students will work in groups on a self-generated, unique social entrepreneurship project, where they are encouraged to address social, environmental, and/or cultural issues that interest and motivate them. Students will gain insight into the realities of managing a non-profit arts enterprise by participating in the simulated launch and management of the business concept they designed. Required for Entrepreneurship minors. Open as an elective for all other majors and minors

LIBS 318 - Business Communication (3.00)

What do you need when you have a product or idea for a business and you have an upcoming meeting with a potential angel investor or other funder? How do you present a proposal and tell the story of your brand, product or idea? How do you use the world of social media to enhance your business? How will you use words, pictures, video and other media to best pitch yourself and your business? Learn to hone your business communication tools for your enterprise or business in this course. Through case studies and critiques, you will learn the art of naming and creating taglines. You will do market research, write a product positioning and a brand story. By semester's end, you will present your business proposal as a pecha kucha. Required for Entrepreneurship minors. Prerequisites: ENTR 301 - Intro to Entrepreneurship and MATH 137 - Mathematics of a Startup. Co-requisite: ENTR401 Launchpad.

ENTR 401 - Launchpad (3.00)

The time has come to employ what you've learned about Entrepreneurship and about yourselves as part of the Entrepreneurship Minor, through your major and all your other classes. What do you want to do and make professionally, and how can you monetize it to create a satisfying, challenging and sustainable career? Functioning as an Incubator this class provides you with the opportunity to define and develop the creative business you want to launch after graduation. In tandem with the Business Writing course, you'll focus on Strategic Planning, Business Plan writing, Marketing and Project Management, Business Loan and Venture Capital processes. You'll also receive expert advice from successful, creative entrepreneurs across a range of disciplines through one-on-one mentor meetings. You will be required to create real world, as well as more "academic," deliverables, and accurately chart out the beginnings of an actual business that will launch your career as a creative entrepreneur. Required for Entrepreneurship minors. Pre-requisite: Prerequisites: ENTR 301 - Intro to Entrepreneurship and MATH 137 - Mathematics of a Startup. Co-requisite: LIBS318 - Business Communication.

MATH 137 - Mathematics of a Startup (3.00)

This is primarily a project-based course - students will apply principles they learn in order to create their own business model or analyze a start-up venture and present their assessment to the class. One tool that will be used to provide the scaffolding for these exercises and group projects is The Business Model Generation Canvas. This is a widely used text by innovators and entrepreneurs globally, and maps out the different stages of a business life cycle: planning, raising capital, evaluation, restructuring, testing innovative ideas, mergers and acquisitions, and development. Students will study the building blocks of a business, analyze financial statements, and discuss their mathematical components. Required for Entrepreneurship minors. Open as an elective for all other majors and minors.

Electives

Course Title	Course Number	Credits
Impact By Design	CAIL 301	3.00
Interdisciplinary Career Paths	INTR 330	3.00
ST: Design Lab	INTR 330	3.00
Arts Incubator	LIBS 314	3.00
The Business of Creativity	LIBS 314	3.00
Story of Brand	LIBS 314	3.00

Elective Descriptions

CAIL 301 - Impact By Design (3.00)

Impact by Design is an interdisciplinary, project-based course that connects students from across Otis College of Art and Design with artists, designers, cultural leaders, community organizations, businesses, and other creative partners whose work aligns with Otis's Core Purpose: To prepare diverse students of art and design to enrich our world through their creativity, their skill, and their vision. Through real-world collaborations, students explore how art and design can respond to community needs, create meaningful experiences, and contribute to positive social and cultural impact. Projects may incorporate art and design principles, branding, historical and cultural research, social design, entrepreneurship, storytelling, and creative problem-solving. Students will work across disciplines, engage directly with community and professional partners, and develop projects that extend learning beyond the classroom. By the end of the semester, students will strengthen their creative practice, collaboration skills, cultural awareness, and ability to use their individual disciplines to make meaningful contributions to the world around them. This course will require 2-4 off campus field trips.

INTR 330 - Interdisciplinary Career Paths (3.00)

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

INTR 330 - ST: Design Lab (3.00)

You pitch your work to the client and hold your breath, waiting for their reaction—this isn't a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you'll apply the principles of design thinking to solve real-world challenges. You'll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you'll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. Must be hired by Design Lab to enroll.

LIBS 314 - Arts Incubator (3.00)

Do you want to develop your art and design skills while honing your oral and verbal communication skills and cultural understanding? This innovative incubator program is designed to bridge the gap between your artistic talent and professional success in a global context. This course offers a unique opportunity to: Develop industry-relevant projects: Work on projects aligned with your chosen major (fashion, product, toy, graphic design, animation, game design, or illustration). Receive personalized mentorship: Gain insights and guidance from experienced faculty and guest lecturers who are actively working in creative industries. Improve your verbal and written communication through critical discourse, presentations, and collaborative projects in a supportive environment. Connect with industry professionals, potential employers, and fellow students. Develop a portfolio-worthy project and gain the skills and confidence needed to secure internships and take advantage of opportunities. This incubator is open to all second and third year students, with a special focus on supporting the unique needs of international students. Through hands-on projects, personalized feedback, and a focus on cultural understanding, you'll gain the skills and connections needed to launch your art and design career on a global stage.

LIBS 314 - The Business of Creativity (3.00)

This course will examine the business side of the art business. We will discuss principles, concepts, and specific practices necessary to create a viable long-term career as an artist. Discussions will cover a broad range of industries and examine the factors essential to commercial endeavors in general. We will explore in detail primary forms of ownership, commercial exploitation, types of intellectual property rights, and the tools needed to protect your creative work like copyright, trademark, trade name, patent, licensing, sales, etc. to give students a working knowledge of how to effectively protect, control, and monetize their creative output.

LIBS 314 - Story of Brand (3.00)

How is storytelling used to brand a product and how do brands tell stories through multiple platforms? How is Climate Change, American politics, and the aftermath of the pandemic transforming us, individually and collectively? Who are our new heroes? Do we even have heroes? How have our values and stories changed? And how do these stories influence society, branding, and the narratives we tell of ourselves? Story of Brand is a junior/senior elective course where we will explore these critical questions through the lens of history, mythology, psychology, and current events. We will examine how narrative is intimately connected to our cognition of ourselves and our world and how it influences the way we evolve. Specifically, we will probe how it alters artists and designers in our changing world. As an immigrant woman from South Korea, I am steeped in an alternative tradition to the Eurocentric model. I see our exploration in the Story of Brand as opening a larger lens onto narratives that may have once divided and oppressed and re-imagining these narratives or inventing new narratives that encourages, empowers, and even unites.

*These courses must be taken as co-requisites.

FINE ARTS: PAINTING MINOR

Our Mission

The Painting minor provides students the opportunity to explore the technical, formal, historical and theoretical approaches to painting in a fine arts context. Explorations in oil, acrylic and mixed media as well as analysis of contemporary practices lead to students developing personal strategies in painting.

Participating Departments:

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

Program Learning Outcomes

Otis College Interdisciplinary Studies: Painting Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Painting Minor Students Will:

Grow

Painting Minor student work will demonstrate: Disciplinary knowledge and skills • Audience-focused research, historical context, and field-specific discourse • Proficiency in industry-standard skills, technologies, and processesProficient knowledge and skills in historical, technical, formal, and conceptual approaches to painting (from representation to abstraction), including preparing canvases, mixing and applying colors, considerations of scale and composition, and the use of a variety of wet and dry media. Cross-disciplinary awareness and practice Developed practice grounded in two or more disciplines. Capacity to identify and solve creative problemsAbility to define issues and to use their artistic skills to give those issues a form that others can engage and interact with.

Dare

Painting Minor student work will demonstrate: Innovation • Experimentation and play • Challenge to the status quo • Bravery in their work and their interactions with othersCapacity to combine aspects of painting with work in one's major and/or push the boundaries between each field.

Reflect

Painting Minor student work will demonstrate: Capacity to communicate (orally, written, and/or visually) about their practiceAbility to clearly articulate the relationship between their work in painting and their major and how these studies will help them achieve personal and professional goals. Analysis of both ethical and aesthetic impacts of art and designAnalysis of the ethical and aesthetic impacts their work has on their fields of study as well as society, culture, and the environment.

Connect

Painting Minor student work will demonstrate: Awareness of positionality – in the world, their field, their communities. • Integration of skills and concepts:Successful integration of skills, information and concepts between their majors and Painting minor, while understanding and articulating their positionality in their chosen fields.

Shine

Painting Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Defined aspirations, future goals and their role as an interdisciplinary creative within the creative economy. Awareness of audience • Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Successful completion and presentation of original work in painting, with or without other media, that resonates with intended audiences.

Course Requirements

15 credits in Painting related courses are required to complete this minor. This can be 5 studio courses or 4 studio courses + 1 LAS course.

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

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

Electives

Course Title	Course Number	Credits
Painting II	PNTG 214	3.00
Pntg Gnrs: Figurative Pntg Now	PNTG 306	3.00
Pntg Genres: Material & Method	PNTG 306	3.00
Ptg Gnr: Hist. Politics & Pntg	PNTG 306	3.00
Intro to Experimental Drawing	DRWG 204	3.00
Studio IV	FINA 375	3.00
Critique Unlimited	FINA 406	3.00

Adv. Sem: Mutant School of Art	FINA 415	3.00
Fine Arts Internship	FINA 420	3.00
Senior Studio II	FINA 475	6.00
Interdisciplinary Career Paths	INTR 330	3.00
ST: Design Lab	INTR 330	3.00
Sophomore Seminar II	LIBS 238	3.00

Elective Descriptions

PNTG 214 - Painting II (3.00)

Pre-requisites: PNTG 204

PNTG 306 - Pntg Gnrs: Figurative Pntg Now (3.00)

This course is designed for students who use and want to use the figure in their work. We will begin with an academy approach to painting the figure, learning how to draft and paint from life, followed by photo references. Through the study of significant historical and contemporary works, we will learn strategies for the use of the figure as a narrative device. Students will be encouraged to explore their own twist on a classical tradition to create a series of fresh figurative paintings.

PNTG 306 - Pntg Genres: Material & Method (3.00)

Although primarily focused on technical aspects of painting, the student in this class will also benefit from cross disciplinary training to strengthen their skills in abstract and/or figurative painting. The examination of alternative relationships between paint and other materials will be fostered through demonstrations which will include how to stretch unconventional materials, use of diverse application techniques including washes/glazes, layering strategies, drybrush, puddling, wet into wet, masking, scoring, and scratching. Each student will learn how to work within a personal zone of hybridity and will expand their preferred genre by using drawing, painting, and collage strategies, guided through projects that encourage experimental uses of the medium. This course takes a closer look at how thought and movement meet up and combine through the medium of paint.

PNTG 306 - Ptg Gnr: Hist. Politics & Pntg (3.00)

This class is about saying what you want to with painting through a focus on controversy and complexity. We will see painting as a medium for polemical ideas. Mini lectures will start each class and give overviews of key topics and relevant art work, both historical and contemporary. Possible topics include Mexican mural painting, the French Revolution, cobra, Abstract expressionism and Feminist painting. Most class time will be studio time with one on one conversations about methods and strengthening your individual voice.

DRWG 204 - Intro to Experimental Drawing (3.00)

FINA 375 - Studio IV (3.00)

Pre-requisites: FINA 374

FINA 406 - Critique Unlimited (3.00)

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

FINA 415 - Adv. Sem: Mutant School of Art (3.00)

Calling all mutants, artists, and mutant-artists! Do you have superpowers that are also vulnerabilities? Perhaps you are a powerful empath, which also means you can get overwhelmed by the feelings of everyone around you, including your own. Or maybe you are a magical Black intellectual dandy but interlocking supremacy systems force you into abject positions, which gives you quadruple consciousness. Or a spritely East Asian femme who is easily dismissed and invisible to most, which is beneficial for Robin Hood style con jobs and exacerbating for everything else. If you feel both blessed and cursed with your mutant/artist abilities (aka superpowers AND vulnerabilities) or are curious to suss out what your mutant/artist abilities are, this Performative Advanced Seminar class is for you! Mutant School for Artists is co-taught by Jennifer Moon and von curtis. von and Jennifer are great friends AND they also sometimes disagree on key perspectives and approaches—think Magneto and Professor X, respectively. In this course that is part seminar, part performance art and all worldbuilding, students will be introduced to radical and imaginative worldviews, frameworks, and methodologies from feminist, queer, trans, and of color scholarship. With these ever-expanding toolkits, you will build your own mutant-artist characters focusing on ontologies (being), epistemologies (knowing), and ethics (doing) that activate and alchemize your vulnerabilities as superpowers. Together, we will form a Mutant School for Artists to accept and hone our superpowers/vulnerabilities as a way to perform and co-build the revolutionary worlds we want to embody.

FINA 420 - Fine Arts Internship (3.00)

FINA 475 - Senior Studio II (6.00)

Pre-requisites: FINA 474

INTR 330 - Interdisciplinary Career Paths (3.00)

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

INTR 330 - ST: Design Lab (3.00)

You pitch your work to the client and hold your breath, waiting for their reaction—this isn’t a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you’ll apply the principles of design thinking to solve real-world challenges. You’ll also develop critical workplace skills, including client communication, file preparation and project management. By the

end of the semester, you'll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. Must be hired by Design Lab to enroll.

LIBS 238 - Sophomore Seminar II (3.00)

FINE ARTS: PHOTOGRAPHY MINOR

Our Mission

The Photography minor provides students the opportunity to explore the technical, formal, historical, theoretical, and ethical concerns of fine art, commercial, and editorial photography. A variety of traditional, experimental, darkroom and digital approaches are explored as students develop their individual representational languages.

Participating Departments:

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

Program Learning Outcomes

Otis College Interdisciplinary Studies: Photography Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Photography Minor Students Will:

Grow

Photography Minor student work will demonstrate: Disciplinary knowledge and skills • Audience-focused research, historical context, and field-specific discourse • Proficiency in industry-standard skills, technologies, and processesProficient knowledge and skills in the historical, technical, formal, and conceptual approaches to photography and lens based media (fine art, editorial, commercial, moving images, etc.), including using an SLR camera, considerations of lighting and composition, and printing with analog and digital processes. Cross-disciplinary awareness and practice Developed practice grounded in two or more disciplines. Capacity to identify and solve creative problemsAbility to define issues and to use their artistic skills to give those issues a form that others can engage and interact with.

Dare

Photography Minor student work will demonstrate: Innovation • Experimentation and play • Challenge to the status quo • Bravery in their work and their interactions with othersCapacity to combine aspects of photography with work in one's major and/or push the boundaries between each field.

Reflect

Photography Minor student work will demonstrate: Capacity to communicate (orally, written, and/or visually) about their practiceAbility to clearly articulate the relationship between their work in photography and their major and how these studies will help them achieve personal and professional goals. Analysis of both ethical and aesthetic impacts of art and designParticularly the impact their work has on their fields of study as well as society, culture and the environment.

Connect

Photography Minor student work will demonstrate: Awareness of positionality – in the world, their field, their communities. • Integration of skills and concepts:Successful integration of skills, information and concepts between their majors and Photography minor, while understanding and articulating their positionality in their chosen fields.

Shine

Photography Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economyDefined aspirations, future goals and their role as an interdisciplinary creative within the creative economy. Awareness of audience • Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Successful completion and presentation of original work in photography, with or without other media, that resonates with intended audiences.

Course Requirements

15 credits in Photogarphy and related courses are required to complete this minor. This can be 5 studio courses or 4 studio courses + 1 LAS course.

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

Electives

Course Title	Course Number	Credits
Photography II	PHOT 214	3.00
Lighting Studio I	PHOT 230	3.00
Photo Genres: Close to Home	PHOT 335	3.00
Photo Gnr: Advance Black&White	PHOT 335	3.00
Studio IV	FINA 375	3.00
Critique Unlimited	FINA 406	3.00
Adv. Sem: Mutant School of Art	FINA 415	3.00
Fine Arts Internship	FINA 420	3.00

Senior Studio II	FINA 475	6.00
Interdisciplinary Career Paths	INTR 330	3.00
ST: Design Lab	INTR 330	3.00
Sophomore Seminar II	LIBS 238	3.00

Elective Descriptions

PHOT 214 - Photography II (3.00)

Pre-requisites: PHOT 204

PHOT 230 - Lighting Studio I (3.00)

PHOT 335 - Photo Genres: Close to Home (3.00)

Most of us take pictures of our environments all the time. Social media exposes us to a nearly infinite number of images of people's lives and surroundings. In the middle of this saturation, how can we still make images that respond to and comment on our environment? This class takes up that question by making work about what is close to us. We will examine our immediate surroundings: our homes, streets, friends, and families, as well as our habits: what we wear, how we travel, what we eat. Through photography, we will realize that the things we have become accustomed to seeing as mundane and ordinary can be fascinating to viewers of our work. Our environments become material for creating narratives that could span from the autobiographical to the completely imagined. Throughout the course we will look at work by other artists, go on field trips, watch films, and complete several projects. For the final project, we will curate an exhibition in a venue outside of school (TBD) and hold a public opening.

PHOT 335 - Photo Gnr: Advance Black&White (3.00)

This class will be an advanced foray into the technical, aesthetic and conceptual basis of analog black and white photography. Starting with a discussion of tonal range and the Zone System, we will use large-format view cameras to advance an understanding of how these qualities can be achieved in a negative and further developed in a fiber-based print. Students will learn about using lens filters to lighten or darken certain colors in the image, using a variety of films and developers to change the qualities of their negatives, and using various papers and toners to shift the qualities or longevity of their prints. In addition to these technical skills, students will be exposed to a wide variety of work done using these materials and discuss the reasons one might work in black and white in the digital age.

FINA 375 - Studio IV (3.00)

Pre-requisites: FINA 374

FINA 406 - Critique Unlimited (3.00)

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

FINA 415 - Adv. Sem: Mutant School of Art (3.00)

Calling all mutants, artists, and mutant-artists! Do you have superpowers that are also vulnerabilities? Perhaps you are a powerful empath, which also means you can get overwhelmed by the feelings of everyone around you, including your own. Or maybe you are a magical Black intellectual dandy but interlocking supremacy systems force you into abject positions, which gives you quadruple consciousness. Or a spritely East Asian femme who is easily dismissed and invisible to most, which is beneficial for Robin Hood style con jobs and exacerbating for everything else. If you feel both blessed and cursed with your mutant/artist abilities (aka superpowers AND vulnerabilities) or are curious to suss out what your mutant/artist abilities are, this Performative Advanced Seminar class is for you! Mutant School for Artists is co-taught by Jennifer Moon and von curtis. von and Jennifer are great friends AND they also sometimes disagree on key perspectives and approaches—think Magneto and Professor X, respectively. In this course that is part seminar, part performance art and all worldbuilding, students will be introduced to radical and imaginative worldviews, frameworks, and methodologies from feminist, queer, trans, and of color scholarship. With these ever-expanding toolkits, you will build your own mutant-artist characters focusing on ontologies (being), epistemologies (knowing), and ethics (doing) that activate and alchemize your vulnerabilities as superpowers. Together, we will form a Mutant School for Artists to accept and hone our superpowers/vulnerabilities as a way to perform and co-build the revolutionary worlds we want to embody.

FINA 420 - Fine Arts Internship (3.00)

FINA 475 - Senior Studio II (6.00)

Pre-requisites: FINA 474

INTR 330 - Interdisciplinary Career Paths (3.00)

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

INTR 330 - ST: Design Lab (3.00)

You pitch your work to the client and hold your breath, waiting for their reaction—this isn’t a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you’ll apply the principles of design thinking to solve real-world challenges. You’ll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you’ll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. Must be hired by Design Lab to enroll.

LIBS 238 - Sophomore Seminar II (3.00)

FINE ARTS: SCULPTURES/ NEW GENRES MINOR

Our Mission

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

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Sculpture / New Genres Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Sculpture / New Genres Minor Students Will:

Grow

Sculpture / New Genres Minor student work will demonstrate: Disciplinary knowledge and skills • Audience-focused research, historical context, and field-specific discourse • Proficiency in industry-standard skills, technologies, and processesProficient knowledge and skills in the historical, technical, formal, and conceptual approaches to sculpture and new genres including woodworking, metal working, mold making, performance, ceremony, installation, 3D digital technologies, audio and video production and editing. Cross-disciplinary awareness and practice Developed practice grounded in two or more disciplines. Capacity to identify and solve creative problemsAbility to define issues and to use their artistic skills to give those issues a form that others can engage and interact with.

Dare

Sculpture / New Genres Minor student work will demonstrate: Innovation • Experimentation and play • Challenge to the status quo • Bravery in their work and their interactions with othersCapacity to combine aspects of sculpture and new genres with work in one's major and/or push the boundaries between each field.

Reflect

Sculpture / New Genres Minor student work will demonstrate: Capacity to communicate (orally, written, and/or visually) about their practiceAbility to clearly articulate the relationship between their work in sculpture /new genres and their major and how these studies will help them achieve personal and professional goals. Analysis of both ethical and aesthetic impacts of art and designAnalysis of the ethical and aesthetic impacts their work has on their fields of study as well as society, culture, and the environment.

Connect

Sculpture / New Genres Minor student work will demonstrate: Awareness of positionality – in the world, their field, their communities. • Integration of skills and concepts:Successful integration of skills, information and concepts between their majors and Sculpture / New Genres minor, while understanding and articulating their positionality in their chosen fields.

Shine

Sculpture / New Genres Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economyDefined aspirations, future goals and their role as an interdisciplinary creative within the creative economy. Awareness of audience • Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Successful completion and presentation of original work in sculpture and new genres, with or without other media, that resonates with intended audiences.

Course Requirements

Sculpture/New Genres Minor Required Courses
Total: 15 credits of Sculpture/New Genres courses.

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

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

Electives

Electives

Course Title	Course Number	Credits
Sculpture/New Genres II	SCNG 214	3.00
Ceramics	SCNG 236	3.00
Advanced Ceramics	SCNG 237	3.00
Adv Tech: Creatve Problm Slvng	SCNG 306	3.00
Studio IV	FINA 375	3.00
Critique Unlimited	FINA 406	3.00
Adv. Sem: Mutant School of Art	FINA 415	3.00

Fine Arts Internship	FINA 420	3.00
Senior Studio II	FINA 475	6.00
Interdisciplinary Career Paths	INTR 330	3.00
ST: Design Lab	INTR 330	3.00
Sophomore Seminar II	LIBS 238	3.00

Elective Descriptions

SCNG 214 - Sculpture/New Genres II (3.00)

Pre-requisites: SCNG 204

SCNG 236 - Ceramics (3.00)

SCNG 237 - Advanced Ceramics (3.00)

SCNG 306 - Adv Tech: Creatve Problm Slvng (3.00)
This is a hands-on class focused on working with everyday and industrial materials in inventive ways. The emphasis would be on reuse, foraging, and transforming accessible materials, from dollar stores, hardware stores, discarded objects, etc. — into something unexpected. We'd explore how one material can mimic another: foam that looks like bronze, plastic tubes bent to look like brass instruments, inexpensive materials that read as fancy ones, fragile materials standing in for fine stone metal or wood. It would also include experimenting with newer materials — chromatic shift paints, chrome powders, automotive finishes, urethanes, resins — field trips to places like Reynolds Advanced Materials for inspiration. The class will be structured around creative challenges driven by what students are trying to make. It will be part group problem-solving, part individual experimentation, and would emphasize safety and technical resourcefulness. Basically, how do you achieve what you want without the "right" materials, tools, or budget?

FINA 375 - Studio IV (3.00)

Pre-requisites: FINA 374

FINA 406 - Critique Unlimited (3.00)
Through sustained critical dialogue, this course gives advanced students a unique opportunity to assess how their work and that of their peers is (or is not) relevant to current conditions in contemporary art and culture. Unlike beginning and intermediate course work, the sustained critiques in this course are not focused on how works conform to faculty designed assignments but rather on how the student's self-directed approach has the potential to find an audience.

FINA 415 - Adv. Sem: Mutant School of Art (3.00)
Calling all mutants, artists, and mutant-artists! Do you have superpowers that are also vulnerabilities? Perhaps you are a powerful empath, which also means you can get overwhelmed by the feelings of everyone around you, including your own. Or maybe you are a magical Black intellectual dandy but interlocking supremacy systems force you into abject positions, which gives you quadruple consciousness. Or a spritely East Asian femme who is easily dismissed and invisible to most, which is beneficial for Robin Hood style con jobs and exacerbating for everything else. If you feel both blessed and cursed with your mutant/artist abilities (aka superpowers AND vulnerabilities) or are curious to suss out what your mutant/artist abilities are, this Performative Advanced Seminar class is for you! Mutant School for Artists is co-taught by Jennifer Moon and von curtis. von and Jennifer are great friends AND they also sometimes disagree on key perspectives and approaches—think Magneto and Professor X, respectively. In this course that is part seminar, part performance art and all worldbuilding, students will be introduced to radical and imaginative worldviews, frameworks, and methodologies from feminist, queer, trans, and of color scholarship. With these ever-expanding toolkits, you will build your own mutant-artist characters focusing on ontologies (being), epistemologies (knowing), and ethics (doing) that activate and alchemize your vulnerabilities as superpowers. Together, we will form a Mutant School for Artists to accept and hone our superpowers/vulnerabilities as a way to perform and co-build the revolutionary worlds we want to embody.

FINA 420 - Fine Arts Internship (3.00)

FINA 475 - Senior Studio II (6.00)

Pre-requisites: FINA 474

INTR 330 - Interdisciplinary Career Paths (3.00)
Who am I? Where am I going? How do I get there? How do we identify our "first professional step" after graduation, when the pursuit of studies outside of our majors (minors) may provide more than one possible direction? Let's work together to map our interdisciplinary career pathways by learning to communicate our unique value as interdisciplinary artists and designers. In this course you will learn the tools to develop the soft skills, profile, resume, contacts and portfolio that clearly communicate your unique value in the creative market place - whether that means clients, employers, curators, funders, or graduate school admissions officers.

INTR 330 - ST: Design Lab (3.00)
You pitch your work to the client and hold your breath, waiting for their reaction—this isn't a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you'll apply the principles of design thinking to solve real-world challenges. You'll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you'll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. Must be hired by Design Lab to enroll.

LIBS 238 - Sophomore Seminar II (3.00)

GRAPHIC DESIGN MINOR

Our Mission

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

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Graphic Design Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Graphic Design Minor Students Will:

Grow

Graphic Design Minor student work will demonstrate: Disciplinary Knowledge and Skills • Audience-Focused Research, Historical Context, and Field-Specific DiscourseProficient knowledge and skills in graphic design including design historical precedents, visual design principles and effective use of typography, composition, hierarchy, color theory, storytelling techniques, and semiotic concepts to create compelling visual communication that responds to specific design problems and audiences. Proficiency in Industry-Standard Skills, Technologies, and ProcessesThe ability to create professional-level design projects using current industry software and hardware tools, successfully execute production workflows across both physical and digital media, and demonstrate adaptability by mastering emerging technologies as they're introduced to the field. Cross-Disciplinary Awareness and PracticeDeveloped practice grounded in two or more disciplines.

Dare

Graphic Design Minor student work will demonstrate: Innovation • Experimentation and Play • Challenge to the Status Quo • Bravery in their Work and their Interactions with OthersCapacity to combine aspects of Graphic Design with work in one's major and/or push the boundaries between each field.

Reflect

Graphic Design Minor student work will demonstrate: Capacity to Communicate (Orally, Written, and/or Visually) about their PracticeAbility to clearly articulate the relationship between their work in Graphic Design and their major and how these studies will help them achieve personal and professional goals. Analysis of Both Ethical and Aesthetic Impacts of Art and DesignAnalysis of the ethical and aesthetic impacts their work has on their fields of study as well as society, culture and the environment.

Connect

Graphic Design Minor student work will demonstrate: Awareness of Positionality – in the World, their Field, their Communities. • Integration of Skills and Concepts:Successful integration of skills, information and concepts between their majors and Graphic Design minor, while understanding and articulating their positionality in their chosen fields.

Shine

Graphic Design Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Defined aspirations, future goals and their role as an interdisciplinary creative within the creative economy. Awareness of audience • Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Successful completion and presentation of original work in Graphic Design that resonates with intended audiences.

Course Requirements

Graphic Design Minor Required Courses: 15 credits of Graphic Design courses

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

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

Electives

Course Title	Course Number	Credits
Graphic Design II	GDES 201	3.00
Typography II	GDES 221	3.00
Graphic Design IV	GDES 301	3.00
Typography IV	GDES 321	3.00
Senior Project(Graphic Design)	GDES 440	3.00
Advanced Imagemaking	GDES 458	3.00
Type In Motion	GDIL 333	3.00
Making with AI Generators	GDIL 334	3.00

Professional Practice	GDIL 354	3.00
Entrepreneurship 101	GDIL 410	3.00
Bookmaking Projects	GDIL 456	3.00
Designing For Digital Products	GDIL 499	3.00
Hybrid Letterpress	PRNT 375	3.00
Interdisciplinary Career Paths	INTR 330	3.00
ST: Design Lab	INTR 330	3.00
Graphic Design/ Illus History	AHCS 222	3.00

Elective Descriptions

GDES 201 - Graphic Design II (3.00)

GDES 221 - Typography II (3.00)

Pre-requisites: GDES 220

GDES 301 - Graphic Design IV (3.00)

Pre-requisites: GDES 300

GDES 321 - Typography IV (3.00)

Pre-requisites: GDES 320

GDES 440 - Senior Project(Graphic Design) (3.00)

GDES 458 - Advanced Imagemaking (3.00)
This class will be an exploration into practicing, contextualizing, and reflecting on image-making processes that you are already familiar with, as well as discovering new ways of making. We will connect reading to making, ideas to making, research to making, and language to making through weekly exercises. The goal is for you to understand and articulate processes that can become tools for making and investigating your subject matter in a critical way. Open to juniors, seniors and graduate students only.

GDIL 333 - Type In Motion (3.00)
This elective introduces motion design as an extension of graphic design practice. Students explore how typography, image, form, and sound work together over time to communicate ideas, build narratives, and shape audience experiences. Through experimentation and project-based work, students investigate movement, rhythm, pacing, sequence, and transitions across a range of contexts. The course emphasizes conceptual development, visual communication, and an iterative design process. Students engage with motion-based tools and techniques while developing an understanding of how movement can create meaning and support a design's purpose. Projects encourage both exploratory approaches and practical applications, connecting established graphic design principles with the possibilities of time-based media. Through research, making, critique, and revision, students develop a flexible approach to motion design and expand their creative practice beyond static formats.

GDIL 334 - Making with AI Generators (3.00)

GDIL 354 - Professional Practice (3.00)

GDIL 410 - Entrepreneurship 101 (3.00)

GDIL 456 - Bookmaking Projects (3.00)

GDIL 499 - Designing For Digital Products (3.00)
This course investigates fundamental principles of user experience (UX) and user interface (UI) design through a graphic design lens. Students will learn how to create intuitive, visually appealing digital products that respond to user needs articulated through research. Key topics include user-centered design methodologies, information architecture and wireframing, visual design principles for digital interfaces, prototyping and interaction design, usability testing and iterative design processes, and current trends in digital product design. Through hands-on projects and critiques, students will develop a series of interactive projects while gaining practical skills valued in today's digital design industry.

PRNT 375 - Hybrid Letterpress (3.00)

INTR 330 - Interdisciplinary Career Paths (3.00)
Who am I? Where am I going? How do I get there? How do we identify our "first professional step" after graduation, when the pursuit of studies outside of our majors (minors) may provide more than one possible direction? Let's work together to map our interdisciplinary career pathways by learning to communicate our unique value as interdisciplinary artists and designers. In this course you will learn the tools to develop the soft skills, profile, resume, contacts and portfolio that clearly communicate your unique value in the creative market place - whether that means clients, employers, curators, funders, or graduate school admissions officers.

INTR 330 - ST: Design Lab (3.00)
You pitch your work to the client and hold your breath, waiting for their reaction—this isn't a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you'll apply the principles of design thinking to solve real-world challenges. You'll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you'll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. Must be hired by Design Lab to enroll.

AHCS 222 - Graphic Design/ Illus History (3.00)

ILLUSTRATION MINOR

Our Mission

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

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Illustration Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Illustration Minor Students Will:

Grow

Illustration Minor student work will demonstrate: Disciplinary Knowledge and Skills • Audience-Focused Research, Historical Context, and Field-Specific DiscourseProficient knowledge and skills in illustration including historical precedents, observational drawing, narrative and storytelling, color theory, and composition to create compelling images that respond to specific briefs, prompts, and audiences. Proficiency in Industry-Standard Skills, Technologies, and ProcessesThe ability to create professional-level illustration projects using current industry software and hardware tools, successfully execute production workflows across both physical and digital media, and demonstrate adaptability by mastering emerging technologies as they're introduced to the field. Cross-Disciplinary Awareness and PracticeDeveloped practice grounded in two or more disciplines.

Dare

Illustration Minor student work will demonstrate: Innovation • Experimentation and Play • Challenge to the Status Quo • Bravery in their Work and their Interactions with OthersCapacity to combine aspects of illustration with work in one's major and/or push the boundaries between each field.

Reflect

Illustration Minor student work will demonstrate: Capacity to Communicate (Orally, Written, and/or Visually) about their PracticeAbility to clearly articulate the relationship between their work in illustration and their major and how these studies will help them achieve personal and professional goals. Analysis of Both Ethical and Aesthetic Impacts of Art and DesignAnalysis of the ethical and aesthetic impacts their work has on their fields of study as well as society, culture and the environment.

Connect

Illustration Minor student work will demonstrate: Awareness of Positionality – in the World, their Field, their Communities. • Integration of Skills and Concepts:Successful integration of skills, information and concepts between their majors and Illustration minor, while understanding and articulating their positionality in their chosen fields.

Shine

Illustration Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Defined aspirations, future goals and their role as an interdisciplinary creative within the creative economy. Awareness of audience • Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Successful completion and presentation of original work in illustration (a portfolio and/or online presence) that highlights your proficiency with media, personal conceptual vision, communication style and connection to potential illustration markets.

Course Requirements

Illustration Minor Required Courses: 15 credits of Illustration courses

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

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

Electives

Course Title	Course Number	Credits
Illustration II	ILUS 201	3.00
Drawing and Painting II	ILUS 213	3.00
Illustration IV	ILUS 301	3.00
Drawing and Painting IV	ILUS 313	3.00
Painting For Illustrators	ILUS 358	3.00
Scientific Illustration	ILUS 358	3.00
RISO for Illustrators	ILUS 358	3.00
Editorial Illustration	ILUS 358	3.00

Enrgetic Editorial Expression	ILUS 358	3.00
Digital Paths	ILUS 358	3.00
Watercolor Illustration	ILUS 358	3.00
Narrative Illustration	ILUS 358	3.00
Senior Project (Illustration)	ILUS 440	3.00
Senior Project (Illustration)	ILUS 440	3.00
Internship for Illustrators	ILUS 470	3.00
Professional Practice	GDIL 354	3.00
Making with AI Generators	GDIL 334	3.00
Entrepreneurship 101	GDIL 410	3.00
Bookmaking Projects	GDIL 456	3.00
Interdisciplinary Career Paths	INTR 330	3.00
ST: Design Lab	INTR 330	3.00
Graphic Design/ Illus History	AHCS 222	3.00

Elective Descriptions

ILUS 201 - Illustration II (3.00)

ILUS 213 - Drawing and Painting II (3.00)

ILUS 301 - Illustration IV (3.00)

Pre-requisites: ILUS 300

ILUS 313 - Drawing and Painting IV (3.00)

Pre-requisites: ILUS 312

ILUS 358 - Painting For Illustrators (3.00)

This course is designed for illustrators at all levels interested in painting.Through a series of projects students will learn to paint on different substrates as well as various techniques. Students will develop skills in rendering, conceptual and representational painting using photo references and observation. Assignments are based on typical areas of concentration found in the field of illustration including conceptual, narrative, editorial, and exhibition.

ILUS 358 - Scientific Illustration (3.00)

Scientific Illustration will introduce students to scientific illustration as it could be used to educate, preserve, advertise, etc for various types of California farms. These could include food farms (vegetable, animal, orchards, vineyards, olive, date), non food farms (biofuels, building- hemp, bamboo, flax, and pharmaceuticals), using traditional farming methods or non-traditional such as hydroponics or aquaculture. Projects will be based on one chosen farm and include taxonomy of a farmed species, diagrams of the species and informational illustrations of farmed species.

ILUS 358 - RISO for Illustrators (3.00)

Become a RISO wizard and zine-publishing pro with this in-depth course focused on Risograph printing techniques. Risography is a unique new printmaking medium that exists somewhere between the digital and the analogue, best utilized in the production of large editions of printed matter such as prints, posters, zines, and books. Students will learn the basics of Riso-printing alongside more intermediate techniques like faux-CMYK, color profiling, and complex color overlays. In addition, this course will cover publishing and zinemaking, editorial layout and bookbinding techniques, and digital pre-press fundamentals applicable to myriad outputs beyond just Riso. Through various print and zine projects, along with lectures in contemporary art publishing, students will explore the possibilities of RISO while finding their artistic voices as self-publishers

ILUS 358 - Editorial Illustration (3.00)

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

ILUS 358 - Enrgetic Editorial Expression (3.00)

This class will offer a deep dive into the fusion of animation and illustration, equipping students with the skills to create animated editorial illustrations suited for a variety of online streaming platforms, like news websites, online portfolio and so on... Students will learn to transform static illustrations into dynamic, visually compelling pieces that enhance storytelling and communication. The course will include two to three projects designed to help students apply what they've learned, covering everything from storyboard design to final visual presentation. By the end of the course, students will have produced at least three non-print polished works ready to be included in their future portfolios and websites, preparing them for career opportunities in the fields of editorial illustration, digital media, motion design and beyond.

ILUS 358 - Digital Paths (3.00)

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

ILUS 358 - Watercolor Illustration (3.00)

Students are introduced to traditional and contemporary watercolor approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression using this medium. It helps prepare students for the field of illustration. Students will be using watercolors to paint from observation as well as from imagination in conjunction with reference materials and various other painting and mixed media methods.

ILUS 358 - Narrative Illustration (3.00)

Students will create illustrations that convey moments in a story or script. They will use existing or personal ideas to illustrate these scenes while learning from film compositions, scripts, books, and other works to help communicate the narrative. Students should have a Tablet or Drawing Tablet that can attach to a laptop or computer, styles pen to use with Photoshop.

ILUS 440 - Senior Project (Illustration) (3.00)

ILUS 440 - Senior Project (Illustration) (3.00)

ILUS 470 - Internship for Illustrators (3.00)

GDIL 354 - Professional Practice (3.00)

GDIL 334 - Making with AI Generators (3.00)

GDIL 410 - Entrepreneurship 101 (3.00)

GDIL 456 - Bookmaking Projects (3.00)

INTR 330 - Interdisciplinary Career Paths (3.00)

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

INTR 330 - ST: Design Lab (3.00)

You pitch your work to the client and hold your breath, waiting for their reaction—this isn’t a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you’ll apply the principles of design thinking to solve real-world challenges. You’ll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you’ll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. Must be hired by Design Lab to enroll.

AHCS 222 - Graphic Design/ Illus History (3.00)

MOTION DESIGN MINOR

Our Mission

The Motion Design minor will provide students the opportunity to combine graphic design principles with animation techniques to create visually compelling and dynamic graphics for a wide range of applications, such as television, film, advertising, and social media. Students in this minor will develop a unique and valuable skill set that can enhance their career prospects in the rapidly evolving digital media landscape.

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Motion Design Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Motion Design Minor Students Will:

Grow

Motion Design Minor student work will demonstrate: Disciplinary Knowledge and Skills Proficient knowledge and skills in motion design including effective use of visual design principles, typography, color theory, and animation techniques. Proficiency in Industry-Standard Skills, Technologies, and ProcessesProficiencies in utilizing current industry-standard tools and emerging technologies (eg. Adobe After Effects, Blender, Cinema 4D, etc.). Cross-Disciplinary Awareness and Practice • Audience-Focused Research, Historical Context, and Field-Specific DiscourseDeveloped practice grounded in two or more disciplines, understanding how Motion Design contributes to art, film, television, animation, games, advertising and social media for a variety of audiences.

Dare

Motion Design Minor student work will demonstrate: Innovation • Experimentation and Play • Challenge to the Status Quo • Bravery in their Work and their Interactions with OthersCapacity to combine aspects of motion design with work in one's major and/or push the boundaries between each field.

Reflect

Motion Design Minor student work will demonstrate: Capacity to Communicate (Orally, Written, and/or Visually) about their PracticeAbility to clearly articulate the relationship between their work in motion design and their major and how these studies will help them achieve personal and professional goals. Analysis of Both Ethical and Aesthetic Impacts of Art and DesignAnalysis of the ethical and aesthetic impacts their work has on their fields of study as well as society, culture, and the environment.

Connect

Motion Design Minor student work will demonstrate: Ability to Work Well, Collaborate, and Build Relationships across Differences in Identity, Perspective, Aesthetics and DisciplinesThrough group projects and interdisciplinary collaborations, students will learn to work effectively with peers from diverse backgrounds and fields, valuing and incorporating different perspectives into cohesive collaborations. Awareness of Positionality – in the World, their Field, their Communities. • Integration of Skills and Concepts:Successful integration of skills, information and concepts between their majors and Motion Design minor, while understanding and articulating their positionality in their chosen fields.

Shine

Motion Design Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Defined aspirations, future goals and their role as an interdisciplinary creative within the creative economy. Awareness of audience and ability to cultivate relationships with others in their chosen fields. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Successful completion and presentation of a reel demonstrating original work in motion design that resonates with intended audiences.

Course Descriptions

TYPG 299 - Typography Elective (3.00)

Choose from: GDES/220 Typography I GDES/221 Typography II GDES/320 Typography III TGDES/321 Typography IV GDES312 Experimental Typography GDES312 Experimental Type in Motion GDES/315 Experimental Typography For The Web ILUS220 Type for Illustrators

MOTN 230 - Motion Design Fundamentals (3.00)

An introduction to basic design and motion design principles and techniques. The pre-requisite for Motion Design Fundamentals (Storytelling for Digital Artists) will be waived for Motion Design minors

MOTN 330 - Motion Design I (3.00)

This course gives students a comprehensive overview of the motion graphic production process using industry standard applications. Emphasis will be placed on the fundamental concepts of digital media, motion design, editing techniques and art direction Prerequisite: MOTN210 TYPO FOR MOTION DESIGN

MOTN 325 - Motion Design Explorations (3.00)

This course guides students through the full process of creating a comprehensive identity rebrand campaign for an existing product. Through research, concept development, design production, and professional-style pitch sessions, students will learn how to translate strategic insights into a polished, portfolio-ready campaign. Learning objectives: • Conduct in-depth research and competitive analysis within the industry • Identify core brand challenges and interpret a creative brief • Develop a distinctive, concept-driven identity rebrand • Produce visual assets that demonstrate strong design craft and cohesive brand systems • Present and defend creative decisions in a professional pitch environment • Assemble a refined, portfolio-ready identity rebrand campaign

MOTN 299 - Motion Design Electives (3.00)

A limited choice of LAS and Studio courses will count as Motion Design Minor Electives, as determined each semester by the Interdisciplinary Studies Director, Animation Chair, Game and Entertainment Design Chair and Graphic Design / Illustration Chair. Examples include: AHCS222 History of Graphic Design and Illustration, various courses in typography, social media, motion design, UX/UI and video editing.

Electives

Course Title	Course Number	Credits

Typography II	GDES 221	3.00
Typography IV	GDES 321	3.00
Type In Motion	GDIL 333	3.00
MOTN Des Prof Studio Practices	MOTN 310	3.00
3D Motion Graphic Cinema 4D II	MOTN 490	3.00
MOTN: Particles and Lighting	MOTN 490	3.00
Interdisciplinary Career Paths	INTR 330	3.00
ST: Design Lab	INTR 330	3.00

Elective Descriptions

GDES 221 - Typography II (3.00)

Pre-requisites: GDES 220

GDES 321 - Typography IV (3.00)

Pre-requisites: GDES 320

GDIL 333 - Type In Motion (3.00)
This elective introduces motion design as an extension of graphic design practice. Students explore how typography, image, form, and sound work together over time to communicate ideas, build narratives, and shape audience experiences. Through experimentation and project-based work, students investigate movement, rhythm, pacing, sequence, and transitions across a range of contexts. The course emphasizes conceptual development, visual communication, and an iterative design process. Students engage with motion-based tools and techniques while developing an understanding of how movement can create meaning and support a design's purpose. Projects encourage both exploratory approaches and practical applications, connecting established graphic design principles with the possibilities of time-based media. Through research, making, critique, and revision, students develop a flexible approach to motion design and expand their creative practice beyond static formats.

MOTN 310 - MOTN Des Prof Studio Practices (3.00)
In this class students will be immersed in the environment of a professional motion design studio. Begging with concept development including creating storyboards, the class will break down the project into production phases and develop a plan how to produce the project as a motion design team. The class will then focus on the last phase of the production pipeline of finishing, rendering and delivering the final motion design assets. Emphasis will be on learning professional studio practices including: file hierarchy,

MOTN 490 - 3D Motion Graphic Cinema 4D II (3.00)
This course builds on foundational skills in Cinema 4D and introduces students to advanced concepts in 3D motion design. Emphasis will be placed on dynamic simulations, lighting and rendering. Through a series of projects, students will strengthen their ability to conceptualize and execute motion graphics that combine technical skill with strong design principles. By the end of the course, students will have developed portfolio-ready pieces that demonstrate mastery of advanced 3D animation techniques and industry-standard production practices.

MOTN 490 - MOTN: Particles and Lighting (3.00)
In this class students will learn how to create animated particle systems using 2D and 3D applications. Dynamic particle systems and volumetric lighting effects are used extensively in visual effects and high-end motion graphics projects. Topics will include: particle effects, emitters, fluid dynamic simulation, 3D volumetric lighting effects and thinking particles.

INTR 330 - Interdisciplinary Career Paths (3.00)
Who am I? Where am I going? How do I get there? How do we identify our "first professional step" after graduation, when the pursuit of studies outside of our majors (minors) may provide more than one possible direction? Let's work together to map our interdisciplinary career pathways by learning to communicate our unique value as interdisciplinary artists and designers. In this course you will learn the tools to develop the soft skills, profile, resume, contacts and portfolio that clearly communicate your unique value in the creative market place - whether that means clients, employers, curators, funders, or graduate school admissions officers.

INTR 330 - ST: Design Lab (3.00)
You pitch your work to the client and hold your breath, waiting for their reaction—this isn't a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you'll apply the principles of design thinking to solve real-world challenges. You'll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you'll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. Must be hired by Design Lab to enroll.

*A limited choice of LAS and Studio courses will count as Motion Design Minor Electives, as determined each semester by the Interdisciplinary Studies Director, Animation Chair, Game and Entertainment Design Chair and Graphic Design / Illustration Chair. Examples include: AHCS222 History of Graphic Design and Illustration, various courses in typography, social media, motion design, and video editing.

**The pre-requisite for Motion Design Fundamentals (Storytelling for Digital Artists) will be waived for Motion Design minors.

See Animation, Game and Entertainment Design, Graphic Design, Illustration and Liberal Arts and Sciences for course descriptions.

PRODUCT DESIGN MINOR

Our Mission

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

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Product Design Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Product Design Minor Students:

Grow

Product Design Minor student work will demonstrate: Disciplinary knowledge and skills • Audience-focused research, historical context, and field-specific discourseCompetent knowledge and skills in product design including research, historical influences, aesthetics, materials, ergonomics, user experience design, marketing and manufacturing processes. Proficiency in industry-standard skills, technologies, and processesCompetency in industry-standard software, tools, and processes including CAD software, 3D printing, and prototyping, to develop functional, market-ready, and appropriate products that meet user needs and also industry standards. Cross-disciplinary awareness and practice Developed practice grounded in two or more disciplines. Capacity to identify and solve creative problems Ability to navigate complex design challenges with innovation and creativity, delivering well-researched, user-centered solutions that move from initial ideation to final, manufacturable products.

Dare

Product Design Minor student work will demonstrate: Innovation • Experimentation and play • Challenge to the status quo • Bravery in their work and their interactions with othersCapacity to combine aspects of product design with work in one's major and/or push the boundaries between each field.

Reflect

Product Design Minor student work will demonstrate: Capacity to communicate (orally, written, and/or visually) about their practiceAbility to clearly articulate the relationship between their work in product design and their major and how these studies will help them achieve personal and professional goals. Analysis of both ethical and aesthetic impacts of art and designAnalysis of the ethical and aesthetic impacts their work has on their fields of study as well as society, culture, and the environment.

Connect

Product Design Minor student work will demonstrate: Awareness of positionality – in the world, their field, their communities. • Integration of skills and concepts:Successful integration of skills, information and concepts between their majors and Product Design minor, while understanding and articulating their positionality in their chosen fields.

Shine

Product Design Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Defined aspirations, future goals and their role as an interdisciplinary creative within the creative economy. Awareness of audience and ability to cultivate relationships with others in their chosen fields. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Successful completion and presentation of original product designs that are technically and economically feasible and strategically positioned for real-world impact, enhancing user experience and market viability.

Course Requirements

15 credits in Product Design and related courses are required to complete this minor.This can be 5 studio courses or 4 studio courses + 1 LAS course.

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

Electives

Electives

Course Title	Course Number	Credits
Design Studio II	PRDS 203	3.00
Design Communication II	PRDS 211	3.00
Methods & Materials II	PRDS 231	3.00
Design Studio III	PRDS 302	3.00
Design Studio IV	PRDS 303	3.00
Design Communication IV	PRDS 311	3.00
Fragrance Packaging	PRDS 345	3.00

Furniture and Space	PRDS 345	3.00
Footwear Design	PRDS 345	3.00
Beginning Ceramics	PRDS 362	3.00
Intermediate Ceramics	PRDS 363	3.00
Design Studio VI	PRDS 403	3.00
USC Engineering Collaboration	PRDS 441	3.00
University of Arizona Collab	PRDS 441	3.00
Interdisciplinary Career Paths	INTR 330	3.00
ST: Design Lab	INTR 330	3.00

Elective Descriptions

PRDS 203 - Design Studio II (3.00)

PRDS 211 - Design Communication II (3.00)

Pre-requisites: PRDS 210

PRDS 231 - Methods & Materials II (3.00)

PRDS 302 - Design Studio III (3.00)

PRDS 303 - Design Studio IV (3.00)

Pre-requisites: PRDS 203

PRDS 311 - Design Communication IV (3.00)

Pre-requisites: PRDS 310

PRDS 345 - Fragrance Packaging (3.00)

This course explores the world of luxury fragrance design through the lens of creative direction. Students develop a fragrance concept and its complete visual and physical expression, considering bottle and packaging design, sculpture and form, branding, storytelling, and presentation as interconnected parts of a single creative vision. Co-taught by two expert instructors, the course introduces students to the role of the creative director as the person who establishes a vision, guides collaborators, and oversees the development of a project from concept through execution. Through two- and three-dimensional design, form exploration, branding, and time-based storytelling, students learn to build a cohesive fragrance identity and direct its expression across multiple touchpoints.

PRDS 345 - Furniture and Space (3.00)

Furniture and Space explores how furniture and lighting shape the experience, function, and atmosphere of interior spaces. Students consider the relationship between objects, people, and their surroundings, developing an understanding of how individual design choices contribute to a cohesive spatial environment.

PRDS 345 - Footwear Design (3.00)

Footwear sits at the intersection of product, fashion, and the human body: part tool, part expression, and part architecture for movement. Taught by a currently practicing footwear designer, this introductory elective explores the fundamentals of footwear design through hands-on making, technical exploration, and industry-informed design practice. Students investigate footwear construction, materials, ergonomics, fit, and form, considering how different uses, from athletic and lifestyle to specialised footwear, influence design decisions. Trend analysis and research into historical and contemporary footwear introduce students to changing aesthetics, consumer behaviour, and market directions. Through sketching, pattern exploration, and basic prototyping, students develop ideas from two-dimensional concepts into wearable three-dimensional forms. Iteration and material experimentation are used to explore proportion, function, fit, and visual language. By the end of the course, students will have designed and prototyped an original footwear concept supported by research and a clear design rationale. The course provides a practical foundation for further study in footwear, fashion accessories, and related areas of product design.

PRDS 362 - Beginning Ceramics (3.00)

PRDS 363 - Intermediate Ceramics (3.00)

Pre-requisites: PRDS 362

PRDS 403 - Design Studio VI (3.00)

Pre-requisites: PRDS 402

PRDS 441 - USC Engineering Collaboration (3.00)

PRDS 441 - University of Arizona Collab (3.00)

INTR 330 - Interdisciplinary Career Paths (3.00)

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

INTR 330 - ST: Design Lab (3.00)

You pitch your work to the client and hold your breath, waiting for their reaction—this isn't a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you'll apply the principles of design thinking to solve real-world challenges. You'll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you'll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. Must be hired by Design Lab to enroll.

SUSTAINABILITY MINOR

Our Mission

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

Participating Departments:

Program Learning Outcomes

Otis College Interdisciplinary Studies: Sustainability Minor Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Sustainability Minor Students Will:

Grow

Sustainability Minor student work will demonstrate: Disciplinary knowledge and skills Understanding and application of the practices, theories and science of sustainability. Proficiency in industry-standard skills, technologies, and processes • Capacity to identify and solve creative problemsProficiency in both creative and conventional research methodologies, including material and form exploration, interviewing, observation, and data analysis to define, investigate and solve sustainability-related problems from multiple perspectives. Cross-disciplinary awareness and practice • Audience-focused research, historical context, and field-specific discourseUnderstanding of the social, political, economic and environmental issues that impact the future of our planet and all its inhabitants, and the role artists and designers can play in securing sustainable futures.

Dare

Sustainability Minor student work will demonstrate: Innovation • Experimentation and play • Challenge to the status quo Produce works of art and design that address or solve sustainability issues in ways that are innovative, environmentally conscious, socially responsive, culturally relevant, and economically viable. Bravery in their work and their interactions with othersBravery in using their positions as artists and designers to advocate for a more just and sustainable world.

Reflect

Sustainability Minor student work will demonstrate: Capacity to communicate (orally, written, and/or visually) about their practiceAbility to clearly articulate the relationship between their major and sustainability concerns and how these studies will help them achieve personal and professional goals. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesIncluding data and evidence that support their arguments for social and environmental change. Analysis of both ethical and aesthetic impacts of art and designEvaluate the impacts of human actions, including one's creative practice, on the environment and other beings.

Connect

Sustainability Minor student work will demonstrate: Understanding of themselves as parts of a larger whole made up of human and non-human beings.Understanding the interconnectedness of everything on the planet, advocating for equitable access to resources and opportunities for all members of society, human and non-human. Awareness of positionality – in the world, their field, their communities.Understanding of how one's own lived experiences, geographic locations and cultures shape one's understanding of sustainability challenges locally and globally. Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesCollaboratively using art and design to solve complex problems related to issues of social and environmental justice. Integration of skills and concepts:Successfully integrate skills, information and concepts between their majors and Sustainability minor, while understanding and articulating their positionality in their chosen fields.

Shine

Sustainability Minor student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Defined aspirations, future goals and their role within the creative economy through the lens of sustainability. Awareness of audience and ability to cultivate relationships with others in their chosen fields. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Successful completion of sustainable and impactful projects that resonate with specific audiences and promote meaningful dialogue and action. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedback.Ability to take initiative, adapt, and contribute meaningfully to discussions and collaborations, while assessing strengths, weaknesses and areas for growth personally and professionally.

Course Descriptions

CAIL 201 - Human Ecology (3.00)

The course provides an introduction to the relationship among cultural, social, and ecological systems. A course goal is to advance awareness of how artists and designers can problem solve the issues collaboratively, beyond the confines of any one discipline. Required for Sustainability Minors. Online Partner: Transition Mar Vista *OLSY - 100% of instruction is online. Some online classes may also include 1 - 2 weeks of an on-campus meeting. A component of the instruction will require meeting virtually with the instructor the same day and time through the web-conference platform, Zoom. The virtual course contact will occur synchronously (at the same time).

NSCI 305 - Science & Sustainable Design (3.00)

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

LIBS 441 - Capstone: Sustainability (3.00)

The Sustainability Capstone is designed as a culmination of the Sustainability minor; it is an opportunity for students to synthesize what they learned in Human Ecology, Science & Sustainable Design, and their Sustainability electives by developing a research paper that addresses a topic related to their disciplinary field. The goal is to give students an opportunity to a) apply what they have learned and b) to have a clear sense of their knowledge and skills as a sustainability minor so that when they enter the workforce they can adequately speak to their specialization. Required for Sustainability Minors. A minimum grade of C- or better on the Capstone paper and course is required to pass. Students who earn a D will automatically be enrolled in the 1-unit

Spring semester Continuation class to raise their grade to passing. *Prerequisite: CAIL201 Human Ecology - 3.0 credits, NSCI305 Science and Sustainable Design - 3.0 credits. Students who have a dedicated capstone for their major will complete one capstone course that combines both their major and minor.

SUST 299 - Sustainability Electives (3.00)

A limited choice of Creative Action, Liberal Arts and Sciences, and Studio Elective courses across the college will count towards the Sustainability minor Electives, as determined each semester by the Interdisciplinary Studies Director, Sustainability Minor Area Head, and Department Chairs. Examples include Photographing an Inconvenient Truth, Call to Action, and Post-Apocalypse, Otis Goes Green, Costal Stories, Human Nature, Futuristic Foodways and Avoiding Climate Change.

SUST 299 - Sustainability Electives (3.00)

A limited choice of Creative Action, Liberal Arts and Sciences, and Studio Elective courses across the college will count towards the Sustainability minor Electives, as determined each semester by the Interdisciplinary Studies Director, Sustainability Minor Area Head, and Department Chairs. Examples include Photographing an Inconvenient Truth, Call to Action, and Post-Apocalypse, Otis Goes Green, Costal Stories, Human Nature, Futuristic Foodways and Avoiding Climate Change.

Electives

Course Title	Course Number	Credits
ST: OCEANS: Bio-Art & Design	SUST 300	3.00
Collaborating With Catastrophe	CAIL 301	3.00
Birding in L.A.	CAIL 301	3.00
Sustainable Solutions	CAIL 301	3.00
Vibrant Matters	CAIL 301	3.00
Interdisciplinary Career Paths	INTR 330	3.00
ST: Design Lab	INTR 330	3.00
Food, Community and Urban Gard	CAIL 200	3.00
Trees in Paradise	CAIL 200	3.00
Human Nature	LIBS 314	3.00
Innovative Materials	NSCI 307	3.00

Elective Descriptions

SUST 300 - ST: OCEANS: Bio-Art & Design (3.00)

Join OCEANS to become a part of an interdisciplinary world of scientists, entrepreneurs, artists, designers, and educators collaborating to develop innovative, economically sustainable, responses to the complex problems endangering life in and around our oceans. Through immersive site visits, material-focused workshops, entrepreneurial case-studies, and multi-media presentations, students will experience a wide range of groundbreaking, ocean-engaged bio-art and design. Featured case studies will include seawater carbon-sequestration technologies at Alta-Sea in the Port of Los Angeles, an eco-surfboard start-up that builds boards from upcycled ocean plastics, solar-powered submersible sculptures designed to extract heavy metals, and 3D-printed coral and kelp regeneration labs. Students will apply what they have learned to develop ocean-focused bio-art + design projects of their own for proposed implementation and funding at Alta-Sea. The semester will culminate in a floating Bio-design Challenge, showcasing student designs with awards for Most Creative, Best Carbon Footprint, Fastest Float, and Most Alive. Students will work in partnership with Alta-Sea - a public/private incubator that supports innovative projects bridging science, art, design, entrepreneurship, and education - throughout the semester. Oceans will meet offsite for 2-3 classes this semester

CAIL 301 - Collaborating With Catastrophe (3.00)

In line with disaster design projects such as the 2008 Post-Disaster Design Competition in which New York City sought innovative ideas for providing provisional housing for residents who may lose their homes as the result of a catastrophic coastal storm, Collaborating with Catastrophe: Disaster Design will engage in a site-specific, conceptually dynamic approach to disaster design. This course will take into consideration pre-disaster and post-disaster potentials and engage a variety of design processes to develop emergency housing solutions, survival products or other cultural engagements with how we, as a society, cope with catastrophe. Students will be put into work groups that take into account varied experiences and skill sets. These work groups will spend the first part of the semester doing research into the cultural ideas surrounding disaster. Field trips to outside sites and institutions, such as the Los Angeles Fire Department, are planned so that students will have a chance to meet with individuals and organizations involved with “disaster”. The same groups will then begin the design process of their final projects, which will be completed by the end of the semester. There will be one field trip for team-building exercises to Westchester Park and at least one visit to the Venice Fire Station.

CAIL 301 - Birding in L.A. (3.00)

This class will explore and learn about the birds of Los Angeles habitats and habits, and will partner with the Nature Nexus Institute to promote and support conservation efforts for LA's feathered friends, highlighting the roles our resident birds play in the larger ecosystems and narratives of the city. This course will require 4 off campus field trips.

CAIL 301 - Sustainable Solutions (3.00)

Provides art and design students with the knowledge and tools needed to make the three pillars of sustainability (social, environmental, and economic) an integral part of the design process. Working with faculty, course mentor, and course partners whose scholarship and professional practice are rooted in one or all the pillars of sustainability, students will identify areas of need at Otis, and develop well researched, design-based ideas to improve the experience of the Otis community. Community Partner: Otis Environmental Steering Committee. This course will have up to 2 off campus field trips.

CAIL 301 - Vibrant Matters (3.00)

Come collaborate with pollution-consuming fungi, wild clay, plastic-metabolizing insects, carbon-sequestering kelp, and other climate-resilient lifeforms in Vibrant Matter: Speculative Ecologies and Experimental BioArt+Design. This course will be structured around a series of hands-on biomaterial workshops and site visits that will introduce students to experimental bio-art and speculative design. Workshops will include a myco-fabrication workshop using local fungal spores, a bio-plastics workshop using locally harvested kelp, and a botanical ink workshop using locally foraged plants. Vibrant Matters will also include 3 site visits to Metabolic Studio: an interdisciplinary art and research hub directed by Lauren Bon, located on the grounds of a former Standard Oil storage facility. During these visits, we will meet and collaborate with the fungi, insects, pollution-extracting plants, and human artists that Metabolic Studio brings together to help this petroleum-contaminated site heal. Students will apply what they learn in class to develop their own bioart + design projects for proposed implementation at Metabolic Studio, on campus, or both. This course will require 3 off campus field trips.

INTR 330 - Interdisciplinary Career Paths (3.00)

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

INTR 330 - ST: Design Lab (3.00)

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CAIL 200 - Food, Community and Urban Gard (3.00)

Food and Urban Gardening: Food justice is defined by three principles: 1. Access to fresh, healthy, locally grown, and culturally appropriate food 2. Living wages and fair working conditions for all food system workers 3. Community control over food systems, through community-based agriculture, cooperatives, faith-based initiatives, etc (Los Angeles Community Garden Council). Moreover, food justice as a theoretical concept recognizes that "food choice" is impacted by intersecting factors such as race, class, and gender at all levels: production, distribution, and consumption. A food justice framework shows how inadequate access to nutritious and whole food options leads to chronic ailments that could be prevented if people had affordable, healthy choices in their neighborhoods. Corporate control of food, along with real estate practices, have contributed to the development of food deserts, which further impacts BIPOC women and children's right to access affordable and healthy food options. This class will therefore explore food justice through partnership with Holy Nativity Community Garden in Westchester, which has been helping to address food injustice since 2008. Through meetings with the garden manager/master gardener, students will learn why the garden was started, the community it serves, and other ways they contribute to food justice in the city. Students will use ethnographic fieldwork techniques (e.g., observation and mapping) to understand how the places where we live fundamentally impact our health. Fieldwork practices will be complemented by collaborative games and a group project that will challenge students to develop socially responsible, culturally relevant, and sustainable responses to food injustice in their communities.

CAIL 200 - Trees in Paradise (3.00)

"Trees in Paradise asks students to consider the landscaped and endemic history of California by researching both native and non-native trees and plants in local Los Angeles ecosystems. Through a series of fields trips, lectures and group research students will understand the role these plants and trees play in the current state of climate change in the state of California, and how we can manage them to help create an environmentally sustainable future for the state. Working with Friends of Ballona Wetlands, students will have the opportunity to take part in plant restoration and creek clean-up projects to protect one of LA Countyâ€™s only remaining wetlands and use their knowledge and skills to create tools to assist the organization in educating and raising awareness of the environmental importance of the Ballona wetlands and the restoration and preservation of native species. Partner: Helper Foundation"

LIBS 314 - Human Nature (3.00)

In Human Nature, LIBS 314, students examine their relationship with the natural world. Western culture's relationship with nature is one of exploitation, conquest, industry, and waste, but it's also one of empowerment, mythology, conservation, and wonder. How do fiction, film, science, industry, religion, politics, and advertising shape our connection to our environment and our selves? By studying and writing narrative, we will see how stories shape our relationship with nature. We will identify our particular concerns about the planet and make strides to recover our birthright: moving from estrangement to integration, despair to hope, apathy to care. Or, if we already have a practice of climate resilience--we will fine tune our mission. We will compose narratives and analysis that demonstrate an understanding of how storytelling, language, and the visual realm inform our many roles in these altering ecologies. Finally, we will reflect on a plan for future engagement with the natural world, be it protective measures through civic engagement, integration through professional practice, or simply more time spent outdoors.

NSCI 307 - Innovative Materials (3.00)

New textiles and materials are being developed all the time! This course integrates the principles of sustainable development into learning by exploring the latest developments in the textiles and design industries and the use and manufacture of new materials. Focus is on researching, exploring, experimenting and creating new materials and objects. . Through lecture and in-class material exploration students will learn about the advances in bio-grown materials such as mycelium, bio-synthetics, reutilizing waste materials and redefining the approach to waste. Students will research, innovate and create their own materials and new objects using waste and other resources. The goal is to explore new processes. A full - term digital Process Book (Google Slides) will be required with research, notes, sketches, photographs and material samples that students create.

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

COURSES

Main Content

COURSES

2D ANIMATION (TWOD)

TWOD 320 2D Character Animation **3.0 UNITS**
The three main philosophies of this course are as follows: Observe. Understand. Recreate. We will be studying a wide variety of traditional 2D character types, looking at how they act, why they move the way that they do, and recreating them using traditional 2D techniques, ie, drawings. By the end of this course should be able to recognize the traits within different characters and be ready to animate them based on their form and function. Students will develop skills and techniques for creating 2D character animation. Students will learn in-depth character design, development, rigging, and animation techniques, used to create facial expressions and lip syncing. Prerequisite: ANIM 231 INTERMEDIATE 2D ANIMATION

TWOD 321 Digital Painting **3.0 UNITS**
This elective course expands students' skills in digital and/or hand#drawn animation through focused training in Photoshop for visual development. Created with current industry practices in mind, the course introduces essential tools and techniques of digital painting used in animation production. Students learn to create polished artwork such as backgrounds, painted textures, concept art, and illustrative assets that support storytelling and world#building. Emphasis is placed on color, composition, lighting, and building a professional digital painting workflow using efficient, industry#standard Photoshop methods.

TWOD 460 2D Track: 2D Animation Choreography **3.0 UNITS**
This course focuses on designing expressive movement and action in 2D animation. Students learn how to craft dynamic, emotionally resonant motion through the integration of character action, camera staging, timing, and composition. Emphasis is placed on choreographing complex sequences—from expressive dance passages to high#intensity fight scenes—using both realistic physics and stylized, exaggerated animation principles. Through storyboarding, reference study, and frame#by#frame analysis, students develop sequences that prioritize narrative clarity, emotional impact, and sophisticated motion design. Prerequisite: intermediate animation or instructor approval. Prerequisite: TWOD 320 2D CHARACTER ANIMATION

TWOD 464 Advanced Visual Development **3.0 UNITS**
This advanced studio course guides students in creating cohesive visual concepts for animated and narrative media through integrated world#building, character and environment design, and unified stylistic exploration. Students develop visual development packages that combine research, mood boards, exploratory sketches, color scripts, and key scenes into a consistent, story#driven vision. By the end of the course, they complete a polished, portfolio#ready body of work that demonstrates narrative clarity, stylistic cohesion, and a refined personal artistic perspective. Prerequisite: TWOD 321 DIGITAL PAINTING

3D ANIMATION (THRD)

THRD 320 3D Character Animation **3.0 UNITS**
3D Character Animation builds on Intermediate 3D Animation and develops stronger character performance alongside dynamic action and creature animation. Students focus on clarity of intent and emotional rhythm through performance work, and on stylized action that reads clearly and feels powerful. The course also introduces believable real world creature animation, exploring animal behavior as the foundation for creature work driven by reference analysis. The course emphasizes professional habits, strong planning and reference use, efficient iteration, and consistent polish through structured check ins, critique, and revision. Prerequisite: ANIM 212 INTERMEDIATE 3D ANIMATION

THRD 321 3D Track: Digital Sculpting and Z-Brush **3.0 UNITS**
This course will teach you how to start sculpting digitally in Zbrush. We will begin with intuitive techniques used to deform digital clay into shapes and forms. Navigating Zbrush's interface will be fully explained at the start of this course. Important features will be covered like DynaMesh, ZRemesher, and TPoseMesh. For anyone already familiar with Zbrush, you will learn the critical steps for prepping a complex character and posing it. Hard surfaces and multiple techniques for hair will be Covered. Prerequisite: ANIM 212 INTERMEDIATE 3D ANIMATION

THRD 460 Lighting: CG and IRL **3.0 UNITS**
This course is designed to develop both the technical expertise and creative decision-making skills required for professional-level 3D lighting, shading, and texturing. Students will bridge the gap between digital workflows and real-world cinematography, exploring photorealistic, hyper-realistic, hyper-stylized, and toon aesthetics. Every project demands a high standard of critical judgment, with an emphasis on quality, originality, and visual impact. Students will be expected to evaluate their own work rigorously, support all creative and technical choices with research and reference, and refine outputs through post-production. Prerequisite: THRD 321 DIGITAL SCULPTING AND Z-BRUSH

THRD 464 3D Tracking & Motion Capture **3.0 UNITS**
3D Tracking and Motion Capture introduces students to camera tracking and performance capture workflows used in animation, games, and virtual production. Students learn 3D tracking fundamentals by solving camera motion from live action footage, aligning tracked cameras to 3D space, and integrating CG characters or objects with accurate scale, perspective, and match move. In parallel, students capture body performances, clean and refine the data, and retarget animation onto 3D characters for use in a shot or interactive scene. The course focuses on production- ready methods, from shot planning and capture setup to technical cleanup and seamless CG integration, supported by regular critique. Prerequisite: THRD 460 LIGHTING: CG AND IRL

AMERICAN SIGN LANGUAGE - LMU (ASLL)

ASLL 2101 American Sign Language 1 **4.0 UNITS**

ASLL 2102 American Sign Language 2 **4.0 UNITS**

ANIMATION (ANIM)

ANIM 101 Intro. to 3D Graphics **3.0 UNITS**
Animation Foundation elective. See Browse Courses for specific topics each semester.

ANIM 210 Storytelling Fundamentals **3.0 UNITS**
The basic principles of story structure are applicable to any medium: film, TV, novels, comic books, theatre, video games, even works of sculpture and dance. A foundational understanding of basic storytelling structure will deepen audience engagement and help to create emotional resonance. This course will utilize multimedia presentations, group work, reading and viewing assignments, response papers, and creative writing to foster a deeper understanding of the nature of story structure, its role in various mediums, and techniques to enhance its effectiveness.

ANIM 211 3D Fundamentals **3.0 UNITS**
This course provides an overview of the tools and techniques used to produce digital art for animation. This includes 2D and 3D art assets, animation, sound and video. Upon completion of this module, students will gain a working knowledge of the common tools, techniques and terminologies used in the Digital Media industry.

ANIM 212 Intermediate 3D Animation **3.0 UNITS**
Intermediate 3D Animation builds on Animation Basics and introductory 3D experience to develop strong 3D character animation with an emphasis on body mechanics and professional workflow. Students translate core animation principles into 3D performance through structured assignments that emphasize believable weight and motion, timing and spacing, and clean, readable staging. The course reinforces an iterative production process, planning with thumbnails and reference, progressing through blocking to spline and polish, and using dailies style critique to revise work efficiently. Prerequisite: ANIM 211 3D FUNDAMENTALS

ANIM 215 Storyboarding and Pre-Viz **3.0 UNITS**
In this class students will learn how to illustrate a story through the use of storyboarding and Previsualization (Pre-viz). Students will learn how to break down a script and translate it onto a presentable, self-explanatory, traditional and digital format. Pre-viz will be used to expand on storyboards, testing different shot angles, timing and transitions with different camera placements and movements.

ANIM 220 Drawing and Design for Animation I **3.0 UNITS**
In this course students will learn how to apply research, critical analysis, brainstorming, and improvisational techniques to enhance a students' drawing capabilities with a focus on space and objects in space. Emphasis is on developing a basic understanding of, and familiarity with, perspective as a means of organizing space and defining a point of view.

ANIM 230 Animation Basics **3.0 UNITS**
In this course, students will learn industry standard principles and techniques for creating professional animation t. Students will gain an introductory level understanding of the "12 animation principles" using Digital 2D and 3D animation tools and techniques. In each class, students will concentrate on a series of exercises related to the many topics of study in Traditional Animation techniques.

ANIM 231 Intermediate 2D Animation **3.0 UNITS**
This intermediate-level course builds upon foundational principles of 2D animation, guiding students toward more advanced techniques in character performance, visual storytelling, and production workflows. Students will explore advanced topics such as timing and spacing, expressive character acting, dynamic camera movement, and integrating sound with animation. Emphasis is placed on refining drawing skills, developing a personal animation style, and applying industry-standard software to create polished short projects. Prerequisite: ANIM 230 2D ANIMATION BASICS

ANIM 240 Animation Pipeline **3.0 UNITS**
In this foundational course, students will be introduced to a complete overview of the 2D and 3D animation production pipeline. The focus will be on developing essential technical workflows and production management skills used to plan and produce an animated short film, while understanding how creative, technical, and organizational components align within a professional studio setting. This course provides a step-by-step exploration of both the organizational structure and technical process behind animated production. Students will gain experience in project planning, shot assembly, rendering, editing, compositing, budgeting, and scheduling, while learning how to manage the flow of assets and data between 2D and 3D environments. Weekly lessons combine lectures, demonstrations, and guided production exercises to build confidence in efficient, collaborative workflows. By the end of the course, students will be able to design, manage, and execute a small-scale animated project independently, demonstrating both artistic intent and technical proficiency across multiple stages of production.

ANIM 250 Animation Studio Project I **3.0 UNITS**
Students will work in teams to create a digital animation project, synergizing skills learned in all Previous courses. Students will be exposed to the dynamics of teamwork and the importance of project management using shotgrid.

ANIM 310 2D Character Animation **3.0 UNITS**
This is an elective course that addresses specific areas and issues in animation. See schedule of courses or the department for offerings each semester.

ANIM 320 Design and Drawing for Animation II **3.0 UNITS**
This focuses on advance design concepts with an emphasis on creating memorable characters with interesting personalities & shapes to tell a story. The goal is to get students used to the idea of research and sketching from life or reference. Then apply the process of revisions to refine their designs in better serving the story. Students will practice draftsmanship to demonstrates the interplay of structure, anatomy, design, and expression in effective figures.

ANIM 332 Advanced Animation **3.0 UNITS**
n this course, students will expand their understanding of character animation and motion graphics using Maya 3d software as well as using traditional animation media. In addition to basic animation theory, the students will draw from and incorporate 2d elements into their projects using various techniques. Traditional design studies will be translated into 3d environments. Modeling, texturing and lighting techniques will also be explored. Students will complete a complex and unique final project that will be built upon the skills learned in class each week for their portfolio.

ANIM 335 Animation Professional Practices **3.0 UNITS**
This course prepares students for professional life as animators in both freelance and studio environments. Students will learn how to build and sustain a creative practice, manage projects from concept to completion, and navigate the professional expectations of the animation industry. Coursework emphasizes developing strong pitching and presentation skills, managing production timelines and deadlines, and understanding collaborative workflows. Students will refine their portfolios, learn strategies for exhibition and self-promotion, and explore sustainable approaches to creative career development. The class also integrates new skill-building opportunities that support both artistic growth and professional readiness, empowering students to confidently enter the animation field as adaptable, independent, and innovative creators. Prerequisite: ANIM 240 ANIMATION PIPELINE

ANIM 340 Acting for Animation **3.0 UNITS**
This class will introduce acting techniques of the to enhance animation principles. Students will work on selected monologue and scene work, to utilize the different concepts learned. Scenes are extensively rehearsed and performed, and students will receive critiques and adjustments from the lecturers and fellow students.

ANIM 350 Animation Studio Project II **3.0 UNITS**
Junior Studio Project is an advanced course tailored for junior college students specializing in 2D and 3D animation who have foundational experience in animation principles and techniques. The course emphasizes the critical review of personal portfolios to identify strengths and weaknesses, guiding students toward a successful career path. With a focus on both theoretical knowledge and production-level practices applicable to various animation disciplines, students will undertake three small group projects and one large group project, all tailored to enhance their strengths and address their weaknesses identified through a critical portfolio review at the course's outset. The course encourages the development of animations beyond character-centric narratives to build a well-rounded portfolio. Cultivating a critical eye for animation and understanding its interconnected elements are prioritized to enhance students' overall proficiency. Given the diverse disciplines of 2D and 3D animators in the class, the curriculum focuses on theoretical concepts and production-level practices applicable across animation mediums. Cultivating a critical eye for animation and its interconnected elements—such as timing, spacing, and composition—is essential and will be a priority throughout the course. Prerequisite for catalog year 2023 & 2024: ANIM 250 Animation Studio Project I Prerequisite for catalog year 2025 & 2026: ANIM 335 ANIMATION PROFESSIONAL PRACTICES

ANIM 420 Design and Drawing for Animation III **3.0 UNITS**
Students will explore concepts through research, critical analysis, and brainstorming to create elements needed for conveying story. Design and Drawing Fundamentals III is a class that combines artistic exploration, perceptions, observations, personal narratives, and intuition to create new work. A series of stories and situations will provide both context and a point of departure for our projects.

ANIM 421 Animation Production Leadership **3.0 UNITS**
This advanced course prepares senior animation students to lead creative teams and manage production pipelines from concept through final delivery. Students learn essential leadership skills for animated production environments, including project planning, team coordination, critique facilitation, communication strategies, and navigating the responsibilities of a director or lead artist. Emphasis is placed on developing a clear creative vision while supporting collaborative workflows across 2D, 3D, and hybrid pipelines. Through hands#on production exercises, students practice delegating tasks, managing schedules, conducting milestone reviews, and guiding teams through iterative development. Coursework integrates industry#aligned practices—such as dailies, production reporting, shot assignment, and feedback management—to simulate professional studio conditions. By the end of the course, students will demonstrate the ability to lead a small team on a short animated project, communicate creative intent effectively, and maintain a productive, inclusive, and supportive production environment. Prerequisite: ANIM 350 JUNIOR STUDIO PROJECT

ANIM 445 Animation Explorations **3.0 UNITS**
In this course, students will focus on creating several animated pieces experimenting with multiple techniques with the dual purpose of telling stories and embracing the idea of play. In addition to completing assignments, students are expected to participate in group discussions and be present during in-class work sessions.

ANIM 450 Advanced Senior Project I **3.0 UNITS**
This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a final project. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles Prerequisite: ANIM 350 JUNIOR STUDIO PROJECT

ANIM 451 Animation Senior Project II **3.0 UNITS**
Animation Senior Project II is a production class which takes students through the process of conceptualizing, proposing, planning and executing an original project. Students will learn how to deliver professional level work and deliver presentations to represent their work. Goal setting, scheduling, research, and expanding knowledge will be skills developed through the class. For the final project, each student will complete an original work or project and present it to members of the professional community. Goal: To create an original work and demo reel in a production environment. Prerequisite: ANIM450 ANIMATION SENIOR PROJECT I

ANIM 470 Animation Internship **3.0 UNITS**
This course engages students to work with established companies that are related to their academic and career interests. The purpose of this course is to expose students to live workplace environments and expand networking resources. Students are expected to do well and represent Otis and the BFA animation program. At the end of the Internship, students will report on their experience through a sharing session. Students who wish to participate in the internship program need to submit updated resume, portfolios and websites. **Students need to apply for internship opportunities on their own or through career services. Prerequisite: Approval of the Chair; Animation Internship may be taken once in place of Animation Senior Project I or II

ANIM 490 Advanced Animation Elective **3.0 UNITS**
This is an area of concentration elective to extend students' skills and experience with digital and/or hand animation and film/video tools. These electives will be created with industry advances in mind in order to keep students up-to-date with current industry practices.

ANIM 491 Animation Mentorship **3.0 UNITS**

ART HISTORY & CRITICAL STUDIES (AHCS)

AHCS 120 Introduction to Visual Culture **3.0 UNITS**
In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

AHCS 121 Birth of the Modern **3.0 UNITS**

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

AHCS 122 Advanced Visual Culture 1 Gateways to Art and Culture **3.0 UNITS**

Visual Culture 1: Gateways to Art and Culture" will address the history of visual communication and the changes that visual culture has undergone up until the 18th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourse.

AHCS 123 Advanced Visual Culture 2: Unpacking Art, Power & Modernity **3.0 UNITS**

Planned as a continuation of Visual Culture 1," Visual Culture 2: Unpacking Art, Power & Modernity" offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960. These are years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 160-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, transglobal, diasporic, technically creative and environmentally demanding present and future.

AHCS 222 Graphic Design/ Illus History **3.0 UNITS**

This course explores the interconnected histories of graphic design and illustration from early visual communication to contemporary digital practices. Students will analyze how these disciplines have shaped—and continue to shape—social, political, and cultural identities across different geographical areas and time periods. Through a chronological framework, students will develop critical thinking skills by examining historical works through multiple lenses: formal analysis, social history, semiotics, and intersectional perspectives including race, class, and gender. Key focus areas include the evolution of text-image relationships, technological innovations in visual communication, and the changing role of designers and illustrators as cultural producers. Students will connect historical movements to contemporary practice while examining the ethical responsibilities of visual communicators in today's global context. By the end of this course, students will understand how past movements and practitioners inform current design and illustration practices, enabling them to situate their own creative work within broader historical and cultural contexts.

AHCS 224 Honors: Theories and Trends **3.0 UNITS**

"This class covers the paradigm shift from modernity to contemporary culture through an analysis of these general and closely inter-related themes; your faculty will select which they emphasize but all of these should be familiar to you when you complete this class: Race in Contemporary Art, Media, Culture Bodies in Contemporary Art, Media, Culture Gender in Contemporary Art, Media, Culture Technologies in Contemporary Art, Media, Culture Identity in Contemporary Art, Media, Culture Consumerism in Contemporary Art, Media, Culture Hi-Low Art/Design in Contemporary Art, Media, Culture Contemporary art, design and media involve multi-dimensional social and artistic shifts taking us from "late modern" society into the so termed "post-modern" age. The class covers years beginning after World War II, marked by society-altering ideas and events that radically change how we view creatives, art, design, entertainment, technology, race, gender, and identity in a global context. We will learn what these terms mean, why they're important to working artists/designers and how ideas and events since the 1960s up through the current day impact fields from fine art to digital media, to fashion and graphic design. Conversely, we look at how art and design work to create who we are and how we think. We look at the global impact of the spread of TV, video, computers, the internet, the civil rights movements including #blacklivesmatter and BIPOC initiatives, gender rights revolutions including the feminist movements, LGBTQ+ culture, and various other multi cultural and counter-cultural perspectives like Latinx and Asian art movements. We study how global contemporary art and design are impacted by legacies of European ethnocentrism, and how multi disciplinary contemporary art fields recognize diverse subject positions to both reflect and challenge western white colonial and patriarchal power."

AHCS 225 History & Future Product Desg **3.0 UNITS**

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

AHCS 226 Fine Arts Contemporary Art Survey **3.0 UNITS**

This Contemporary Art for Fine Artists is a survey of key fine art objects, practices and issues from the late 1950s to the present. Taking key historical events as its structure, the class uses contemporary art movements and counter movements to investigate mechanisms of form, taste, value, class, gender and exclusion, as these are demonstrated and challenged by artists in the US and globally. Included is a consideration of postmodern theory and fine art creation as systems capable of both perpetuating and effectively challenging normalized and marginalized identities. Required for Fine Arts majors.

AHCS 228 Art History of Animation **3.0 UNITS**

The "Art History of Animation" course provides a comprehensive survey of the history of animation from its earliest beginnings to the present day. The course explores the development of animation techniques, styles, and themes, and their relationship to cultural and social contexts. Students will gain a thorough understanding of the artistry and creative processes that underlie animated productions and develop an appreciation for the role of animation in shaping popular culture. Upon completion of this course, students will be able to: Identify the key historical milestones in the development of animation as an art form, and the social and cultural contexts in which they occurred. Analyze the visual language and stylistic techniques used in animated productions, including the use of color, line, and shape. Evaluate the role of animation in shaping cultural values and attitudes towards race, gender, and identity. Interpret the major theoretical constructs surrounding the study of animation. Discuss the cultural and artistic significance of major animated films and

series, and their impact on popular culture. Demonstrate an understanding of the creative processes involved in animation, including storyboarding, character design, and animation production. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 229 Art History of Game Design 3.0 UNITS
This course provides an overview of the history of video games, tracing their evolution from their early beginnings to the present day. Through a combination of lectures, readings, discussions, and hands-on experiences, students will explore the social, cultural, and technological factors that have shaped the development of video games. Topics covered in the course include: The Origins of Video Games: The course will begin with an overview of the early history of video games, including the development of the first electronic games, such as Spacewar!, and the emergence of arcade games in the 1970s. Iconic Games: The course will examine some of the most iconic and influential video games in history, such as Pac-Man, Super Mario Bros., and Doom. Students will analyze the gameplay mechanics, cultural impact, and historical significance of these games. Landmark Companies: The course will also explore the companies that have played a significant role in the development of video games, such as Atari, Nintendo, and Sony. Students will learn about the business strategies, marketing tactics, and technological innovations that enabled these companies to succeed in the industry. Innovative Technology and Hardware: The course will delve into the technological advancements that have driven the evolution of video games, such as the introduction of 3D graphics, motion controls, and virtual reality. Students will also examine the hardware platforms that have enabled video games to become increasingly sophisticated and immersive. By the end of the course, students will have gained a comprehensive understanding of the history of video games and the cultural impact they have had on society. They will be able to analyze and critically evaluate video games as a form of media, and understand the challenges and opportunities facing the video game industry today. Required for Game and Entertainment majors.

AHCS 234 History of Costume 3.0 UNITS
A survey of costume from prehistory to the 21st century. A study of historical and social forces in understanding costume history, how costume influences today's fashions, how trends repeat themselves, and how the past functions as an aid in forecasting future fashion trends.

AHCS 236 History of Toys 3.0 UNITS
Today we understand play as a child's universal language and right. But was it always this way? This synchronous online course explores historical global perspectives on toys, trends, and play, providing valuable context for the emerging toy designer. You will develop a cultural awareness of the evolution of the toy industry reflected by past and current societal changes. Active research, videos, readings, and discussions inform personal narrative writing along with engaging, creative group projects. Class projects will be relevant and enhance the experience of studio toy design classes. By the semester's end, you will have completed quality research on your favorite childhood toy and designed an instructional game focusing on a chosen era, genre, or region related to the history of toys. Required for Toy Design majors.

AHCS 237 Sophomore Seminar I: DEI in Global Art and Culture 3.0 UNITS
The Sophomore Seminar 1 & 2 sequence is a key part of the Fine Arts curriculum and a course required of all sophomores. Sophomore Seminar 1 is designed to introduce Fine Art majors to key concepts in ancient and modern philosophy and its relationship to art and culture. Sophomore Seminar 2 critically considers postmodern theorists and artists who question the philosophical canon and the function of art in society. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. The purpose of the course is to develop the student's capacity to think critically about a broad range of issues and their relationship to the student's artistic practice. The course is a blended studio and seminar course that places a strong emphasis on close reading, critical listening, open-minded group discussion and critical making. Required for Fine Arts majors.

AHCS 299 Art & Design History Elective 3.0 UNITS
Students will choose Art & Design History Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department.

AHCS 560 Special Topics in Art History: Modernism to Conceptualism 3.0 UNITS
This course examines the development of Modernism as a discourse in the visual arts, from its development in the 1840s to challenges of its key assumptions in the 1960s. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course. The primary intention of this course is to provide a critical survey of work and discourses that have contributed to the development of Modernism as a specific aesthetic and discursive tradition. Our attention will focus on the development of visual art, and a trajectory of practices traceable from traditions of European painting and sculpture to challenges leveled at that tradition, most identified with artists working in the United States after World War II. Understanding the importance and context of these practices will require that we simultaneously explore other developments significant throughout this period including social environment, political and economic currents, technological change and related fields of practice. It is a period characterized by extraordinary change, gross inequities, and the formation of conventions on which a contemporary view of art as an aesthetic discipline are based. We will attempt to actively engage these concepts with the goal of developing a view of Modernism in direct dialog with the question of the role of art and artists in this period and in contemporary society.

AHCS 561 Special Topics in Art History: 60's to the Present 3.0 UNITS
The historical development of the discourse of Modernism established a narrative that proved very influential. However, the terms of that narrative came under question from a diverse range of artists and voices. This course looks at Contemporary Art as a varied field arising out of challenges to historical modern art in the late 1960s and developing a range of practices that continue to challenge our understanding of art and its relation to society today. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course.

AHCS 562 Out on the Town 3.0 UNITS
This course is structured around field trips and designed to acquaint students with the artwork currently being exhibited in Los Angeles at a variety of exhibition spaces throughout the city. We will consider the exhibitions we visit in terms of the conceptual intent of the artists, the programing of the venue, and the installation and curatorial decisions of each institution. The class will meet on Fridays from noon-5PM, mostly every other week, eight times during the semester. Meeting dates will be listed in the class syllabus.

AHCS 577 Contemp. Graphic Design Issues 3.0 UNITS
This course is total immersion into the field of graphic design. Current and critically important figures will be covered; students will be given tools to use in their practice to ensure that they are informed on the discipline on a global scale. In addition, students will begin to engage visiting artists in dialogue during lectures.

AHCS 579 Theory and Criticism 3.0 UNITS
A diversity of critical approaches to twentieth and twenty-first century design are situated historically while introducing current themes and debates in contemporary design practice and related disciplines.

AHCS 587 Models of Practice **3.0 UNITS**
In this course students will work to contextualize their future practice through close examination of their own body of work, research, and on and off-site visits with contemporary design practitioners. The course will provide opportunities to experience the many roles that designers can play today focusing on the way practice models continue to evolve in response to socio economic technological, cultural, economic and political conditions.

AHCS 650 Critical Theory and Practice I **3.0 UNITS**
This seminar introduces key questions and frameworks for thinking about the material, social, and political implications of aesthetic form. We will approach form as an organizing principle that is anchored in material reality, and which affects this reality in turn. Through a selection of essays drawn from different discursive fields, students will engage questions of humanity, power relations, representation, and aesthetics. These readings will serve as points of departure for examining how artists, writers, and theorists respond to the representational politics of the present. Alongside close readings and discussion, we will consider how specific art practices operate within broader cultural and socio-political contexts. The seminar emphasizes the development of a shared vocabulary for critical inquiry. Through weekly discussion, written responses, and collaborative dialogue, students will articulate connections between theory and practice while developing their own critical perspectives. The course foregrounds relational learning, encouraging students to situate their individual voices within a collective process of inquiry.

AHCS 651 Critical Theory & Practice II **3.0 UNITS**
This two-semester, cross-disciplinary seminar examines both the creation of contemporary art and the ideas and theories that shape it. Through a selection of essays, we will explore the material, social, and cultural connotations of aesthetic form. We will consider form as an organizing principle that is rooted in material reality while simultaneously influencing that reality. Discussions will focus on how works of art can prompt encounters that challenge our established modes of perception and understanding, fostering curiosity and encouraging shifts in perspective.

ART AND DESIGN EDUCATION (ADED)

ADED 299 Art & Design Education Elective **3.0 UNITS**
Students will choose Art and Design Education Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department. . Examples include ADED300 Special Topics like Art Therapy and Teaching and Learning for Neurodiversity, CAIL301 Creative Action Studio (if taken a second time), SSCI211 Child Psychology, and studio classes outside of one's major or area of emphasis that expand their art and design making skills.

ADED 300 Art & Des Ed Spec Topics **3.0 UNITS**
ADED Special Topics are a series of studio-based courses that focus on conceptual, aesthetic, and interdisciplinary approaches to art and design education and community engagement. Visiting artists, designers and educators share their innovative approaches and guide students through experimenting and developing their own. Topics vary each semester. Satisfies ADED elective for Art and Design Education minors. Open to all majors as a studio elective.

ADED 336 Teaching Intership **3.0 UNITS**
In this Blended Course, students will synthesize and analyze the connections between history and theory of art and design education and community engagement and the realities of what happens in the classroom, studio and/or community setting. Students will do so by participating in a 10 week internship assisting with a K-12 school, museum education department, cultural organization, or a socially engaged artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's understanding of education theory and community engagement, all of which culminates in the development of a professional online teaching portfolio. Required for ADED minor students. Pre-requisites SSCI210/214 Community Arts in LA and LIBS311/314 Teaching for Learning I, or ADED Minor Area Head's permission.

CATALOG ELECTIVE COURSE (ELEC)

ELEC 299 Studio Elective **3.0 UNITS**
Studio Elective See each major and minor for a list of electives.

ELEC 599 Graduate Studio Elective **3.0 UNITS**
Graduate level studio elective course. See department for specific courses.

CHINESE - LMU (CHIN)

CHIN 1101 Chinese 1 **4.0 UNITS**

CHIN 3705 Business Chinese I **4.0 UNITS**

CLAY ELECTIVES (CLAY)

CLAY 299 Clay Electives **3.0 UNITS**
Students will choose Clay Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department. Clay Electives include any ceramics class offered across the college, as well as other applicable courses on related topics as determined each semester by the Minor Area Head and Director of Interdisciplinary Studies. Examples include: CAIL200 Made in USA, LIBS314 Business of Creativity, ENTR300 Intro. to Entrepreneurship, INTR330 ST: Design Lab, and PRDS462 ST: Packaging

CONCEPT ART (CONC)

CONC 300 Concept Art Drawing Intensive **3.0 UNITS**
This course is an in-depth exploration of the fundamentals of perspective drawing, composition, and visual storytelling in concept art. Students will develop essential skills in creating immersive environments, mastering perspective techniques, and refining their craft through iterative design processes. Assignments will emphasize research, reference gathering, and professional presentation to align with industry standards.

CONC 301 Storytelling for Concept Art **3.0 UNITS**
This course focuses on visual storytelling as it applies to concept art for games, film, and animation. Students will explore composition, framing, sequential storytelling, and environmental storytelling to create compelling narrative-driven imagery. Through research, thumbnails, and final illustrations, students will develop skills in staging, lighting, and character/environment interaction to enhance storytelling clarity and impact.

CONC 400 Concept Art Production and Development **3.0 UNITS**
This team-based course simulates a real-world concept art production pipeline, where students collaborate to develop cohesive visual assets for a game or film project. Emphasizing professional workflows, students will explore ideation, iteration, visual research, style development, and final presentation. The course covers both character and environment design, prop development, and technical considerations for production-ready assets. By working in teams, students will gain experience in industry-standard collaborative workflows, feedback integration, and refining work based on production constraints.

CONC 401 Concept Art Packaging and Finishing **3.0 UNITS**
This course focuses on the final stages of concept art production, emphasizing professional presentation, refinement, and packaging of assets for industry use. Students will learn to prepare their work for production bibles, pitches, portfolios, and marketing materials. The course covers composition, polish, layout design, and final rendering techniques to ensure concept art is clear, compelling, and production-ready. Through iterative feedback and industry-standard formatting, students will create high-quality, polished concept presentations suitable for professional portfolios and pitches.

CREATIVE ACTION/INTEGRATED LRN (CAIL)

CAIL 101 Connections through Color and Design **3.0 UNITS**
A second-semester Integrated Learning studio course introducing Foundation students to contextually- based problem-solving using fundamentals of color and design. Students learn Munsell color theory; practical aspects of color mixing such as value, hue and chroma; as well as computer color application. Students solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

CAIL 102 Contemporary Studio and Creative Action **3.0 UNITS**
Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to the fundamentals of art and design, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

CAIL 200 Food, Community and Urban Gardening **3.0 UNITS**
An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year. Fine Arts majors take CAIL200 in the spring semester. Students with last names starting with letters A-L should take CAIL 200 in the Fall. Students with last names starting with letters M-Z should take CAIL 200 in the spring. The exception is Fine Arts. All Fine Arts students take CAIL 200 in the spring.

CAIL 201 Human Ecology **3.0 UNITS**
The course provides an introduction to the relationship among cultural, social, and ecological systems. A course goal is to advance awareness of how artists and designers can problem solve the issues collaboratively, beyond the confines of any one discipline. Required for Sustainability Minors. Online Partner: Transition Mar Vista *OLSY - 100% of instruction is online. Some online classes may also include 1 - 2 weeks of an on-campus meeting. A component of the instruction will require meeting virtually with the instructor the same day and time through the web-conference platform, Zoom. The virtual course contact will occur synchronously (at the same time).

CAIL 301 AI PLAY: Play Your Way to a More Conscious, Just, and Humanized Technological World **3.0 UNITS**
An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year. Students with last names starting with letters A-L should take CAIL 301 in the Fall. Students with last names starting with letters M-Z should take CAIL 301 in the spring.

DRAWING (DRWG)

DRWG 204 Intro to Experimental Drawing **3.0 UNITS**
This course explores drawing as a way of thinking rather than as a specific medium. Assignment prompts such as Materiality, Plans and Diagrams, Physical Action and Gesture encourage problem solving across all mediums. In addition, we will explore traditional drawing with technical demonstrations in charcoal, color pencil, sumi ink and brushes watercolor paint, gouache, on supports such as hot press and cold press watercolor papers, architects' drafting mylar, rice papers and more.

DRWG 320 Experimental Drawing Projects **3.0 UNITS**
Provides an opportunity for students to explore advanced techniques and ideas in drawing and explore many uses of drawing. It helps students develop their vision and awareness of the drawing media through independent projects and building a body of work. Offered in the Fall only.

ENGLISH (ENGL)

ENGL 090 Developmental English II **3.0 UNITS**
Developmental English II is a for-credit, non-degree applicable course in developing the Standard English skills needed for reading, analyzing, writing, and discussing college-level material. The class focuses on critical thinking, exploring the writing process, and organizing information and ideas, culminating into a portfolio of drafted, revised, and edited essays. A minimum grade of "C-" is required to pass this course. Students who earn a "C-" must also enroll in the English 103 Writing Lab when satisfying Writing in the Digital Age ENGL 107. Prerequisite: Successful completion of ENGL050 Developmental English I or placement through the Writing Placement Assessment. Students receiving a C- may continue on to ENGL 107 if enrolled in ENGL 103. In the fall, ENGL 090 Developmental English II may be linked to AHCS 122 Visual Culture 1: Gateways to Culture or LIBS 115 Writing as Discovery: Thought Lab 1 courses.

ENGL 102 DEV Writing Lab **1.0 UNIT**
The ENGL 102 Writing Lab focuses on oral communication, reading in context, and critical thinking to support you in your Developmental II English course and beyond as an artist and designer in the world. Through small-group instruction and discussion, each week, you will learn tools that you can apply to your ongoing reading and writing assignments as well as complete activities tailored to meet your individual needs. All coursework is assigned and completed during lab hours, underscoring the importance of regularly attending to benefit from 1:1 support. This course is Pass/Fail. If you complete the course at the C or better level, you will receive a "Pass (P)" on your transcript. If you finish the course at the C-, D, or F level, you will receive a "No Pass (NP)" on your transcript.

ENGL 103 Writing Lab **1.0 UNIT**

The ENGL 103 Writing Lab focuses on building written communication, content development, and critical thinking skills and competencies to support you in your Writing in the Digital Age course and beyond as an artist and designer in the world. Through small-group instruction and discussion, each week, you will learn tools that you can apply to your ongoing reading and writing assignments as well as complete activities tailored to meet your individual needs. All coursework is assigned and completed during lab hours, underscoring the importance of regularly attending to benefit from 1:1 support. This course is Pass/Fail. If you complete the course at the C or better level, you will receive a "Pass (P)" on your transcript. If you finish the course at the C-, D, or F level, you will receive a "No Pass (NP)" on your transcript.

ENGL 107 Writing in the Digital Age **3.0 UNITS**

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

ENGL 108 Advanced: Writing as Discovery **3.0 UNITS**

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You'll be invited to turn your awareness into advocacy by posing a research question about a topic that captures your interest and fuels your curiosity. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab II course of your choosing during your second semester.

ENTREPRENEURSHIP (ENTR)

ENTR 301 Intro to Entrepreneurship **3.0 UNITS**

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

ENTR 401 Launchpad **3.0 UNITS**

The time has come to employ what you've learned about Entrepreneurship and about yourselves as part of the Entrepreneurship Minor, through your major and all your other classes. What do you want to do and make professionally, and how can you monetize it to create a satisfying, challenging and sustainable career? Functioning as an Incubator this class provides you with the opportunity to define and develop the creative business you want to launch after graduation. In tandem with the Business Writing course, you'll focus on Strategic Planning, Business Plan writing, Marketing and Project Management, Business Loan and Venture Capital processes. You'll also receive expert advice from successful, creative entrepreneurs across a range of disciplines through one-on-one mentor meetings. You will be required to create real world, as well as more "academic," deliverables, and accurately chart out the beginnings of an actual business that will launch your career as a creative entrepreneur. Required for Entrepreneurship minors. Pre-requisite: Prerequisites: ENTR 301 - Intro to Entrepreneurship and MATH 137 - Mathematics of a Startup. Co-requisite: LIBS318 - Business Communication.

FASHION DESIGN (FSHD)

FSHD 101 Intro to Fashion Design **3.0 UNITS**

Fashion Design Foundation elective. See Browse Courses for specific topics each semester.

FSHD 214 Sophomore Studio I **3.0 UNITS**

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

FSHD 215 Sophomore Studio II **3.0 UNITS**

Diving deeper into techniques used for garment construction, this in-class course builds on the foundational knowledge of draping, pattern making and sewing acquired in Sophomore Studio I. You will construct and pattern increasingly complex garments using industry procedures and equipment. You will be challenged to interpret 3-dimensional design ideas through the creation of garments using fabrics that accurately reflect your sketches. During this course, you will create one garment of your own design, a full-size sample knit t-shirt, paper patterns, and complete a sewing notebook to use as reference for your career as a designer. Prerequisite: FSHD214 Sophomore Studio I

FSHD 234 Digital Design I **3.0 UNITS**

Introduction to Adobe Illustrator to draw flats/CADs is a requirement for anyone working in the fashion industry. In this online course, beginners will learn the tools and techniques needed to draw industry standard flats quickly and efficiently including digital terminology, professional workflow, and presentations. Throughout this course you will learn to create a custom brush library including specialty stitches, zippers, and trims. You will create a symbol library containing buttons, buttonholes, eyelets, rivets, bar tacks, and zipper pulls. These libraries along with custom templates, and graphic styles will be used to draw a range of different garment types including shirts, blazers, jackets, skirts, pants, jeans, denim jackets, turtleneck sweaters, and cardigans that you can build on in your professional career.

FSHD 235 Digital Design II **3.0 UNITS**

Take your fashion illustrations to the next level using Adobe Photoshop and a drawing tablet. In this online course you will learn how to render, make quick and easy color changes, and digitally drape fabric prints onto your fashion illustrations. Using tools like brushes and filters you will develop fashion

graphics and basic textile print designs to use in your work while learning digital terminology and professional practices. Mastering these tools will help you generate engaging mood-boards and professional fashion design presentations.

FSHD 244 Sophomore Fashion Design I 3.0 UNITS
Fashion Illustration is the language designers use to quickly express their ideas in a 2-dimensional format. This course introduces you to drawing techniques fashion designers use to show their thought process. You will draw clothes on the figure, as well as rendering techniques to communicate a variety of textiles. You will develop an understanding of garment construction through flat technical drawings. Throughout the course you will have completed multiple projects that highlight specific markets. Your semester will culminate in a resort-wear collection that will demonstrate your knowledge of design development, croquis sketches, composition/layout, and technical flats.

FSHD 245 Sophomore Fashion Design II 3.0 UNITS
Fashion Design is communicated in a 2-dimensional format, a critical skill for professional fashion designers. This course introduces you to the design process, and what it means to follow a design direction. You will implement your drawing skills obtained in previous coursework to create fashion croquis (quick sketches) that express your design concepts. You will continue to explore croquis sketching and flats, while integrating your experience from Sophomore Studio I by creating sewing samples to support your 2-dimensional designs. During this course, you will complete two projects that will expand your understanding of fabric/color stories, research, and adequate execution of your designs in a 2-dimensional format. Your semester will culminate with an athletic inspired collection that will prepare you for your first Mentor Project at Junior level. Prerequisites: FSHD244 Sophomore Fashion Design I, FSHD214 Sophomore Studio I.

FSHD 314 Junior Studio I 6.0 UNITS
Knowledge of construction is crucial for becoming a successful fashion designer. This on-campus course focuses on everything related to the moderately priced market. You will construct different types of garments through in-person demonstrations, instructional videos, and step-by-step pictorial manuals. Along the process, you will also learn how to create treatment samples for your Mentor Projects. Woven pants, a Bomber jacket, and a swimsuit are a few projects you will develop. You will also complete a bustier in cotton twill by draping, pattern making, fitting, and sewing, using intermediate-level industry methods. This project parallels the production process used in the fashion industry. You will also learn how to generate spec sheets and cost sheets, and how to incorporate them into a basic design technical packet (Tech Pack) digitally. Prerequisite: FSHD215 Sophomore Studio II, Co-requisite: FSHD344 Junior Fashion Design I

FSHD 315 Junior Studio II 6.0 UNITS
Transform your own designs from 2-dimensional drawings to real-life garments. This on-campus course allows you to apply the skills and knowledge you've acquired while continuing to explore more advanced draping and pattern-making techniques. You will approach the mentor project by following the same methods used in the fashion industry, developing a work calendar, and incorporating your treatment samples made in Junior Studio I into your selected design. You will also create a more advanced Tech Pack based on the mentor project which mirrors the requirements of the fashion industry. There are also opportunities for advanced draping exercises. The final project focuses on constructing a pair of pants inspired by one of your own. Prerequisites: FSHD314 Junior Studio I, FSHD344 Junior Fashion Design I

FSHD 344 Junior Fashion Design I 3.0 UNITS
Clothing centered around streetwear, dress and performance markets is accessible to every consumer of that division at the moderate price-level. This course introduces you to your first Mentor project with focus on the Junior market. Using fashion forecast resources, this course enables you to create fabric stories, garment construction and fashion croquis. You will have the opportunity to work with industry designers, with possibility for a sustainability project. By the end of the course, you will produce a collection, including fabric stories with surface treatments and industry level flat sketches to present to your Mentor during sketch selection. You will produce your top design selected by the Mentor in Junior Studio II class. Prerequisite: FSHD245 Sophomore Fashion Design II, Co-requisite: FSHD314 Junior Studio I

FSHD 345 Junior Fashion Design II 3.0 UNITS
Self-expression and a focus on your individual design aesthetic is a key element to becoming a good fashion designer. Through this course, you will develop your own design concepts for a series of design competitions focused on the contemporary market. This opportunity allows you to compete in the world with other designers and enables you to gain both exposure and scholarship funds. There will be opportunities for a sustainable project if you so desire. By the end of this course, you will have designed two collections for a contemporary market, a sketch book, fabric stories with treatments and designer level flat sketches aimed at preparing you for an internship in the fashion industry. Prerequisite: FSHD344 Junior Fashion Design I

FSHD 390 Special Topic Elective: CLO 3.0 UNITS
These studio-based courses will explore cross-disciplinary special topics or broader topics in fashion. Course titles and descriptions will vary based upon topic to be determined on the basis of faculty and student interest. The department will provide a listing of course offerings each semester. Prerequisite: Students must have completed their sophomore year courses.

FSHD 414 Senior Studio I 6.0 UNITS
The global contemporary Fashion Market is growing at an unprecedented rate. This on-campus course introduces you to construction techniques used by the industry. You will learn about tailoring techniques needed to construct a classic tailored jacket. In preparation for your Senior Mentor Project, your instructors will guide you to drape, draft a pattern and sew a finished garment. Through these projects you will come to understand the handling and construction of diverse fabrics and experiment with hand-sewing techniques. By the end of the course, you will create a classic tailored jacket and a Mentor-guided look of your own design. Prerequisite: FSHD315 Junior Studio II; Co-requisite: FSHD444 Senior Fashion Design

FSHD 415 Senior Studio II 6.0 UNITS
Turning your 2-Dimensional design into a 3D garment entails precise construction methods. This on-campus course further engages you in the 3-D interpretation and completion of your original designs developed for Mentor Projects. You will perform intermediate applications of draping, pattern drafting, classic tailoring, and sewing techniques for a contemporary label that could include an eveningwear project. You will develop and abide by strict timelines during professional fittings. By the end of the course, you will complete an original designer-level creation, work independently within the context of a professional working environment. Prerequisites: FSHD414 Senior Studio I, FSHD444 Senior Fashion Design.

FSHD 426 Digital Portfolio 1.0 UNIT
Digital Portfolio will help you pull your portfolio together in a clean, professional, dynamic, and efficient manner. In this class you will follow the lead from the course "Portfolio Development." Design goals and direction will be laid out by "Portfolio Development." However, in "Digital Portfolio" we take that direction, and we digitize it. All your work will be moved into the computer where we will create beautifully laid-out and designed presentations. Your instructor will work one on one with you to help you make a Book that reflects your taste and understanding of your desire to be a Fashion Designer. In addition to making a Portfolio, we will also take your work and make a Portfolio Website that will allow professionals in the industry to view your work

anywhere in the world. When this course is complete, not only will you have an amazing Portfolio, but you will also have expanded your knowledge of working within a digital environment.

FSHD 444 Senior Fashion Design 3.0 UNITS
Senior students design apparel for Mentor Projects representing the designer and contemporary markets. Working with designers following the fashion industry's seasonal schedule, students design contemporary clothes in better fabrics and finishing techniques. Students learn how to sketch their ideas to capture a look appropriate to the project, develop technical flats using analog and digital methods and create fabric boards with advanced fabric treatments. This course will culminate in a contemporary men's or women's collection. Prerequisite: FSHD345 Junior Fashion Design II; Co-requisite: FSHD414 Senior Studio I

FSHD 445 Senior Portfolio 3.0 UNITS
The Fashion Portfolio is the apparatus used to showcase the skills you've acquired as a designer to prospective employers. Students develop professional Portfolios, targeting a specific market in the fashion industry, and produce four collections to that end, each including a concept board, color story, fabric and treatment developments, fashion drawings and technical flats. A Tech Pack developed in Junior Studio is included. This course concludes with a Senior Exhibit Portfolio Review where industry representatives and recruiters provide insightful critique of portfolios and potential job offers. Prerequisite: FSHD444 Senior Fashion Design

FINE ARTS (FINA)

FINA 101 Intro to Fine Arts 3.0 UNITS
Fine Arts Foundation elective. See Browse Courses for specific topics each semester.

FINA 217 Digital Media 3.0 UNITS
Digital Media is an introductory course in new media – exposing students to a wide range of digital art-making practices while providing the technical fundamentals that enable students to begin integrating digital methods in their respective practices. The course consists of lectures, demonstrations, and computer lab experience. Particular attention is placed on balancing technical skills with creative content and experimental approaches. We will explore the evolution of new media and the corresponding social and cultural impact. The core software is Adobe Premiere, InDesign and Photoshop.

FINA 374 Studio III: Painting, Photography, Sculpture/New Genres 3.0 UNITS
This advanced studio course allows students to learn advanced methods, materials, and techniques in painting, photography, and sculpture/new genres and accomplish advanced projects with the guidance of faculty. The course is also a welcoming place for students and faculty to exchange artistic and cultural attitudes, beliefs, and assumptions to develop together a more open-minded and generative approach to our artmaking and the evaluation of the works of other artists. Attending the Visiting Artist Lecture Series is required. Offered fall semester only.

FINA 375 Studio IV: Painting, Photography, Sculpture/New Genres 3.0 UNITS
This production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward developing an individual studio practice across the three main disciplines. Critiques, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. Offered spring semester only

FINA 406 Advanced Topics: 3.0 UNITS
This course allows the student access to a cohesive body of information connected with simultaneous components of subject and object making. A three- or six-hour seminar and/or studio explores the historical and contemporary models and contexts of artistic practice. See the schedule of classes for course offerings and course descriptions. Only certain courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director.

FINA 415 Adv. Sem: Mutant School of Art 3.0 UNITS
The course allows students access to a cohesive body of information connected with simultaneous components of subject and object making. A three- or six-hour seminar and studio explores the historical and contemporary models and contexts of artistic practice. See Fine Arts Department for additional course descriptions.

FINA 420 Fine Arts Internship 3.0 UNITS
This blended course allows students to do an internship under the guidance of faculty and gain experience in the creative and business practices in contemporary art. We will meet on campus in the first five weeks of the course. Students will learn to seek internships, create a compelling application, interview, and work effectively in organizations. The course will be asynchronous for the next nine weeks as students intern at small businesses, start-ups, non-profit art organizations, and artist studios. In the final week, students and faculty will meet to discuss what students have learned from their internship experience and how to average that experience in their developing careers.

FINA 474 Senior Studio I 6.0 UNITS
Each student is given their own studio and works with a group of faculty mentors to develop a body of work. Critiques, individual meetings with mentors, visiting artists and critics, and group exhibitions expand students' knowledge base while focusing their practice. Attending the Visiting Artist Lecture Series is required. Prerequisite: FINA375 Studio IV. Offered fall semester only.

FINA 475 Senior Studio II 6.0 UNITS
This course is devoted to completing a cohesive body of work culminating in the building and mounting of the senior exhibition. Students continue independent studio practices, discussions, and critiques with mentors, peers, visiting artists, and critics. This course addresses issues that prepare students for a life in art. Attending the Visiting Artist Lecture Series is required. Prerequisite: Senior Studio I. Offered spring semester only.

FINA 499 Out on the Town 3.0 UNITS
Studio elective class.

FINE ARTS MEDIA (MEDA)

MEDA 320 Time Based Media Projects: Creating immersive environments through movement and activation 3.0 UNITS
This is an advanced course in the technical and aesthetic aspects of video, sound and performance. It will emphasize the creative issues involved in a time- based, expressive medium through the discussion of examples. Students will become familiar with current discourses in time based art and receive instruction in digital post-production procedures and advanced technology.

FOUNDATION STUDIO (FNDT)

FNDT 105A Exp Studio Transmedia **3.0 UNITS**
This course asks students to explore and apply design principles for visual communication across a variety of cultural contexts and contemporary media. A hands-on digital skills lab enhances this course, as students learn to navigate the networked relation between media, platforms, technology, and information. Projects, discussions, and regular critiques develop skills for engaging with pressing cultural and social issues in art-design practice.

FNDT 103D Exp Studio:Drawing **3.0 UNITS**
Students will build on acquired drawing skills and learn to communicate concepts from ideation to object, using drawing as a language. Projects can include working from specific concepts to working from imagination or memory. Courses will be speculative, critical, and design-focused. These projects can range from rendering a single object or figure to building an entire environment and narrating a story.

FNDT 103B Exp Studio:Drawing **3.0 UNITS**
Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 104A Expanded Studio Dimensional Studies: Body By Design **3.0 UNITS**
This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimensions of body and identity, post-humanism, cyborg, and anime. Research themes could deal with fashion, ergonomics, participatory/performance art (open media, clay, or fiber).

FNDT 104C Expanded Studio Dimensional Studies: Materials and Fab-lab **3.0 UNITS**
This material studies course will explore the principles and elements of 3D design while offering an introduction to basic 3D modeling software skills. Students will engage in exercises to learn about the political, ecological, and historical implications of materials while working from concept through iteration to a final product using the model shop and expanding on their existing hand-building skills.

FNDT 103A Expanded Studio Drawing: Dynamics of Color and Space **3.0 UNITS**
In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies, and the complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media. Students will begin to shape their personal artistic vision.

FNDT 105C Expanded Studio Transmedia **3.0 UNITS**
This course explores intersections of photography, imaging, language, graphic design, print, and digital media in the service of sharpening the designer's liberatory voice. Students explore visual language and compositional strategies across image-text fields, leading to innovative design solutions with a focus on social justice and the revolutionary potential of design and publishing.

FNDT 100 Form and Figure **3.0 UNITS**
This course provides a comprehensive study of drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space will inform all drawing activities, such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101 Color and Design **3.0 UNITS**
Students will create innovative and impactful designs by learning and applying essential elements, including line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further exploration.

FNDT 115 Principles of Design **2.0 UNITS**
This course is a sequenced investigation of various organizing principles using traditional and contemporary media. Students learn fundamentals of value manipulation as determinants of visual order. Elements of visual literacy provide a basis for the study of compositional fundamentals, including focal point(s), directional elements, and visual weight.

FNDT 145 Foundation Elective **2.0 UNITS**
See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

FNDT 150 Major Studio Elective **3.0 UNITS**
The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

FNDT 160 Drawing and Building Form **3.0 UNITS**
Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 161 Form and Space **2.0 UNITS**
Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage

the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 162 Drwg Studio-Expanded Practices 2.0 UNITS
Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 172 Creative Practices I 3.0 UNITS
A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 Creative Practices II 3.0 UNITS
A second-semester Foundation course focused on exploring practices of creativity that bridge art/design disciplines. Students are exposed to a diverse range of concepts, materials, and methods for working creatively. In-class activities promote the documentation of individual creative processes and the synthesis of intuitive, culturally constructed, and personal impulses into inventive visual responses. Recommended for students planning to major in Product Design, Fine Arts, Graphic Design

FNDT 180 Life Drawing I 3.0 UNITS
Sequenced instruction provides rigorous training in the use of gesture, anatomy, and structural figure drafting. Drawing the human figure from the inside out fosters an understanding of complex visual relationships. Upon completion of the course, students are able to analyze the human form and to view it as a complex perceptual model for the larger realm of visual experience. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 Life Drawing II 3.0 UNITS
Structural drawing and perceptual skills are expanded through study of the figure's relation to environment, life-scale, movement, and draping. Students discover individual sensibilities of mark making and aspects of personal vision, through a variety of traditional and experimental drawing media and techniques. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FRENCH - LMU (FREN)

FREN 2101 French 1 4.0 UNITS

FREN 2102 French 2 4.0 UNITS

GAMES AND ENTERTAINMENT (GAME)

GAME 101 Intro to Dsgn & Draw for Games 3.0 UNITS
Game and Entertainment Design Foundation elective. See Browse Courses for specific topics each semester.

GAME 200 Game Design I 3.0 UNITS
A foundational understanding of the basics of game designing for various platforms like PCs, laptops, mobiles, TVs, and tablets. The course teaches students the technical skills required for creating games, including industry pipelines to make real-time development projects, team positions, and tools.

GAME 210 Game Engine Fundamentals 3.0 UNITS
The Game Engine Fundamentals course is a 15-week program that is divided into five main areas of study. The first part of the course introduces students to game engines, their history, types, and architecture, which includes scene management and rendering pipelines. The second part delves into asset management, importing assets, resource management, and guides students in creating a simple game. The third part covers physics, collision detection and response, as well as input methods such as keyboard, mouse, and touch input. The fourth part focuses on cross-platform development, API abstraction, platform-specific optimizations, and advanced rendering techniques, such as lighting, shading, and post-processing effects. The fifth and final part explores advanced physics, audio implementation, and optimization techniques such as profiling, debugging, and performance tuning, culminating in a final project where students apply their knowledge in creating their own game using the game engine.

GAME 215 Color and Lighting for Games 3.0 UNITS
This course on Color and Lighting for Games covers the fundamentals of color theory and lighting techniques as they relate to game development. The course is broken down into five topics: Fundamentals of Color Theory, Lighting Techniques, Color and Mood, Dynamic Lighting Effects, and Case Studies and Best Practices. Throughout the course, students will learn how to use color and lighting effectively in game design, through assignments and projects that reinforce their learning and allow them to apply the techniques and concepts discussed in class. By the end of the course, students will have a comprehensive understanding of color and lighting for games, and a portfolio of work showcasing their skills in this area.

GAME 220 Design & Drawing for Game I 3.0 UNITS
This 15-week Design and Drawing for Games course covers the fundamentals of game art and design, Props and Assets, character and environment design, storytelling, worldbuilding, animation, and portfolio development. Students will learn to create 2D and 3D game assets, design game characters and environments, translate game scripts, and develop a personal brand for their game design portfolio. The course includes a mid-term project, where students will create a concept art package for a game character or environment, and a final project where students will design a game level or world that includes a narrative, environment design, character design, and animation, and present it in the form of a pitch package with a playable demo or video walkthrough. By the end of the course, students will have the skills and knowledge to prepare for a career in game art and design.

GAME 250 Game Studio Project I 3.0 UNITS
Students will work solo to create a real-time development project, synergizing skills learned in all previous courses. Students will be exposed to the self-management and importance of project management in a controlled environment

GAME 260 3D for Game and Entertainment I 3.0 UNITS
In 3D for Games and Entertainment, students will learn the basics of game art design. Using software such as Maya, Blender, Substance Painter, and Photoshop. The course includes topics such as creating and manipulating 3D models, applying textures and materials, designing game environments, and basic principles of lighting and shading. The course also covers intermediate 3D game art modeling, Unreal Engine, advanced texturing and surfacing, set dressing and lighting, and a final project that involves developing a small area of a game or game experience using Unreal Engine. Students will gain a solid foundation in game art design and CG content creation and will have the opportunity to apply their skills in creating a game art environment or game experience.

GAME 300 Game Design II 3.0 UNITS
In this course, students continue their journey into real-time development. Students are introduced to other applications for the Unreal Game engine outside of games. Students will be introduced to basic blueprints, character and animation implementation, and tools and plugins to help create experiences that will bring their projects to life. Students will complete a complex and unique final project that will be built upon the skills learned in class each week for their portfolio.

GAME 310 Animal & Creature Drawing 3.0 UNITS
Elective courses in Game and Entertainment Design. See schedule of classes for course offerings and course descriptions.

GAME 315 Advanced Game Creative with USC I 3.0 UNITS
This course provides an immersive, professional-style game development experience for advanced undergraduate and graduate students. Students from Design, Computer Science-Games, and other disciplines will collaborate on large-scale team projects, mirroring the real-world development pipeline of the gaming industry. Through teamwork, technical execution, and creative vision, students will design and develop a polished, playable game demo over the course of the academic year.

GAME 316 Advanced Game Creative with USC II 3.0 UNITS
This course provides an immersive, professional-style game development experience for advanced undergraduate and graduate students. Students from Design, Computer Science-Games, and other disciplines will collaborate on large-scale team projects, mirroring the real-world development pipeline of the gaming industry. Through teamwork, technical execution, and creative vision, students will design and develop a polished, playable game demo over the course of the academic year.

GAME 317 Advanced Game Creative with USC III 3.0 UNITS
This course provides an immersive, professional-style game development experience for advanced undergraduate and graduate students. Students from Design, Computer Science-Games, and other disciplines will collaborate on large-scale team projects, mirroring the real-world development pipeline of the gaming industry. Through teamwork, technical execution, and creative vision, students will design and develop a polished, playable game demo over the course of the academic year.

GAME 320 Cultural and Social Design for Games 3.0 UNITS
This course will focus on the cultural and social aspects of game through the history of games. Students will explore the impact of games on social demographics and cultural events. Students will take this information and learn to create their own characters and worlds based on their research and analysis. This class is a co-requisite of the SSCI LAS requirement: Cultural and Social Design for Games

GAME 332 VFX for Games 3.0 UNITS
This 15-week VFX course for games using Unreal Engine and Houdini is divided into five topics. In the first three weeks, students will learn the fundamentals of VFX creation in Unreal Engine, including an introduction to Niagara, Unreal's VFX system, and basic workflows in Houdini. In weeks four to six, they will explore advanced techniques for controlling particle behavior and creating complex VFX using both Unreal Engine and Houdini. Weeks seven to nine focus on lighting and post-processing effects, while weeks ten to twelve cover creating VFX for different types of games. The final three weeks are dedicated to a hands-on project, where students will apply the concepts and techniques covered in the course to create a custom VFX sequence using Unreal Engine, Houdini, and Niagara. The course will provide students with a comprehensive understanding of VFX workflows and techniques for games, as well as practical experience creating VFX sequences for different genres of games. May be taken in either the fall or spring semesters. Must be completed in the junior year.

GAME 350 Game Studio Project II 3.0 UNITS
For Game Studio Project II, students will work in teams to develop a game experience using the principles and techniques learned in all prior courses. The project will be developed in Unreal Engine and will be a more complex and ambitious experience than the solo project in Game Studio Course I. Students will be required to work collaboratively and use best practices in project management, version control, and QA. The group project will be presented during the last week of the course, where each team will showcase their game to the class. Additionally, throughout the course, students will be encouraged to build a portfolio of their work and incorporate it into their résumé. By the end of the course, students will have a solid understanding of advanced game design principles, programming and game mechanics, game art and sound design, project management and collaboration, and portfolio creation for game development.

GAME 360 3D for Game and Entertainment II 3.0 UNITS
The 3D for Game and Entertainment II course is a 15-week program that focuses on character modeling, hero piece asset creation, advanced material/PBR creation, texturing and UV mapping, character prop creation, lighting, rendering, and portfolio presentation. Students will learn the fundamentals of character modeling, including anatomy, topology, and sculpting techniques, and create a simple character model based on provided concept art. They will also create hero piece assets, learn advanced material and physically based rendering techniques, texture the models using industry-standard software, and create character props such as weapons, tools, or accessories. The course will culminate in a portfolio review and presentation.

GAME 445 Technical Game Arts 3.0 UNITS
The Technical Game Art class is a 15-week course divided into five topics that introduce Real-time Development experiences, including In Camera VFX (ICVFX), AR/VR, Virtual Production, and project integration tools. The course begins with an overview of the industry, followed by deep dives into ICVFX, AR/VR, and Virtual Production, covering their principles, technical aspects, and software tools. The final topic brings everything together by applying the learned knowledge to a project, exploring project management techniques and collaboration tools to ensure a successful outcome. By the end of the course, students will have gained a strong foundation in Real-time Development experiences and experience using industry-standard tools, which will benefit their future careers in the gaming or film industry.

GAME 450 Game Senior Project I **3.0 UNITS**

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

GAME 451 Game Senior Project II **3.0 UNITS**

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

GAME 460 3D for Game and Entertainment III **3.0 UNITS**

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

GAME 470 Game Internship **3.0 UNITS**

The 15-week Game Internship course is divided into two parts. The first part, spanning weeks 1-7, focuses on establishing networks within the internship. Students will learn about professionalism, networking, communication skills, goal setting, time management, and professional development. In the second part, spanning weeks 8-15, students will focus on creating a portfolio that includes work and experience from the internship. They will learn about portfolio basics, content, presentation, and review. The course will culminate in a final sharing session where students will present their portfolios and share their experiences and lessons learned during the internship, receiving feedback and support from their peers and faculty. NOTE: Game & Entertainment Design Internship may be taken once in place of Game & Entertainment Design Senior Project I or II

GAME 490 Advanced Game Elective **3.0 UNITS**

As the industries are ever evolving, these electives help students refine and extend their skill set, while addressing current advancements in tools and techniques. Course topics vary each semester.

GERMAN - LMU (GRMN)

GRMN 2101 German 1 **4.0 UNITS**

GRMN 3716 Business German **4.0 UNITS**

GRADUATE STUDIES (GRAD)

GRAD 550 Advanced Techniques: Materials and Fabrication **3.0 UNITS**

Graduate level elective class. See the schedule of classes for course offering and course descriptions.

GRAD 630 Collaborative Projects **3.0 UNITS**

Collaborative Projects is a seminar/studio class. Students form collaborative relationships to produce and exhibit collaborative projects - installations, performances, sound works, events, happenings, etc. that culminate in the Mid-Residency Exhibition. Collaborative projects will activate traditional and non-traditional exhibition spaces throughout the Otis campus in the spirit of an international art biannual. Students will publicly present, document, and archive their work. Students acquire experiential and theoretical knowledge pertaining to collaborative art production, curation, pedagogy, diplomacy, consensus-building marketing, and community leadership.

GRAD 650 Projections w/o Gallery Walls **3.0 UNITS**

Graduate level elective class. See Browse Courses for specific topics each semester.

GRAD 654 Installation Art Practices **3.0 UNITS**

GRAD 655 Sound Art Practices **3.0 UNITS**

In this studio class students learn how to utilize sound as immersive natural phenomena, mechanism, system, and methodology for creative expression, purposeful listening and community engagement. This class provides a supportive mentoring framework for students to learn how to research, design, produce and publicly exhibit sound work within a diversity of contexts (gallery, institution and public spaces). Students learn a fundamental set of skills and critical literacies pertaining to analog and digital modes of sonifying human experience, intentions, environments, and systems. Students will learn how to use audio recorders, microphones, digital audio workstations, PA systems, speaker arrays, self-made instruments, field recordings, samples, physical bodies and performance practices to compose, shape, manipulate, amplify and situate sonic experiences for audiences. Students will produce one sound installation, and or sculptural sound work, as well as one performance piece.

GRAD 700 Graduate Studio **3.0 UNITS**

Graduate Studio is a 6-hour course structured around dedicated studio time and one-on-one studio visits between students and faculty members. This two-year course sequence focuses on each individual student's practice, specifically directed toward an interrogation of the aesthetic, conceptual, and technical issues arising out of their work. Graduate Studio strengthens each student's individual practice while building a vibrant community of artists. Its one-to-one studio visits are the defining strength of the Otis Fine Arts MFA program, offering an unparalleled educational experience. These visits give students regular opportunities to meet with faculty, fostering deep dialogue that develops accountability, self-directed learning, and distinctive artistic practices. Studio visits provide mentoring beyond structured classroom teaching, supporting interdisciplinary inquiry, skills development, and artistic growth. They connect 'being, doing, and knowing', helping students articulate their work to a broader public and achieve powerful outcomes. The course

concludes with the End-of-Semester Review, during which the student meets with a faculty review committee to discuss and assess the development of their artistic practice over the semester. These reviews are informed by materials that speak to the student's progress in the program: a self-assessment for first- and second semester students, a thesis exhibition proposal for those in their third semester, and a faculty evaluation rubric used across all reviews. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

GRAD 740 Graduate Critique **3.0 UNITS**
In this two-year course sequence, all graduate students, regardless of media, individually present work to their peers and faculty for an in-depth discussion about the work's material, theoretical, and cultural positioning. The course provides time and space to collectively examine how an artist's work is perceived as a public statement and how one's work exists in the world. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

GRAD 776 Professional Practice **3.0 UNITS**
We will be analyzing the definition of PROFESSIONAL and PRACTICE, singularly and in tandem and how they apply to real life situations. In relationship to determining how “one presents onself” we will access and research grants, residencies, jobs, etc. Applications, contacts, and experience will be both analyzed and explored. In addition basic artist survival skills and sustainability issues will be discussed in depth. As this is a seminar; discussion and presentation in conjunction with outside support, will form the basis of this course. Student interests and concerns will be addressed. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course.

GRAD 777 Exhibition Preparation **3.0 UNITS**
The goal of this course is to seek out both group and individual needs to attain one's goals as they relate to the presentation and production of an individual Thesis Show. In addition, issues that deal with and about art post-graduation will also be addressed. What it means to be an artist will be challenged and articulated for each individual. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course.

GRAPHIC DESIGN (GDES)

GDES 101 Intro to Graphic Design **3.0 UNITS**
Graphic Design Foundation elective. See Browse Courses for specific topics each semester.

GDES 200 Graphic Design I **3.0 UNITS**
Graphic Design I is an introduction to the mechanics (technique), histories, culture and methodologies (practice and process) used by graphic designers in visual communication. Through exercises and projects, you will develop a process of articulating ideas, research, concept generation, experimentation, form-making, and craft skills. The coursework will oscillate between technique and culture throughout the semester, working incrementally from basic form-making to complex meaning and composition.

GDES 201 Graphic Design II **3.0 UNITS**
Graphic Design II is the continued exploration of the visual communication theories and methodologies commonly used by graphic designers. Through exercises and projects emphasizing type + image integration and visual + cultural literacy, you will continue to develop a work process that involves articulation of intent, visual research, concept generating, form-making, and craft skills.

GDES 220 Typography I **3.0 UNITS**
Typography I introduces the mechanics (technique) and concepts (culture) of typographic applications. Throughout the semester’s coursework, the class will oscillate between learning basic typesetting techniques and reading about and discussing the cultural conversations that typography can be part of. The coursework evolves incrementally: beginning with single letterforms and sentences to paragraphs and complex typographic applications.

GDES 221 Typography II **3.0 UNITS**
Typography II is a continuation of Typography 1, extending the typographic palette beyond form and composition to focus on the detail in typography—letter-spacing, typesetting, typographic history, type systems, typeface familiarity, complex layout, grid structures, and multi-page applications. You will work on assignments with rigorous parameters, increasing in complexity throughout the semester. You will develop and refine your typographic sensibility and design process. Prerequisite: GDES220 Typography I or approval of Chair

GDES 300 Graphic Design III **3.0 UNITS**
Graphic Design III is an increasingly sophisticated examination of design and its applications. Students broaden their understanding of effective design as a visual language in print and screen-based media. Assignments focus on form-making and problem-solving for specific audiences, using research, prototyping, testing, iteration, and developing proposals. The course builds on the skills learned in Graphic Design 1 and 2, preparing students to practice professionally in the 21 century. Prerequisite: GRDS201 Graphic Design II or approval of Chair

GDES 301 Graphic Design IV **3.0 UNITS**
Graphic Design IV expands and builds upon the previous course by focusing on experimentation with form and media and building increasingly complex visual systems and narratives. Students cultivate their interests via research and begin developing their working methods, emphasizing presentation skills, iteration, articulation, and refinement. Throughout the course, students develop visual narratives and apply them to print and screen-based media, including 2d, 3d, 4d, using analog and digital methods. Prerequisite: GRDS300 Graphic Design III

GDES 314 Experimental Type Design **3.0 UNITS**
This course explores the dynamic potential of typography through experimental typeface design, emerging tools, and experimental practices, critically examining type forms across history and technology. Students will engage with typeface design software as start and continuing with time-based and emerging tools, and unconventional analog methods—to unlock the denotative, connotative, and conceptual possibilities of typography by experimenting with letters, words, and language. By decentralizing human-oriented design aesthetics and experience standards, this course encourages a broader, more diverse approach to typographic design, emphasizing flexible intersections between typography, technology, humanity, nature, heritage, and what is ahead us. Students will push the boundaries of typographic expression across 2D, 3D, and 4D mediums, curate and refine their own content, experiment with the unknown, and embrace ambiguity in their creative process.

GDES 320 Typography III **3.0 UNITS**
Typography III focuses on designing and building complex typographic systems/structures for printed publications. The publication design process will help you understand and create relationships between these systems and your concept, content, and narrative. We will place heavy emphasis on

understanding an advanced application of grid systems and typographic detailing and refinement (typographic craft). Through rigorous research and design presentations, you will also expand your visual literacy in contemporary and historical publications.

GDES 321 Typography IV **3.0 UNITS**
Typography IV is an expansion of typographic fundamentals from Type 1–3 (hierarchy, composition, system, structure, sequence/ pacing) to new contexts and mediums. Although projects are more self-directed and outcomes are more open-ended, assessment of work is still based on functionality, legibility in context, visual interest, and typographic craft regardless of medium, scale, or format. The projects emphasize a dialogue between classroom work and the larger cultural and historical context. There is no programming requirement for this class.

GDES 440 Senior Project(Graphic Design) **3.0 UNITS**
In Senior Project/Seminar, students explore conceptual, theoretical, and experimental communications problems in graphic design, offering them the opportunity to integrate their personal vision with professional goals into a semester-long project. The course schedule is self-driven—each student is expected to define the goals, milestones, and schedule of their project. Weekly lectures, demonstrations, and workshops supplement the coursework and expand/expose students to a variety of technical and critical approaches defining a well-rounded contemporary practice. The result is a well-researched, thoroughly executed project representative of the culmination of education up to this point.

GDES 453 Systems and Identity **3.0 UNITS**
In this course, students explore the past, present, and future of visual identity, branding, and systems design. The course asks whether a static mark can truly represent an organization in our hyper-connected global world. The work produced in the course focuses on identity as a system (typography, voice, color, application, etc...) of interrelated parts derived from a research-driven, conceptual premise. In seeking more nuanced approaches, students will create a distinctive visual identity system through a structured, yet experimental process. They will work through iterations and build an expansive visual language that moves beyond traditional branding applications. While developing these applied skills, students will begin to think about these practices critically from socio-political contexts as well as potentially through speculative investigations and world-building. Class Level Eligibility: Must be at Senior Level Standing

GDES 458 Advanced Imagemaking **3.0 UNITS**
This class will be an exploration into practicing, contextualizing, and reflecting on image-making processes that you are already familiar with, as well as discovering new ways of making. We will connect reading to making, ideas to making, research to making, and language to making through weekly exercises. The goal is for you to understand and articulate processes that can become tools for making and investigating your subject matter in a critical way. Open to juniors, seniors and graduate students only.

GDES 459 Visual Language **3.0 UNITS**
In this course, we will investigate what visual language is through reading, discussion, and your creation of a visual language and a multi-modal campaign (series of separate but related components) built in response to a concept, audience, and context determined by you. The project outcomes can be in any format, medium or scale. The class is structured as a studio workshop. Class time will be used for work, discussion, and visual research with your classmates and teachers. Critique will be both individual and group-based.

GDES 472 Designing for Digital Products **3.0 UNITS**
This course investigates fundamental principles of user experience (UX) and user interface (UI) design through a graphic design lens. Students will learn how to create intuitive, visually appealing digital products that respond to user needs articulated through research. Key topics include user-centered design methodologies, information architecture and wireframing, visual design principles for digital interfaces, prototyping and interaction design, usability testing and iterative design processes, and current trends in digital product design. Through hands-on projects and critiques, students will develop a series of interactive projects while gaining practical skills valued in today's digital design industry. Open to juniors, seniors and graduate students only.

GRAPHIC DESIGN (GRDS)

GRDS 550 Designing for Digital Products **3.0 UNITS**
Studio Elective Courses. Check the schedule of classes for course offerings.

GRDS 601 Seminar Studio I **3.0 UNITS**
Students work in a collaborative learning environment on a theme-based project, focusing on inquiry, research, discourse. This fourterm course encourages a wide range of opinions, with course outcomes exploring media literacy and critical form- making. Faculty will provide the opportunity for in-depth discussion and critique as well as to connect research to conceptual and formal investigation. Together students and faculty work collectively and individually to produce publishable outcomes that will contribute to design scholarship.

GRDS 602 Seminar Studio II **3.0 UNITS**
Students work in a collaborative learning environment on a theme-based project, focusing on inquiry, research, discourse. This four-term course encourages a wide range of opinions, with course outcomes exploring media literacy and critical form- making. Faculty will provide the opportunity for in-depth discussion and critique as well as to connect research to conceptual and formal investigation. Together students and faculty work collectively and individually to produce publishable outcomes that will contribute to design scholarship.

GRDS 621 Special Topics **3.0 UNITS**
Graduate level elective class.

GRDS 623 Graduate Typography **3.0 UNITS**
This course is a graduate level exploration to the fundamentals of typography and typographic systems and letterforms. Students will explore the theoretical and applied use of type as visual form and visible language by learning the nuances of type families, texture, hierarchy, grid, composition, and sequence.

GRDS 655 Seminar Round Table **3.0 UNITS**
Students discuss issues pertaining to being an active designer in the world. Led by guests invited from various disciplines, students look at design from philosophic, historical, and theoretical positions. The course provides an opportunity to speak at length about the value of inquiry, research, and engagement in issues and disciplines outside graphic design. On occasion students will have the opportunity to engage with Visiting Artists in special events or meetings.

GRDS 665 Entrepreneurship 3.0 UNITS
This course is designed for graduate students that are interested in starting their own business and or freelance business. Students will be introduced to all facets of running a business, such as writing a business plan, promotion, developing a client base, pricing, legal and financial aspects as well as ethical standards. Students will be exposed to guest lectures from a variety of business areas such as small business owners, a life coach, accountant/bookkeeper and an attorney, on the proper way to set-up and run a business.

GRDS 670 Graduate Studio 3.0 UNITS
Graduate Studio focuses on critical iterative processes. Throughout the course students cultivate working methodologies to discover varied outcomes through working fluidly across media. With guidance and mentorship from the faculty, students begin to develop a body of work reflecting their interests, agendas, and values.

GRDS 701 Seminar Studio III 3.0 UNITS
Students work in a collaborative learning environment on a theme-based project, focusing on inquiry, research, dis- course. This four-term course encourages a wide range of opinions, with course outcomes exploring media literacy and critical form- making. Faculty will provide the opportunity for in-depth discussion and critique as well as to connect research to conceptual and formal investigation. Together students and faculty work collectively and individually to produce publishable outcomes that will contribute to design scholarship.

GRDS 702 Seminar Studio IV 3.0 UNITS
Students work in a collaborative learning environment on a theme-based project, focusing on inquiry, research, discourse. This four-term course encourages a wide range of opinions, with course outcomes exploring media literacy and critical form- making. Faculty will provide the opportunity for in-depth discussion and critique as well as to connect research to conceptual and formal investigation. Together students and faculty work collectively and individually to produce publishable outcomes that will contribute to design scholarship.

GRDS 711 Visiting Artists Projects 3.0 UNITS
Visiting Artist Projects consists of workshops where visiting artists from around the United States and abroad lead groups of students through a short-term, socially relevant themed projects. Outcomes fall somewhere between speculation and real-world design solutions with an aim to inspire all parties to apply design thinking in an innovative way.

GRDS 770 Final Studio 6.0 UNITS
Unlike a traditional thesis project our department recognizes the value of finishing the degree with a series of wide-ranging artifacts. Based on the work and research generated in the previous 3 semesters, students frame a position and a future practice that moves seamlessly through time and space.

GRAPHIC DESIGN/ILLUSTRATION (GDIL)

GDIL 333 Design and Worldbuilding 3.0 UNITS
This is a special topics course. Check the schedule of classes for courses offered and course descriptions.

GDIL 334 Making with AI Generators 3.0 UNITS
This class uses established methods for idea and image-generation while employing new tools. Students work with faculty to generate and test guidelines for the use of AI art generators in projects and portfolios. Constrained projects pave the way for open-ended prompts. Guests include artists/designers who use AI in their process, as well as those that have been included in AI training sets without their permission. Students will present their work thus far to establish a baseline for their output. We will hold each other accountable, seek transparency, and test the boundaries of the tools and the value of their use in our creative practices. Open to juniors, seniors and graduate students only.

GDIL 354 Professional Practice 3.0 UNITS
This course will establish a baseline understanding of professionalism in the Graphic Design and Illustration fields. We will define these terms collectively and consider how being a professional reflects our communication (written and spoken), preparation, business acumen, and presentation. Additionally, this course will ask you to reflect and expand your perspectives and working process. What is often overlooked in school is the ability to think/act as both an artist and a business-minded individual—-understanding that the two are intertwined. May be taken in either fall or spring, must be completed in the junior year

GDIL 357 Editorial Illustration 3.0 UNITS
This intermediate course develops conceptual strategies available to contemporary illustrators, focusing on work appropriate for editorial situations and collaborations with art directors in a professional context. This course enables students to create works establishing a relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future marketplaces are stressed. Portfolio-level projects are assigned, focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

GDIL 410 Entrepreneurship 101 3.0 UNITS
An intensive introduction to all facets of running a business - marketing, promotion, developing a client base, pricing, legal, ethical, financial aspects, mindset, networking, interviewing. Students will learn best practices from: creative agencies, creative directors, Otis Alumna, clients, an accountant, an attorney, business coach and recruiters. This course teaches students how to plan, establish, and sustain a meaningful studio, office, and/or agency. It also provides tools and insights for sustaining winning strategies and securing FT work within an organization - integrating with career services, job fairs and recruitment opportunities. Eligibility: senior level standing. Must be at senior level standing.

GDIL 442 Exhibition Design/Senior Show 3.0 UNITS
Exhibition: Senior Show is a course in which students work collaboratively to conceptualize, design, and produce the Senior Exhibitions showcasing the work of Seniors in the Graphic Design and Illustration Departments at Otis College of Art & Design. Forming a real team and working closely with the faculties, from pitching the curation concept, designing identity, to the entire execution - this is a valuable experience for students to rehearse their leadership, curation, environmental & identity design, digital campaign, career networking and communication skills before stepping into the professional career. Aside from the main thread, there will be hands-on demos based on needs, including but not limited to: environmental design presentation, creative coding and web architecture, advanced print production, etc. Open to juniors and seniors. Prerequisite: GDES301 or ILUS301

GDIL 456 Bookmaking Projects 3.0 UNITS
This course introduces the skills, craft, materials and techniques used in making book structures by hand. Course assignments have the potential to evolve into creative and personal objects that hold visual work and text. Students learn book binding methods involving paper folding, cutting, sewing, gluing, and

ways of assembling individual sheets, signatures and text blocks with or without covers. Students produce a sample collection of book structure options and explore structures that can hold content and expression of meaning.

GDIL 499 Designing For Digital Products 3.0 UNITS
Studio elective class.

ILLUSTRATION (ILUS)

ILUS 101 Intro to Illustration 3.0 UNITS
Illustration Foundation elective. See Browse Courses for specific topics each semester.

ILUS 200 Illustration I 3.0 UNITS
Professional Illustrators capture your attention and compel you to look further. Illustration 1 is an introduction to the visual communication methodologies that illustrators use to craft that skill. You will explore exercises and projects in diverse media to begin to develop a work process that involves visual research, observational drawing, concept generation, and journalistic storytelling. Projects are designed to encourage expression of your individual voice. The coursework includes historical and contemporary perspectives that have shaped history and culture,and examines the range of markets available to illustrators.

ILUS 201 Illustration II 3.0 UNITS
Effective illustration can inform, provoke, and delight while shaping ideas and culture. Illustration II is a continued exploration of the visual communication theories and methodologies used by professional illustrators. Through exercises and projects emphasizing concept development, cultural literacy, type and metaphor, this course will further develop personal image-making, visual problem solving, editorial and narrative methods. Projects will focus on strategies and skills through the conditions of real world illustration projects.

ILUS 212 Drawing and Painting I 3.0 UNITS
This first part of consecutive courses for sophomore illustrators introduces students to a variety of materials and techniques in terms of drawing and painting. Drawing and Painting I will focus on value, line, observation, material, composition, color, narrative, and development of your unique style and perspective through the form of visual communication.

ILUS 213 Drawing and Painting II 3.0 UNITS
This second part of Illustration core consecutive courses for sophomore illustrators introduces students to a variety of materials and techniques in terms of drawing and painting with a focus on perspective, hard surfaces, materials, and rendering in color.

ILUS 220 Type for Illustrators 3.0 UNITS
In this class we will apply your skills as illustrators to the practice of fine typography. We will examine the ways in which illustration and typography intersect and the ways in which they differ. You'll be introduced to typographic theory and challenged to expand your type vocabulary, especially in regards to experimentation and typographic complexity. As illustrators, you are well acquainted with form and meaning; you'll be surprised at how closely related your experience is to the practice of typography. We will look for the unique connections that illustrators have to typography – a practice all designers need to master as a part of their skill set. The sequence of projects is designed to start focused and then expand in scope, so that you have time to become acquainted with fundamental concepts and build on them over the course of the semester.

ILUS 300 Illustration III 3.0 UNITS
An increasingly sophisticated examination of illustration concepts and their applications; students broaden their understanding of illustration as visual language in projects that involve research and analysis, focusing on image making, aesthetics, message clarity, audience, and intent with refined use of media and technique. Prerequisite: ILUS201 Illustration II or approval of Chair

ILUS 301 Illustration IV 3.0 UNITS
An increasingly sophisticated examination of illustration concepts and their applications; students broaden their understanding of illustration as visual language in projects that involve research and analysis, focusing on image making, aesthetics, message, audience, and intent with refined use of media and technique. Prerequisite: For ILUS301 is ILUS300

ILUS 312 Drawing and Painting III 3.0 UNITS
Students will be introduced to a variety of real-world illustration assignments and explore a variety of mediums, both traditional and digital, through image making, visual communication, message, creativity and intent. Emphasis will be on improving drawing and observational skills while developing a work process that includes research and analysis, ideation, media exploration, color theory and visual literacy. This course includes demonstrations in digital applications and includes professional illustration practices such as file management and presentation.

ILUS 313 Drawing and Painting IV 3.0 UNITS
This course further develops students' use and understanding of advanced tools and applications defining the most forward-thinking sectors of contemporary Illustration. Students improve technical skills in both traditional and experimental media with regard to line, form, lighting, and space, while focusing on critical and conceptual issues framing the future of Illustration. Students create ambitious projects designed to engage expansive and dispersed audiences. Intensive real-world assignments prepare students for professional experience in diverse established and exploratory venues. Prerequisite: ILUS312 Drawing and Painting III

ILUS 358 Illustrative Type Wrkshop 3.0 UNITS
Special topic course. See schedule of classes for course offerings and course descriptions.

ILUS 363 Alt Mat & Proc for Illustrato 3.0 UNITS
Course focuses on the use of mixed media and alternative materials for image construction. The class explores the "use values" of different mediums and how they affect communication. Some materials explored are graphite, paint, paper collage, cloth, digital collage, transfers, oil bars, duct tape, resin, inks, wax, and more. Exploring and experimenting with different combinations of materials is required. Class instruction will include lectures, assigned projects, media demonstrations, readings, slide presentations, and group feedback. Prerequisite: ILUS301 Illustration IV

ILUS 440 Senior Project (Illustration) 3.0 UNITS
The purpose of this course is to develop complete and professional work derived from research collected during the previous semester in Senior Project Research. In this course, each student will define their own goals, methodologies and schedule of deadlines. We will address appropriate target audiences for each project and the media to best reach those audiences, as well as the specific direction each student wishes to pursue as a professional artist. Emphasis is placed on physical realization of each project's content. Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies.

ILUS 470 Internship for Illustrators 3.0 UNITS
This course prepares, guides and coaches students up to and through an 8 week internship with local non profit organizations, small businesses and independent artists where you will gain professional experience relevant to your major. The first 5-6 weeks we will meet in person to prepare: working to identify your strengths and skills, workshops to prepare professional resumes and portfolios, and learning to research and identify the right internship. Students will be coached by faculty to secure an internship with an employer through job listings on Handshake. (Students may seek and secure internships on their own however, the potential partner must still be vetted and onboarded through faculty and Career Services to ensure understanding of internship expectations.) We will also cover ways to get the most from your internship, California labor law, ethics and time management. The next 8 weeks in lieu of regular timed class meetings, students will be independently employed, completing a weekly journal exercise and holding meetings with faculty as needed. For the final week we will meet for final presentations to review your experience and discuss how it and informs your future professional goals.

INTERDISCIPLINARY STUDIES (INTR)

INTR 330 Creative Industry Internship 3.0 UNITS
Upper division studio courses that facilitate student work across media, genres and disciplines, while also developing skills in interdisciplinary thinking in a supportive community.

JAPANESE (JAPN)

JAPN 2101 Japanese 1 4.0 UNITS

LIBERAL STUDIES (LIBS)

LIBS 114 Ways of Knowing 3.0 UNITS
An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

LIBS 115 Advanced Thought Lab 2: Narrative: Story & Culture 3.0 UNITS
Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes.

LIBS 210 Contemporary Fashion Issues 3.0 UNITS
FASHION is a cultural and social phenomenon that involves us all. The most visible form of consumption and most relevant form of non-verbal communication, fashion is also a representation and objectification of our identity, enabling and supporting social roles and structures. It accords us individuality while validating our group belongings. It is, in short, a fascinating and befuddling aspect of human history, and one that deserves attention. Particularly now. Since the last decades of the twentieth century, what we traditionally consider 'fashion' has morphed into a global practice that is subverting its own traditions and jeopardizing our environmental survival. Fast Fashion is a multi-billion-dollar business and one of the biggest causes of global pollution and waste production. Widely recognized but not addressed in commercial fashion practices, the destructive power of fast fashion is now – and in the face of mounting social pressure – becoming a pivotal concern for the survival of the industry. This course aims at promoting an understanding of the most pressing issues in the field of fashion. It examines fashion theories, trends, and culture from the early 20th century to the present through the lenses of globalism, gender identity, environmental concerns, labor injustice, and ethical issues. Students will explore recent revolutions, present conditions, and possible future scenarios in the fashion world and be encouraged to question the conventional assumptions of fashion history, particularly as they determined the current crisis. Selected topics will include: the early development of the fashion industry and mid-century democratization of dress, fashion revolutions at the end of the last millennium, the phenomenon of fast fashion and the environmental crisis it caused – including current research and future trends. Required for Fashion Design majors.

LIBS 212 Creative Writing Workshop 1: Creative Writing Minors 3.0 UNITS
An introduction to the experience and practice of writing fiction and poetry. Includes visits by guest writers in a workshop setting. Students produce a portfolio of writing in revised and publishable form. This course is restricted to students who have submitted a writing sample to the Liberal Studies Department. Required for Creative Writing minors.

LIBS 214 Introduction to Children's Literature 3.0 UNITS
These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways. See "Browse Courses", "LAS electives" for the sections offered this semester.

LIBS 219 Methods and Materials 3.0 UNITS
Methods and Materials gives students a strong foundation for understanding the vast assortment of materials and methods by which things are built, made, manufactured with an emphasis on toys and consumer products. One will learn the fundamental technical means for successfully expressing a design concept in mass production. Manufacturing will also be discussed and learned from a world view highlighting in depth global centric topics like Factory Conditions, Product Safety, Sustainability and Up and Recycling. Finally, while the course will be comprehensive and rigorous, the speakers, lectures and course activities will infuse the excitement of what it's like to truly understand and participate in the miraculous supply change of goods and services and view this dynamic system as everything comes together to make, develop, and manufacture products. Required of all Toy Design majors. Available to non-majors as approved by the Chair.

LIBS 238 Sophomore Seminar II: DEI in Global Art and Culture 3.0 UNITS
Sophomore Seminar 2 builds on Seminar 1 through the lens of late modern and postmodern theorists and artists who challenge philosophical canons and investigate the social function of art. Students analyze the ideological dimensions of culture and artistic practice, including the ways land, space, and ecological systems inform meaning and power. The course continues to emphasize close reading, critical listening, open-minded discussion, and critical making, supporting students as they refine their capacity for thoughtful, critically engaged artmaking. Required for Fine Arts majors. Available to non-majors as approved by the Chair.

LIBS 311 Teaching for Learning I 3.0 UNITS
Art and Design educators make a huge impact on students of all ages. The arts are often what keep K- 12 students engaged in learning, whether it is taught as a discrete subject or integrated into other subjects. Art and design education can help adult learners develop new skills and stay connected to their communities. In this introductory course, you will gain a historical overview of education and art/design development theories and philosophies while exploring models of art and design education such as student-centered, discipline-based, standards-based, and arts integration. You will observe local elementary, middle, high school and community classrooms to understand how all this theory plays out in practice. You will also learn to write your own lesson plans for a K-12, community or adult audiences and practice teaching to your peers in the class. This is your chance to begin to transform art and design education systems to be more diverse, equitable and inclusive. Required for ADED Minors

LIBS 312 Creative Writing Workshop II 3.0 UNITS
Audre Lorde famously wrote the masters tools will never dismantle the masters house. What possibilities open up when we use language as a tool that often props up structures of confinement and limitation on our own terms? How can we use writing to expand the work we do as artists, designers, and makers? Is the language we use a masters tool or a tool we use to dismantle the masters house? And how do we transform the great chaos of experiences, obsessions, dreams, ideas, and observations into compelling literature? Creative Writing Workshops I & II are an opportunity to explore these questions and more with other readers and writers. You will be asked to read widely, take creative risks with writing experiments, and create community through avid participation in class discussions. Creative Writing Workshop I & II are required for Creative Writing Minors. In addition to two brief (2 to 3 pages), prompt-based writing assignments, students will complete two or more developed (6 to 8 pages), self-determined writing projects, using the forms and strategies of their choosing. All writing will be workshopped in class, allowing us to refine our ability to critique peer work. Throughout the semester, we will read a range of literary works, essays and interviews intended to inspire our writing and spark in-class discussions.

LIBS 313 Teaching for Learning II: ADED Minors 3.0 UNITS
Building on Teaching for Learning I, this course provides further development of your knowledge and skills as future art and design educators. Through readings, reflections, and discussions you will synthesize education theories and philosophies emphasizing aesthetic development in youth and adults, museum and community settings, public practices, critical pedagogy, classroom management, English Language Learners, Special Education, and best practices such as trauma informed teaching, culturally responsive teaching, and anti-racist / anti-biased practices. You will build your own curricula, write lesson plans, and hone your teaching skills by collaborating with a local art/design educator to teach a lesson to their students while being videotaped for your portfolio. This is your chance to refine your pedagogy (teaching practice) and update your teaching philosophy and portfolio in preparation for a career as a credentialed art teacher or a community-based teaching artist/designer. Required for Art and Design Education minors. Prerequisite: LIBS311/314 Teaching for Learning I.

LIBS 314 Art of the Novella: a workshop 3.0 UNITS
This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 316 Art of Novella: a workshop 3.0 UNITS
A limited choice of Upper Division Liberal Studies elective courses will count as Creative Writing Minor Electives, as determined each semester by the Interdisciplinary Studies Director, LAS Chair, and Creative Writing Minor Head. Creative Writing Minor Electives cover a range of literature and writing topics such as Reading Visiting Writers, Screenwriting Shorts, Food Memoirs, Translation/Multilingual Writing, and Human Nature (climate narratives).

LIBS 317 Social Entrepreneurship: Entrepreneurship Minors 3.0 UNITS
What role do non-profit entities play in the art world and beyond? What is social entrepreneurship? How do the goals of non-profit arts concerns differ from their for-profit counterparts? This course will examine the current climate for non-profit arts organizations generally and start-ups, in particular, especially those involved in public service, charity work, education, and social justice. Students will research and debate various issues while considering how these may affect their future endeavors. In addition, students will work in groups on a self-generated, unique social entrepreneurship project, where they are encouraged to address social, environmental, and/or cultural issues that interest and motivate them. Students will gain insight into the realities of managing a non-profit arts enterprise by participating in the simulated launch and management of the business concept they designed. Required for Entrepreneurship minors. Open as an elective for all other majors and minors

LIBS 318 Business Communication: Entrepreneurship Minors 3.0 UNITS
What do you need when you have a product or idea for a business and you have an upcoming meeting with a potential angel investor or other funder? How do you present a proposal and tell the story of your brand, product or idea? How do you use the world of social media to enhance your business? How will you use words, pictures, video and other media to best pitch yourself and your business? Learn to hone your business communication tools for your enterprise or business in this course. Through case studies and critiques, you will learn the art of naming and creating taglines. You will do market research, write a product positioning and a brand story. By semester's end, you will present your business proposal as a pecha kucha. Required for Entrepreneurship minors. Prerequisites: ENTR 301 - Intro to Entrepreneurship and MATH 137 - Mathematics of a Startup. Co-requisite: ENTR401 Launchpad.

LIBS 414 Business of Fashion 3.0 UNITS
Assuming a position in the Fashion industry requires business knowledge necessary for merchandising, product development, marketing, creative presentations and sales. Through lectures by industry professionals, this online class provides an overview of the apparel manufacturing process outside the realm of the design room, and the marketing partnership of wholesale manufacturers and retailers. The semester begins with professional practice protocols and job search strategies in preparation for successful entry into the workplace. Required for Fashion Design majors.

LIBS 440 Capstone 3.0 UNITS
What is the Capstone? Is it writing? Is it researching, making, thinking critically? Creating a text? In the 21st century, what is a text? Is it only the words on the page? Can it also be a film, a graphic novel or comic, an informative website or game? The Capstone allows you to create artistic and alternative text and write a well-researched paper that informs the project. This course demonstrates your ability to think critically, research, analyze, interpret complex ideas, write in an articulate manner, create something that communicates your perspectives, and to skillfully present your work to an audience. Through discussion and reflection, students will identify and explore an engaging and important question/issue within their chosen field, and write about specific

issues and concerns they believe are the most critical in understanding and evaluating their roles as artists and designers. By considering your topic in relation to your general education, major, senior projects, and vocational aspirations, the Capstone class is where your LAS and studio experiences come together. You must obtain a grade of C- in this course in order to pass.

LIBS 441 Capstone: Sustainability 3.0 UNITS
The Sustainability Capstone is designed as a culmination of the Sustainability minor; it is an opportunity for students to synthesize what they learned in Human Ecology, Science & Sustainable Design, and their Sustainability electives by developing a research paper that addresses a topic related to their disciplinary field. The goal is to give students an opportunity to a) apply what they have learned and b) to have a clear sense of their knowledge and skills as a sustainability minor so that when they enter the workforce they can adequately speak to their specialization. Required for Sustainability Minors. A minimum grade of C- or better on the Capstone paper and course is required to pass. Students who earn a D will automatically be enrolled in the 1-unit Spring semester Continuation class to raise their grade to passing. *Prerequisite: CAIL201 Human Ecology - 3.0 credits, NSCI305 Science and Sustainable Design - 3.0 credits. Students who have a dedicated capstone for their major will complete one capstone course that combines both their major and minor.

LIBS 442 Capstone: Creative Writing 3.0 UNITS
The Liberal Studies Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Studies Program, the class design allows for independent research and private mentoring through Blended classes that meet both in-person and online. This asynchronous format encourages students to apply the skills they've accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass. Students who earn a D will automatically be enrolled in the 1-unit Spring semester Continuation class to raise their grade to passing. Note: Creative Writing, Art History, Sustainability minors, and Fine Arts majors take specific Capstones. Please see department for courses. Students who have a dedicated capstone for their major will complete one capstone course that combines both their major and minor.

LIBS 445 Capstone Continuation 1.0 UNIT
We believe the Capstone course to be very important and we want every student to have the opportunity to do their best. If a student, for any reason, is able to write most of their capstone at a C- or above level, but cannot complete it, or if a student receives a D on their work, then they are eligible to take the 1 unit Capstone continuation course during the spring semester. This course is not a complete capstone do over, but rather a guided course to help you improve and complete your already in progress capstone. In very rare instances, in consultation and agreement with the Instructor and Capstone coordinator, students may choose to alter their capstone topic. While it is expected that the student is taking the continuation course to 'finish' their work, it is understood that extraordinary or extenuating circumstances may exist to change this. If someone Fails the course and/or receives an F on their Capstone or the Capstone is less than 60% completed, they are NOT eligible for the 1 unit Capstone continuation course and will instead be asked to retake the full 3 unit Capstone course during the spring semester.

LIBS 774 Thesis Writing 3.0 UNITS
In this course, students will develop a written thesis about their work and practice. Students will acquire critical writing skills that will prepare them for the literary demands of an artist.

LIBS 775 Thesis II 3.0 UNITS
This course encourages and trains students to write a thesis about their own work through the development of the requisite critical writing skills that will serve them in the future when applying for grants as well as preparing them for the literary demands of an artist.

LIBS 778 Thesis Writing 3.0 UNITS
In this course, students will develop a written thesis about their work and practice. Students will acquire critical writing skills that will prepare them for the literary demands of an artist.

MATHEMATICS (MATH)

MATH 136 Infographics 3.0 UNITS
Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 137 Mathematics of a Startup 3.0 UNITS
This is primarily a project-based course - students will apply principles they learn in order to create their own business model or analyze a start-up venture and present their assessment to the class. One tool that will be used to provide the scaffolding for these exercises and group projects is The Business Model Generation Canvas. This is a widely used text by innovators and entrepreneurs globally, and maps out the different stages of a business life cycle: planning, raising capital, evaluation, restructuring, testing innovative ideas, mergers and acquisitions, and development. Students will study the building blocks of a business, analyze financial statements, and discuss their mathematical components. Required for Entrepreneurship minors. Open as an elective for all other majors and minors.

MATH 245 AI/ML Integration 3.0 UNITS
AI/ML Integration is a math literacy course designed for non math majors that introduces the foundational quantitative ideas behind Artificial Intelligence and Machine Learning through examples and projects relevant to artists. Students build practical literacy in how AI tools represent information, learn patterns, and generate outputs by working with creative focused datasets and visual problems. The course also addresses interpretation and critique of AI outputs, including bias, fairness, and the limits of automated decision making, emphasizing critical thinking and responsible use.

MATH 247 Programming/Scripting for Game 3.0 UNITS
This course is your gateway to the realm of game development, focusing on the programming and scripting aspects using the powerful Unreal Engine. Dive into the fundamentals of game programming, exploring programming languages, logic, and syntax. Learn to write scripts that control gameplay mechanics, implement AI, and create interactive elements. Through hands-on exercises, you'll gain practical experience and master debugging techniques to ensure smooth game performance. In the second part of the course, we'll delve deeper into the Unreal Engine and its scripting language, Blueprint. Unlock the potential of Blueprint's node-based system to create visually stunning and highly interactive games. Discover event-driven programming and object-oriented design to craft complex behaviors. Through engaging projects, you'll design game mechanics, create user interfaces, and integrate audio-visual effects. By the end, you'll have a solid foundation in programming and scripting for games using the Unreal Engine. Unleash your creativity into Programming/Scripting for Games, empowering you to bring your game ideas to life! Required for all Game and Entertainment Design majors.

MOTION DESIGN (MOTN)

MOTN 210 Type for Motion Design **3.0 UNITS**
This course introduces students to the fundamentals of dynamic typography for motion design. Students will begin by learning essential principles of letterforms, spacing, hierarchy, and readability, then apply those skills to animated type in motion graphics workflows. Emphasis is placed on using motion —timing, rhythm, and transitions—to create clear, compelling, and expressive communication.

MOTN 230 Motion Design Fundamentals **3.0 UNITS**
An introduction to basic design and motion design principles and techniques. The pre-requisite for Motion Design Fundamentals (Storytelling for Digital Artists) will be waived for Motion Design minors

MOTN 299 Motion Design Electives **3.0 UNITS**
A limited choice of LAS and Studio courses will count as Motion Design Minor Electives, as determined each semester by the Interdisciplinary Studies Director, Animation Chair, Game and Entertainment Design Chair and Graphic Design / Illustration Chair. Examples include: AHCS222 History of Graphic Design and Illustration, various courses in typography, social media, motion design, UX/UI and video editing.

MOTN 310 Particle Syst & Light Effects **3.0 UNITS**

MOTN 320 Motion Design: Motion Design I **3.0 UNITS**

MOTN 321 Motion Design: Cinema 4D Mograph **3.0 UNITS**
This class will focus on using Cinema 4D to create repeating, geometric 3D models and dynamic type animations. Mograph is used extensively to create elaborate environments for network sports graphics projects. Students will learn how to use cloners to iterate objects and effectors to make complex 3D animations. The class will also cover the use of soft bodies and colliders to simulate real-world interactions. Prerequisite: MOTN 320 MOTION DESIGN I

MOTN 325 Motion Design Explorations **3.0 UNITS**
This course guides students through the full process of creating a comprehensive identity rebrand campaign for an existing product. Through research, concept development, design production, and professional-style pitch sessions, students will learn how to translate strategic insights into a polished, portfolio-ready campaign. Learning objectives: • Conduct in-depth research and competitive analysis within the industry • Identify core brand challenges and interpret a creative brief • Develop a distinctive, concept-driven identity rebrand • Produce visual assets that demonstrate strong design craft and cohesive brand systems • Present and defend creative decisions in a professional pitch environment • Assemble a refined, portfolio-ready identity rebrand campaign

MOTN 330 Motion Design I **3.0 UNITS**
This course gives students a comprehensive overview of the motion graphic production process using industry standard applications. Emphasis will be placed on the fundamental concepts of digital media, motion design, editing techniques and art direction Prerequisite: MOTN210 TYPO FOR MOTION DESIGN

MOTN 460 Motion Design II **3.0 UNITS**
In this course, students will delve into advanced motion design techniques while developing a comprehensive, semester-long project. Topics include advanced typography animation, camera tracking for integrating graphics into live-action footage, the use of JavaScript expressions to create complex motion, color keying and rotoscoping, and multi-plane animation in After Effects. In addition to exploring 2D animation in After Effects, students will be introduced to the fundamentals of Cinema 4D for creating motion design in 3D. Prerequisite: MOTN 321 CINEMA 4D MOGRAPH

MOTN 464 Particle Systems & Lighting Effects **3.0 UNITS**
In this class students will learn how to create animated particle systems using 2D and 3D applications. Dynamic particle systems and volumetric lighting effects are used extensively in visual effects and high-end motion graphics projects. Topics will include: particle effects, emitters, fluid dynamic simulation, 3D volumetric lighting effects and thinking particles. Prerequisite: MOTN 321 CINEMA 4D MOGRAPH

MOTN 490 Cinema 4D Mograph **3.0 UNITS**
This is an elective course. See schedule of courses or the department for offerings each semester.

NATURAL SCIENCE (NSCI)

NSCI 305 Science & Sustainable Design: Sustainability Minors **3.0 UNITS**
With the current shift toward more sustainable forms of art and design, contemporary artists and designers are uniquely challenged by issues unfamiliar to artists in previous eras. Sustainable design is concerned with the processes and outcomes needed to respond to the growing consciousness surrounding various impacts of art and design on the world's ecological systems and humankind. Through predominantly science-based methods, students will study approaches to sustainability including, but not limited to climate change, biodiversity, biomimicry, cradle to cradle, and life cycle analysis. Content will emphasize the interdisciplinary nature of sustainable design and how it is defined, measured, and tracked by looking at concepts like design for use, dematerialization, substitution, localization and reuse. Note: At least a 1/3 of instruction (5-8 weeks) is delivered online rather than via face-to-face contact. The virtual course contact will occur asynchronously (not at the same time). Required for Sustainability Minors.

NSCI 307 Art and Physics **3.0 UNITS**
Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

NSCI 308 Human Factors in Toy Design **3.0 UNITS**
Human Factors in Toy Design examines the physical, sensory, and emotional considerations that inform the design of toys and juvenile consumer products for diverse users. Through lectures and applied studio-based practicum, students analyze a variety of juvenile product types, assessing mechanical, ergonomic, and aesthetic design strategies that enhance usability, safety, and meaningful interaction between products and juvenile users. Students develop familiarity with statistical data tables and professional terminology related to human physical and emotional diversity, including sensory perception, anthropometric measurements, and dynamic capabilities, without engaging in statistical computation. Design and manufacturing discussions emphasize materials, processes, and constraints typical of light-assembly production environments. Regulatory compliance and product safety are

addressed as central components of ethical practice, social responsibility, and professional accountability in the design of toys and juvenile consumer products.

NSCI 315 Textile Science **3.0 UNITS**
Study fibers, yarns, knit construction and acquire a practical understanding of how each affects the appearance and performance of the textile product. Knit swatches using a variety of stitches, combining yarns of varying gauges. Other topics include dyeing, printing, and finishes as processes that affect the aesthetic appeal of the finished product, and as functional finishes which enhance performance. The impact of these processes and issues of sustainability are examined as they relate to the cultivation and production of fibers. Learn to make fabric choices based on an understanding of the woven structure and knowledge of individual fabric properties. Required textbook: Fabric for Fashion: The Swatch Book, Second Edition, by Clive Hallett & Amanda Johnston. Lab Fee: $30 Required for Fashion Design Majors. Available to non-majors as approved by the Chair.

NSCI 319 Human Factors in Product Design **3.0 UNITS**
This course introduces Product Design students to human-centered design principles that explore physical, sensory, and emotional responses to consumer products. Through a combination of lectures and hands-on practice, students will assess a range of products for mechanical function and stylistic impact, focusing on enhancing user interaction and experience. Students will engage with statistical data tables and human factors terminology (no mathematical calculations required) to understand the diversity of the human body—its sensory capabilities, physical measurements, and dynamic movement—when designing usable and appealing products. Assignments will feature real-world manufacturing constraints, particularly within light assembly environments. Additionally, students will analyze regulatory compliance and product safety protocols as essential components of responsible and ethical design. Required for Product Design majors.

OUTBOUND MOBILITY/EXCHANGE (MOBI)

MOBI 300 Mobility/Exchange - Outbound **NaN UNITS**
Students who take part in exchange programs will register for this course in order to maintain their full time status.

PAINTING (PNTG)

PNTG 204 Painting I **3.0 UNITS**
This is a hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), focusing on developing technical abilities in collaboration with concepts and exploration of different methods of achieving visual “dexterity.” Offered fall semester only

PNTG 214 Painting II **3.0 UNITS**
Painting 2 is the second core class devoted to painting. Each person who teaches it will have a slightly different approach but in general the class will provide students with an intermediate level painting experience. Equipped with the skills and knowledge of painting 1, students in Painting 2 will further develop their command of the technical and conceptual knowledge of western painting. They will develop a group of works specific to the requirements of the class and they will increase their confidence and their production. Perhaps devoted to critical concepts of interpretation or to material exploration or both, painting 2 will provide a dynamic and open, inclusive environment in which students will feel supported as they explore their own ideas and the rich landscape of contemporary painting.

PNTG 306 Painting Genres: **3.0 UNITS**
The genres courses provide students with the opportunity to explore a variety of topics within the context of painting, targeting specific conceptual, aesthetic and material approaches in depth, offering theoretical and vernacular driven investigations. Recent topics offered: Real Art; Methods, Materials & Concepts of Color, Figure

PHOTOGRAPHY (PHOT)

PHOT 204 Photography I **3.0 UNITS**
This course introduces students to the technical, aesthetic, and conceptual aspects of the medium of photography. Basic skills, including digital and analog (film) camera operation, the fundamentals of image exposure, black-and-white film processing, black-and-white and digital color printing, and basic presentation techniques, are covered in regular lab sessions. Group critiques, slide lectures, and field trips help students to develop a critical vocabulary. Offered fall semester only

PHOT 214 Photography II **3.0 UNITS**
This is an intermediate course within the Photography program that aims to build upon technical knowledge and conceptual structuring acquired in Photo 1. Students will spend time working with image capture and output processes, refining technical and communication methods, and making decisions to achieve their desired aesthetic and conceptual frameworks. Experimentation with new processes is expected as is the development of artistic and critical reasoning.

PHOT 230 Lighting Studio I **3.0 UNITS**
This course introduces students to basic studio skills in lighting and electronic flash applications, including 4x5 and medium formats, tungsten and strobe lighting, and in-depth exploration of genres such as photo illustration, still life and portraiture. Students develop a critical understanding of how imagery functions within a commercial context and the relationship between fine art and commercial work. Shooting assignments include still life, portraiture, and photo illustration projects. This course is required for Photography emphasis. Prerequisite: Photo I or equivalent

PHOT 335 Photo Genres: Flattened Space **3.0 UNITS**
Genres courses provide students with the opportunity to explore a variety of topics within the context of photography, targeting specific conceptual, aesthetic, and material approaches in-depth, offering theoretical and vernacular driven investigation. Recent topics offered include Text and Image, Photography and Space, and Our Private Selves. Offered on a rotating basis. See schedule of classes for course offerings and course descriptions.

PRINTMAKING (PRNT)

PRNT 362 Letterpress for Graphic Design **3.0 UNITS**

PRNT 375 Hybrid Letterpress **3.0 UNITS**
Embark on a creative journey where digital dreams come to life through the artistry of letterpress printing with photopolymer plates. This on-campus course provides an exciting progression in your printing expertise expanding letterpress printing to include photopolymer plates, exploring every aspect of this pioneering process for digitally-driven relief printing. Beginning with digital prepress and plate processing, and transitioning into the hands on craft of letterpress printing. Students will learn digital imaging essentials, font editing,plate creation, and the nuances of operating the Vandercook flatbed cylinder press. This course thoroughly investigates printing techniques and typography, preparing you for your own creative endeavors. After the initial training, apply your skills to your own unique design projects.

PRODUCT DESIGN (PRDS)

PRDS 101 Designing the World **3.0 UNITS**
Product Design Foundation elective. See Browse Courses for specific topics each semester.

PRDS 202 Design Studio I: The Profession, Process, Culture and the User **3.0 UNITS**
This course forms the introduction to the profession, practices, and thinking involved in the product design process. Through a series of individual and team-based investigations and projects, students begin their acculturation into the field of Product Design. They use the design process while applying various 2D drawing, computer, and making skills to develop their ideas and explore the relationships between form, function, and how culture can be expressed by and be an influence on the object of design. Skills introduced: design process, user experience, identification of form and function relationships, cultural design influence and forces.

PRDS 203 Design Studio II: Structure and Connections **3.0 UNITS**
Students deploy the skills learned in the first semester, in thoroughly investigated and contextualized designs, that demonstrate cultural awareness, and self-expression. Digital modeling and design components are introduced as part of the design process. Different projects throughout the semester, allow students to learn how to distill research, contextualize and visualize data and information, recognize trends, and understand the user. Students will connect these insights to questions and decision-making in their design process. Skills introduced: Students learn to communicate their design concepts and user scenarios using 2D, 3D, and 4D methods (UX). Skills reinforced: design process, research, contextualization, user interaction.

PRDS 210 Design Communication I: The Process from Start to Finish **3.0 UNITS**
Sketching and technical drawings are fundamental to product design in developing and communicating ideas, designs, and concepts. This course presents techniques, tips, and tricks, from quick concept sketching to producing technical drawings to develop and communicate ideas. Students will begin to delineate 3-D forms in 2-D space and the various phases and deliverables of the design process. Skills introduced: rapid ideation, iterations, concept sketches, perspective drawing and shading, color rendering, visual fluency, cross-sections, exploded views and digital rendering, 3-D modeling, and visual presentation. Skills reinforced: design process, design communication, storytelling, and intention.

PRDS 211 Design Communication II: Communication and Interfaces **3.0 UNITS**
Students continue to develop a 2D drawing foundation of 3D space by hand and digitally. Interface design is introduced to add a digital element to the previous semester's project. Students will learn orthographic hand drawing and rendering (precise annotation, translating physical assets and photographic references into graphic representations) with pencil, pen, and marker, as well as 2D digital drawing and rendering (Illustrator, Photoshop, basic technical package for manufacturing, storyboarding), and advanced digital sketching. Skills introduced: orthographic drawing, composition, digital drawing. Skills reinforced: hand and digital rendering, 2D form, visual fluency, and visual stylization. Software and tools: Illustrator, Photoshop, InDesign, Figma. Students will learn to prepare work for portfolios, presentations, exhibitions, decks, and websites. Pre-requisite: PRDS210 or Chair approval

PRDS 230 Methods & Materials I: Learn to Make, Make to Learn **3.0 UNITS**
An introduction to all the shops, labs, tools and techniques used in the fabrication of both study and presentation models for Product Design. In this hands-on studio, students work with various materials in a series of small skills-oriented projects. This is an introduction to the basic tools used for both hard and soft materials. Students develop skills in form making, surface treatments, and finishing techniques. Field trips and off-site workshops at local manufacturers enhance students' knowledge of production techniques. Skills introduced: model making, shop skills, 3D form, surface finishing, sketching, visual fluency, and forces on the form,

PRDS 231 Methods & Materials II: Learn to Make, Make to Learn **3.0 UNITS**
A continuation of the previous semesters' course students continue to visit manufacturers and work with various materials in a series of small skills oriented projects. Students build upon their prior semester's experience and begin to integrate the design process skills they have learned in the Design Studio courses while exploring processes and materials. Skills reinforced: sketching, 3D form giving, forces of form, visual fluency, surface finishing, and craftsmanship.

PRDS 302 Design Studio III **3.0 UNITS**
Students further develop their design process while learning to design a family of products within a brand's design language and visual vocabulary. Projects may include consumer electronics, lighting, or other hard-goods categories. The focus is on exploring human factors, needfinding, materials, functionality, internal components, and user/product interaction, with a strong emphasis on concept development and formal excellence. The content, theme, and focus of the studio vary each semester, allowing for dynamic and responsive learning opportunities. Skills and knowledge introduced: product category analysis, business dynamics, value analysis, product development, and design writing. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, branding, materials, manufacturing, sustainability, industry awareness, individual and group critique, meaning/semantics, model making, 3D form, storytelling, visual and oral presentation, design research, observational research, ideation, and brainstorming.

PRDS 303 Design Studio IV **3.0 UNITS**
In this junior-level course, students apply and expand upon foundational soft goods–making skills to design objects within the soft goods category, including fashion accessories, footwear, and apparel. Students design and construct three-dimensional products from flat patterns, developing a deep understanding of form, function, and style. The course emphasizes concept development, material exploration, and technical execution. Students investigate human factors, need finding, material and hardware selection, and performance considerations while producing high-quality prototypes. Skills and knowledge introduced: patternmaking, CLO software. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, branding, materials, manufacturing, sustainability, industry awareness, individual and group critique, meaning/semantics, modelmaking, 3D form, storytelling, visual and oral presentation, design and observational research, ideation, and brainstorming.

PRDS 310 Design Communication III: Introduction to SolidWorks **3.0 UNITS**
This introductory course to SolidWorks teaches the basics of 3D modeling, rendering techniques, and the processes for manufacturing. Students learn to digitally build and manipulate 3D forms and communicate these renderings, drawings, or 3D objects. There are weekly demonstrations of the

software techniques and capabilities. Feedback on each student's design process and abilities is provided through individual desk crits as well as group presentations and critiques. Skills introduced: Solidworks 3D CAD software, modeling, rendering, and 3D print output. Skills reinforced: drafting, rendering, 2D digital fluency, visual stylization, and composition. Software: Solidworks, Keyshot.

PRDS 311 Design Communication IV: Intermediate SolidWorks 3.0 UNITS
This studio course is a continuation of Design Communication III. The instructor provides feedback on each student's design process and abilities through individual desk crits and group presentations, and critiques. Skills reinforced: 3D modeling, digital rendering, and visual storytelling. Skills introduced: SolidWorks or Rhino 3D CAD software, modeling, rendering, and 3D print output. Skills reinforced: drafting, rendering, 2D digital fluency, visual stylization, and composition. Pre-requisites: PRDS310

PRDS 345 Furniture and Lighting 3.0 UNITS
Product Design Electives. See the schedule of classes for course offerings and course descriptions.

PRDS 362 Beginning Ceramics 3.0 UNITS
This introductory course is designed for students in all disciplines. Students will explore a range of hand-building techniques including pinching, slab building, and coil construction as well as an introduction to the wheel, building toward the creation of functional objects. Color and surface are introduced through underglaze and glaze application by brushing, dipping, and spraying. No prior experience is necessary; all skill levels are welcome.

PRDS 363 Intermediate Ceramics 3.0 UNITS
Building on foundational ceramic skills, this intermediate project-driven course challenges students to design and conceive innovative ceramic works with production in mind. Working from a design prompt, students research, develop, and realize objects that can be translated into repeatable forms. While 3D modeling, mold making, and slip casting are encouraged as primary methodologies, students are free to draw on the full range of ceramic techniques at their disposal. Prerequisite: Beginning Ceramics or equivalent experience.

PRDS 402 Design Studio V 3.0 UNITS
This advanced project-based studio guides students through complex product design scenarios, exploring potential solutions, users, and markets. Students conduct research within a field of interest to identify a problem, theme, or opportunity, and develop a self-directed brief rooted in their personal interests and professional goals. This brief guides their design direction and supports the development of their senior project. Students are expected to integrate previous learning and knowledge into a comprehensive design process that includes research, concept development, and design. Instructors assign key deliverables throughout the semester. Final outcomes include a presentation, physical models, and written process book. Students are assessed on critical thinking, creativity, aesthetics, functionality, craftsmanship, communication, and presentation Skills developed: research, teamwork, information design, sustainability, prototyping, leadership, ideation, time management, semantics, design writing, ethics, and personal voice. Pre-requisite PRDS 302 & 303

PRDS 403 Design Studio VI 3.0 UNITS
Having completed their designs the previous semester, the course serves as a place to execute and create a professional-grade prototype. This course also prepares students for their post-Otis experience by introducing professional practices germane to product design. This includes a heavy focus on their presentation skills and exhibition design aimed at their Senior Exhibition. Skills introduced: Exhibition design, graphic communication, video, animation, and editing. Skills reinforced: design research, observational research, UX-UI, FIGMA, teamwork, information design, sustainability, prototyping, leadership, ideation, brainstorming, time management, meaning/semantics, design writing, ethics, point of view, and voice. Pre-requisites: PRDS 402

PRDS 410 Design Communication V 3.0 UNITS
This studio allows students to further advance their digital skills as they prepare to graduate. Skills introduced or reinforced: 3D modelling, digital rendering, and visual storytelling. Solidworks or Rhino 3D CAD software, rendering, and 3D print output. Software: SolidWorks or Rhino 3D CAD software. Keyshot, drafting, rendering, 2D digital fluency, visual stylization, and composition. Pre-requisite PRDS 311

PRDS 440 Design & Market I 3.0 UNITS
Design-driven companies increasingly seek hybrid designers who can navigate the intersections of design, business strategy, and marketing while maintaining a strong foundation in creative thinking and craft. Many designers also pursue independent careers as entrepreneurs or individual consultants, where the ability to position, brand, and launch a product becomes essential. This advanced, project-based course challenges Product Design seniors to integrate real-world market considerations into their design process. Students will work within defined market segments, brand identities, and manufacturing constraints to develop product concepts that are not only insightful but viable for production and distribution. Through assigned, industry-facing projects, students will examine how market research, consumer insights, competitive analysis, branding, and pricing affect product design decisions. Emphasis is placed on collaboration, critical thinking, and adaptability as students refine their concepts with the realities of positioning, promotion, and scalability in mind. Line extensions, packaging, and product families may also be explored as students learn to develop cohesive, strategically aligned offerings. Rather than emphasizing purely personal expression or speculative design, this course mirrors professional practice, preparing students to respond to real-world design briefs and contribute meaningfully within industry contexts.

PRDS 441 USC Engineering Collaboration 3.0 UNITS
Students continue to deepen their understanding of brand alignment, production considerations, and user experience. The course integrates strategic thinking and encourages cross-disciplinary collaboration as part of the design process. Students are guided to think beyond the studio, considering how their designs function within markets and larger systems of use, value, and communication, as well as how they operate within professional contexts. Skills reinforced: collaboration, strategic thinking, brand development, production planning, communication, and presentation. Pre-requisite PRDS 440

SCULPTURE/NEW GENRES (SCNG)

SCNG 204 Sculpture/New Genres I 3.0 UNITS
An introduction to the history and practice of sculpture and new genres (new art forms that use time and space). Students are introduced to technical and contemplative approaches to commanding space and material to produce meaningful objects, events, or places. Technical instruction covers introductory use of wood and metal shops (including digital 3D printer), adhesives and joinery, basic mold making and casting, as well as contemporary new genres forms such as performance and installation art. Offered in Fall semester only.

SCNG 214 Sculpture/New Genres II 3.0 UNITS
Sculpture New Genres 2 is an intermediate studio course that expands on concepts and skills in 3- dimensional and time based media developed in SCNG I. This class will consist of a series of both short and long term prompts, lectures, readings, critiques and demos aimed at providing a wide range of cultural concepts, contexts and techniques to consider when developing works and situating them within time and space. New skills will include advanced techniques of construction in wood, metal, clay, fabric, video, further mold making, some plastics, and new computer technologies.

SCNG 236 Ceramics: Intro to Ceramics **3.0 UNITS**
This sculpture elective will teach fundamental skills of working with clay. You will learn the foundational skills of wheel throwing and hand building: centering and forming shapes on the wheel, wedging, pinching, coiling, soft and hard slab construction, building and assembling in parts, using a banding wheel, and various ways to manipulate the surface of the clay, such as carving, stamping, printing, drawing, painting, and glazing. You will learn how kilns work and various ways to fire the clay, with an introduction to how different glazes and clays react to different firing techniques. Exposure to the historical use and international variety of techniques in ceramics will be integrated into the contemporary context. This is an introductory course; no experience is necessary.

SCNG 237 Advanced Ceramics **3.0 UNITS**
This advanced ceramics elective is ideal for student artists seeking to deepen their relationship to the clay studio. Together, we will explore (and aim to understand) clay's most distinctive quality - its mystical plasticity - with a sequence of sculptural provocations meant to expand our portfolio of technical skills. Simultaneously, we will consider ceramics as a position within the larger sphere of contemporary art, thinking and working through the possibilities available in installation, performance, collaboration with emerging technologies, and perhaps even the humble vessel. Get ready to probe the limits of this sticky, gooey, muddy, dirty, impressionable Stuff. Prerequisites: Ceramics or Introductory Ceramics

SCNG 306 Advanced Techniques: Materials and Fabrication **3.0 UNITS**
This class introduces a variety of methods in advanced sculpture fabrication and aims to give students a broad range of skills in transforming sculptural ideas into professional works of art. Throughout the term, students will work individually and collectively as a class to develop material research, schematic planning, and fabrication practices. Through demonstrations, hands-on workshops, and lectures, students will learn different approaches to making sculpture in a diverse array of materials. Some of the workshops include: laser cutting, hot shop glass working, foam carving, metalwork, silicone mold-making, and casting.

SCNG 309 SCNG: Genres **3.0 UNITS**
Advanced Sculpture Workshop supports Sculpture majors with more in-depth instruction in particular techniques and technologies in use in contemporary art. In addition to more traditional technologies like woodworking, metal working, bronze casting, glass blowing, and fiber arts; contemporary practices also include digital technologies like Virtual Reality, computer-aided 3-D prototyping and C-N-C milling. Some sections include a fee of up to $250. See the schedule of classes for course offerings and course descriptions.

SOCIAL SCIENCE (SSCI)

SSCI 210 Anthropology through a Sci-Fi Lens **3.0 UNITS**
Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

SSCI 211 Child Psych:Development& Play **3.0 UNITS**
This course provides a comprehensive overview of child development from birth 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. By the end of this course students will have an introduction to the principles, theories, and practices of developmental psychology as they relate particularly to the periods of infancy, childhood, and adolescence. They will demonstrate the ability to apply these principles in the design process for toys and games. Specifically, they will: • Demonstrate that they can think about toys from a developmental perspective. • Learn to see the activity of play as central to developing healthy individuals. • Will demonstrate that they can creatively apply the results of developmental psychology to design, creation, and critique of toys. • Understand qualitative and quantitative tenets and tools of consumer research as they relate to play and toy design. • Be able to identify concepts of play such as play patterns and storytelling to name a few and how they impact toy design and development in positive ways for children. Required for Toy Design Majors

SSCI 213 Cultural and Social Design for Game **3.0 UNITS**
This course will focus on the cultural and social aspects of games (computer games / video games) through the history of games. Students will explore the impact of games on social demographics and cultural events. Students will take this information and learn to create their own characters and worlds based on their research and analysis. This class is a co-requisite of GAME331: Cultural and Social Design for Games In this course we will engage with how developers and artists are navigating AI and ethics in practical and imaginative ways. These ideas will be grounded in the perspectives of local artists, and prominent reference points connecting representation, cultural concerns, the use and exploitation of art/artists, and if the characters and world created reflect the cultural values of the workplace and industry that creates these games. Games will be explored in holistic and tangential ways to explore the complex formation of culture (for example parsing the differences between appropriation and theft). Furthermore, we will start with a study- group styled introduction to how historical technological advancements shifted the landscape and playing style of art/games and how that connects to the present day. After a cursory exploration of bias in race, class, gender and other identity markers, students will shift towards teaching giving the class their own deep dive presentation on a topic of their choice resulting in either a re-imagined game or drawing from lived experiences of researching games. Disability justice will also be used to guide our activities where we embrace interdependence (relying on one another), auditing products for their accessibility, and to practice creating solidarity and promoting diversity and equity ahead of entering the workplace. Overall, students will actively participate in shaping the course experience. This course aims to have students lead discussions and classroom activities pre-figuring their professional work. By practicing a critical engagement with 'neutral' tools, students will develop a comprehensive understanding of the cultural and social design of games and be able to advocate for conscientious choices in characters, worlds, and game play.

SSCI 214 Community Arts in LA: ADED Minors **3.0 UNITS**

SOCIOLOGY - LMU (SOCL)

SOCL 1000 Principles of Sociology **4.0 UNITS**

SPANISH - LMU (SPAN)

SPAN 2102 Spanish 2 **4.0 UNITS**

STORY (STRY)

STRY 320 Screenwriting and Production **3.0 UNITS**
This course introduces students to the fundamentals of writing for animation and preparing stories for production. Students develop original scripts individually and collaboratively, developing their storytelling skills and screenwriting techniques. Emphasis will be placed on narrative structure, character development, visual storytelling, and constructive critique. Through creative writing exercises, group work, and peer feedback, students will cultivate their unique voices and gain confidence in expressing their visual ideas on the written page.

STRY 321 Boards to Motion: The Art of the Animatic **3.0 UNITS**
In this course, students learn to bring stories to life by creating animatics—the essential bridge between static storyboards and fully produced scenes. They will practice breaking down a script and transforming it into a timed visual sequence that conveys pacing, tone, and emotion. Using both traditional and digital tools, students will combine storyboards with sound and motion to refine and strengthen storytelling choices. The class emphasizes experimentation with shot angles, timing, and transitions to develop animatics that are clear, engaging, and ready for production. Prerequisite: STRY 320 SCREENWRITING AND PRODUCTION

STRY 460 Creative Storytelling & Cinematography **3.0 UNITS**
This course introduces students to the creative and cinematic foundations of animated storytelling. Through studies in composition, staging, lighting, and camera movement, students learn how visual choices shape narrative meaning and emotional impact. Projects focus on generating ideas, crafting clear story moments, and applying cinematic principles to produce compelling animated scenes Prerequisite: STRY 321 BOARDS TO MOTION: THE ART OF THE ANIMATIC

STRY 464 Makers and Making **3.0 UNITS**
Makers and Making is a seminar course that explores the creative processes behind art and animation practices. Students will investigate how artists and animators conceptualize, design, and realize their work—from initial inspiration and research through experimentation, iteration, and production. Through documentary, film and television screenings, artist talks, and exercises, the class examines the tools, materials, and decision-making strategies that shape creative outcomes across various media. Emphasis is placed on understanding how things are made, not only what is made, cultivating a deep appreciation for the invisible labor and thought embedded in every artistic process. While the course centers on animation creators—from independent experimental animators to major studio artists—it also broadens to include sculptors, illustrators, designers, and interdisciplinary makers whose practices inform and intersect with animation. Students will analyze case studies, reflect on their own studio habits, and engage in collaborative projects that connect theory to practice. By the end of the semester, participants will have developed a personal framework for their own making process, informed by the diverse methods and creative journeys of artists who bring ideas to life. Prerequisite: STRY 460 CREATIVITY, STORYTELLING, AND CINEMATOGRAPHY

SUSTAINABILITY (SUST)

SUST 299 Sustainability Electives **3.0 UNITS**
A limited choice of Creative Action, Liberal Arts and Sciences, and Studio Elective courses across the college will count towards the Sustainability minor Electives, as determined each semester by the Interdisciplinary Studies Director, Sustainability Minor Area Head, and Department Chairs. Examples include Photographing an Inconvenient Truth, Call to Action, and Post-Apocalypse, Otis Goes Green, Costal Stories, Human Nature, Futuristic Foodways and Avoiding Climate Change.

SUST 300 ST Sust: TBD **3.0 UNITS**
Upper division courses that combine studio practice with theory and/or science to address interdisciplinary approaches to sustainability through art and design. Topics vary each semester. Fulfills studio electives.

TOY DESIGN (TOYD)

TOYD 101 Introduction to Toy Design **3.0 UNITS**
Toy Design Foundation elective. See Browse Courses for specific topics each semester.

TOYD 200 Toy Design I **3.0 UNITS**
Toys are fundamental to our growth and culture. We learn to make decisions, socialize, and create through play. In these on-campus courses, you will develop an understanding of the creative process of toy design and learn the fundamentals of becoming a successful toy designer. Emphasis is placed on brainstorming and designing both hard and soft good toys that engage children across various play patterns. You'll apply drawing, model-making, and fabrication skills to create original toy concepts across categories such as Plush and Preschool toys. You'll learn to conduct market research and analysis to ensure your designs are viable and positioned strategically for their intended audience. Using various fabrication techniques, you'll translate your idea into a 3-D model and present the final product to faculty and visiting toy industry professionals. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

TOYD 201 Toy Design II **3.0 UNITS**
Toys are fundamental to our growth and culture. We learn to make decisions, socialize, and create through play. In these on-campus courses, you will develop an understanding of the creative process of toy design and learn the fundamentals of becoming a successful toy designer. Emphasis is placed on brainstorming and designing both hard and soft good toys that engage children across various play patterns. You'll apply drawing, model-making, and fabrication skills to create original toy concepts across categories such as Plush and Preschool toys. You'll learn to conduct market research and analysis to ensure your designs are viable and positioned strategically for their intended audience. Using various fabrication techniques, you'll translate your idea into a 3-D model and present the final product to faculty and visiting toy industry professionals. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined. TOYD 200 - Toy Design I is a prerequisite for TOYD 201 - Toy Design II

TOYD 232 Visual Communication I **3.0 UNITS**
To communicate effectively, a designer should have a broad range of both traditional and digital drawing skills. In these on-campus courses, you will develop your ability to communicate ideas through drawing from quick ideation sketches to final illustrations. Through the study of shape, perspective, style, use of character, and storytelling, students will learn to communicate with compelling, dynamic drawings. On the digital side, you'll learn how to take a concept from rough sketch to a refined set of technical illustrations. You'll learn Adobe digital tools that will enable you to produce drawings that accurately convey your design intent and serve as a blueprint when creating a prototype model. The skills acquired during these courses will be utilized throughout the remainder of your Toy Design studio courses.

TOYD 233 Visual Communication II **3.0 UNITS**

To communicate effectively, a designer should have a broad range of both traditional and digital drawing skills. In these on-campus courses, you will develop your ability to communicate ideas through drawing from quick ideation sketches to final illustrations. Through the study of shape, perspective, style, use of character, and storytelling, students will learn to communicate with compelling, dynamic drawings. On the digital side, you'll learn how to take a concept from rough sketch to a refined set of technical illustrations. You'll learn Adobe digital tools that will enable you to produce drawings that accurately convey your design intent and serve as a blueprint when creating a prototype model. The skills acquired during these courses will be utilized throughout the remainder of your Toy Design studio courses. TOYD 232 - Visual Communication I is a prerequisite for TOYD 233 - Visual Communication II

TOYD 242 Design Prototyping I **3.0 UNITS**

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

TOYD 243 Design Prototyping II **3.0 UNITS**

As a Toy Designer, it's essential to know how to translate your 2D concepts into 3D form. These on-campus classes will equip you with practical prototyping skills and vocabulary that will enable you to develop and communicate your designs accurately. With guidance from your instructor, you'll work in the model shop, and learn to use the tools, equipment, and machinery. You'll integrate these skills and techniques into your concepts, developing an understanding of the design and development process. Ultimately, these courses will provide you with working knowledge in the processes and techniques used in model-making for the toy industry. Fabrication, sculpting, molding, and casting will be taught through lectures and hands-on experience. With the building blocks learned throughout the year, you can move on with confidence to more advanced prototyping in subsequent courses. TOYD 242 - Design Prototyping I is a prerequisite for TOYD 243 - Design Prototyping II

TOYD 302 Toy Design III **3.0 UNITS**

Students will apply principles they have learned in Toy Design I and II to create original toys across categories such as Dolls, Action Figures, Vehicles and Playets, which can be expanded to become a toy brand with line extensions. Story-based toys and line extensions are important in building toy brands. In these on-campus courses, you will conceptualize and bring a character based product line to life. Storyboarding will be utilized to show how the characters live in their world. You will also create your own accessory as a stand-alone item or to complement your existing toy line. Advanced presentation and building techniques will be used to showcase toy concepts and features. Students will learn the most effective methods of presenting their toy concepts visually, demonstrating new features digitally when it is the most effective way of communicating play patterns and function. Corporate sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. TOYD 201 - Toy Design II is a prerequisite for TOYD 302 - Toy Design III

TOYD 303 Toy Design IV **3.0 UNITS**

Students will apply principles they have learned in Toy Design I and II to create original toys across categories such as Dolls, Action Figures, Vehicles and Playets, which can be expanded to become a toy brand with line extensions. Story-based toys and line extensions are important in building toy brands. In these on-campus courses, you will conceptualize and bring a character based product line to life. Storyboarding will be utilized to show how the characters live in their world. You will also create your own accessory as a stand-alone item or to complement your existing toy line. Advanced presentation and building techniques will be used to showcase toy concepts and features. Students will learn the most effective methods of presenting their toy concepts visually, demonstrating new features digitally when it is the most effective way of communicating play patterns and function. Corporate sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. TOYD 302 - Toy Design III is a prerequisite for TOYD 303 - Toy Design IV

TOYD 334 Visual Communication III **3.0 UNITS**

Sketching original characters and developing storyboards is an effective way of communicating original concepts and features of toys and related accessories. In this on-campus drawing and portfolio development class, you'll acquire advanced skills in the theory and practice of sketching, drawing, and rendering techniques as applied to toy products. You'll design a logo and create a promotional sheet that reflects your graphic skill and creative styling with best-in-class examples of your work. You will also concentrate on the creation, organization, and presentation of your portfolio. Finally, you'll write a résumé that expresses your creativity and design experience with links to a digital portfolio. TOYD 233 - Visual Communication II is a prerequisite for TOYD 334 - Visual Communication III

TOYD 340 Design Prototyping III **3.0 UNITS**

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

TOYD 343 Design Prototyping IV **3.0 UNITS**

The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as Rhino, which is often used in the construction of prototype models. You'll learn modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine. Students will progress to more advanced modeling techniques and will continue to develop their rendering and animation skills. You'll be introduced to programs such as Adobe After Effects to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Students will be able to apply acquired learning to improve all their toy design projects and presentations. TOYD 340 - Design Prototyping III is a prerequisite for TOYD 343 - Design Prototyping IV (3.00)

TOYD 404 Toy Design V **3.0 UNITS**

In this advanced level on-campus course, students will continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design across categories such as Games, Collectibles or a category of their choice. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined. TOYD 303 - Toy Design IV is a prerequisite for TOYD 404 - Toy Design V

TOYD 405 Toy Design Vi **3.0 UNITS**

The focus of this advanced level on-campus course is professional preparation and presentation of a collected body of work to be displayed at the Annual Senior Exhibition. Seniors will participate individually and work cooperatively as a class to prepare. Seniors will plan and execute a formal exhibition with each student having their own designated "gallery space" where they will display selected projects that showcase their best work. Students will participate in the scheduled event with industry professionals. In addition, the class will work together to curate and create a class website. Each student will also have completed a personal design website, pdf portfolio, resume, promo sheet, and contribute work to the online Otis Senior Exhibition. All required TOYD courses must be completed or in progress and students must be eligible for Commencement in order to participate in TOYD 405 - Toy Design VI

TOYD 436 Visual Communication IV **3.0 UNITS**

This advanced on-campus computer lab course featuring programs in the Adobe Creative Suite allows you to apply your skills and knowledge to improve ongoing projects and enhance your portfolio. Students may have participated in summer internships where they gained real world experience and will be able to apply that learning as well as their classroom experience to design and prepare their final projects, portfolio, and senior show. The course covers a wide range of Advanced Photoshop techniques, including AI Art integration into your ideation process and how to prepare your digital assets for senior show.

TOYD 437 Package Design **3.0 UNITS**

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

TOYD 442 Design Prototyping V **3.0 UNITS**

The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as ZBrush, which is often used in the construction of prototype models. You'll learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine.

TOYD 443 Design Prototyping Vi **3.0 UNITS**

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

TOYD 452 Professional Development I **3.0 UNITS**

This two-course professional development series requires students to engage in an immersive manner on career development and working professionalism by exploring and participating in all facets of career development in the toy and related industries. These classes are part of a professional development journey that requires each student to engage in a path of focused study of working professionalism by actively participating in and interacting with classroom simulations, industry speakers, and seminars that will bring the toy industry directly to the classroom in a one-of-kind hands on experience. Students will gain an understanding of toy industry practices across the board. It introduces core behaviors, business and industry concepts including but not limited to advertising, brand directional outlines, consumer behavior, costing, legal, logistics, marketing, marketing research, management, manufacturing, merchandising, operations, pricing, product development, sales, and social media as well as workplace recognition and decolonization. Students will understand how this industry scaffold impacts design and how it will affect them as designers.

TOYD 453 Professional Development II **3.0 UNITS**

This two-course professional development series requires students to engage in an immersive manner on career development and working professionalism by exploring and participating in all facets of career development in the toy and related industries. These classes are part of a professional development journey that requires each student to engage in a path of focused study of working professionalism by actively participating in and interacting with classroom simulations, industry speakers, and seminars that will bring the toy industry directly to the classroom in a one-of-kind hands on experience. Students will gain an understanding of toy industry practices across the board. It introduces core behaviors, business and industry concepts including but not limited to advertising, brand directional outlines, consumer behavior, costing, legal, logistics, marketing, marketing research, management, manufacturing, merchandising, operations, pricing, product development, sales, and social media as well as workplace recognition and decolonization. Students will understand how this industry scaffold impacts design and how it will affect them as designers. TOYD 452 - Professional Development I is a prerequisite for TOYD 453 - Professional Development II

TYPOGRAPHY ELECTIVE (TYPG)

TYPG 299 Typography Elective **3.0 UNITS**

Choose from: GDES/220 Typography I GDES/221 Typography II GDES/320 Typography III TGDES/321 Typography IV GDES312 Experimental Typography GDES312 Experimental Type in Motion GDES/315 Experimental Typography For The Web ILUS220 Type for Illustrators