OTIS COLLEGE OF ART AND DESIGN

COURSE CATALOG 2024-2025

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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.

Program Learning Outcomes

Otis College's Creative Action Integrated Learning Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

Creative Action Integrated Learning student work will demonstrate: Capacity to Identify and Solve Creative Problems: Students will plan, propose and in some cases implement creative solutions for a specific context, informed by engagement with a community and/or group.

Dare

Creative Action Integrated Learning student work will demonstrate: Bravery in their Work and their Interactions with OthersStudents will engage in collaborative projects that challenge them to take on leadership roles, communicate daring ideas, and take calculated risks in both concept and execution.

Reflect

Creative Action Integrated Learning student work will demonstrate: Capacity to Seek, Assemble, Evaluate, and Ethically Apply Information and Ideas from Diverse Sources: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.

Connect

Creative Action Integrated Learning student work will demonstrate: Ability to Work Well, Collaborate, and Build Relationships across Differences in Identity, Perspective, Aesthetics and Disciplines

Shine

Creative Action Integrated Learning student work will demonstrate: Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosStudent groups will effectively synthesize knowledge and organize ideas in a compelling oral and visual presentation to a community partner, a classroom and/or organization.

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
CAIL: Food and Urban Gardening	CAIL 200	3.00
kNOw Memorials: New Monuments	CAIL 200	3.00
History of the Moving Image	CAIL 200	3.00
Trees in Paradise	CAIL 200	3.00
LA Past Lives	CAIL 200	3.00
UFO's, Aliens and Otherworlds	CAIL 200	3.00
Innovative Materials Research	CAIL 200	3.00
True Stories	CAIL 200	3.00
Shelter Me	CAIL 200	3.00
Creative Action LAS Elective	CAIL 200	3.00
Human Ecology	CAIL 201	3.00
Wild in the City	CAIL 301	3.00
Regenerative Farming	CAIL 301	3.00
Impact By Design	CAIL 301	3.00
Comic Book Heroes	CAIL 301	3.00
AI Play	CAIL 301	3.00
Disability Arts	CAIL 301	3.00
Art of Care	CAIL 301	3.00
Homeless People and Pets	CAIL 301	3.00
Re-Imagining MacArthur Park	CAIL 301	3.00
Community Radio	CAIL 301	3.00

Elective Descriptions

CAIL 200 - CAIL: Food and Urban Gardening (3.00)

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 allows one to see the ways inadequate access to nutritious and whole food options leads to chronic ailments that could be prevented if people had affordable and nutritious options available in their neighborhoods. The majority of people who suffer from illnesses related to poor nutritional diets are BIPOC (Black, Indigenous, People of Color) and those who are more likely to go hungry are women and children. These issues are not isolated; they are explainable through a historic review of ways land and food have been weaponized against BIPOC through the American legal system. Moreover, corporate control of food along with real estate practices have contributed to the development of food deserts, which further impact BIPOC women and children the right to access affordable and healthy food options. Despite historic oppression, and neighborhood divestment, people are empowered to take action and address food injustice. One way organizers and neighborhood residents address the immediate need to access food is through the development of and/or participation in community gardens. There, people not only have opportunities to learn how to grow their own vegetables, but they also meet folks of different races, cultures and experiences and with whom they learn to trade veggies, share nutritional information, swap recipes and share other resources needed. In this way, community gardens build vibrant soci

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.

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 - 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 - LA Past Lives (3.00)

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

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 - Innovative Materials Research (3.00)

CAIL 200 - True Stories (3.00)

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

CAIL 200 - Shelter Me (3.00)

Homelessness. It's a sad fact that both nationally and locally, we are seeing dramatic increases in the numbers of people who find themselves unhoused. The demographics of those experiencing homelessness has changed; the unhoused are not only getting younger but they are more likely to work at full-time jobs while others have college degrees. Many are families with children. Some are elderly who have aged into homelessness. Still others have just fallen on hard times and can't afford the high price of housing. Students are presented with weekly readings, lectures, a diverse group of guest speaker media professionals, two research papers and a final project. By reading and reporting on issues of poverty and individuals experiencing food and shelter insecurity, we examine how we got here and how the college, the city and the state are confronting the crisis. An artistâ€™s work has an impact on the public. At semesterâ€™s end, students will have created powerful infographics illustrating the extent of this crisis. Site partner: SELAH Neighborhood Coalition

CAIL 200 - Creative Action LAS Elective (3.00)

CAIL 201 - Human Ecology (3.00)

CAIL 301 - Wild in the City (3.00)

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

CAIL 301 - Regenerative Farming (3.00)

Working with The Regenerative Farm, part of the Will Rogers Learning Community, this class will dig, both literally and metaphorically, into the practice and planet-positive consequences of Regenerative Farming - the sustainable future of agriculture. Working directly with the stewards of the farm, students will research the background, systems and strategies of Regenerative Farming and propose and develop creative projects to support the mission and work of the farm, as well as having an opportiunty to experience life on the farm. Examples might include wayfinding and signage, educational public murals and installations, digital storytelling and content.

CAIL 301 - Impact By Design (3.00)

In this interdisciplinary course, students from Otis College of Art and Design will engage in a transformative journey that integrates art and design principles, branding, historical education, social design, and the cultivation of a growth mindset through creative collaboration. By the end of the semester,

you will refine your design skills, deepen your historical knowledge, and complete a socially impactful research project. This course offers a comprehensive educational experience, equipping you to become a socially conscious and versatile creative professional.

CAIL 301 - Comic Book Heroes (3.00)

An exploration of comics and their rich history of championing progressive causes, creating community, and inspiring real-life heroes. This course focuses on the power of storytelling and collaboration in the medium of comics. Working with students from different programs of study, and hearing from distinguished guest speakers with years of experience in the world of comic creation, you will learn techniques to create a compelling visual narrativeâ€"and the value of teamwork as it applies to comic production and beyond. By the end of this class, you and your team will deliver and present to the community partner a final work that will serve as a form of outreach and inspiration for LGBTQ+ youth. Community Partner: It Gets Better.

CAIL 301 - AI Play (3.00)

AI PLAY Play Your Way to a more Conscious, Just and Humanized Technological World By the time you finish reading this, AI programs like Midjourney will have generated at least three hundred thousand images. It is estimated that 400 million workers could be displaced because of AI, including teachers :-(AI has little or no ethical oversight or commitment to values. This course takes place in a liminal space, a space in between, on a journey. * Going back to the beginning - to Cultural Ideas focused on Consciousness - to Analog and Sensory experience . . . in order to engage in a more meaningful way with AI, as an artist, designer and creator. PLAYMATES include guests who will engage us in conversations about topics like Drugs, Dreams (-_-) zzz, Outer Space, and Brain Activity to better understand what consciousness is. PLAYTIME includes activities like Teaching an AI machine to recognize sound and image, Playing with the meaning of programming language, Making music visible, and Understanding a computer by pretending to be one. Join us. Real, chill, experimental and unexpected. (Í¡â›â€¯Í"Ê– Í¡â›) Partners: A Brain Scholar, A Jungian Analyst, A Folklorist / AR Enthusiast, an Ayahuasca Enthusiast

CAIL 301 - Disability Arts (3.00)

How can we build an inclusive community of creatives that thrives because of our differences, our neuro-diversity, and our unique abilities (disabled - non-disabled)? Immersed in the field of Disability Arts, Otis students and artists from ECF Art Centers will participate in inclusive, experimental and reflective processes throughout this in person studio course. The resulting art and design projects, meant to connect us across differences, will be presented to the public in an exhibition at the end of the semester. Partner: ECF Art Center https://www.artecf.org/

CAIL 301 - Art of Care (3.00)

Structured around an open collaboration with SHARK - a public pediatrics clinic specializing in holistic care for survivors of childhood trauma, The Art of Care will introduce students to the principles of trauma-informed care with special attention to how those principles can guide socially engaged artistsâ€™ and designersâ€™ practices. Students will have the opportunity to learn about, engage with, and collaborate on SHARKâ€™s trauma-informed creative programming (including existing mindfulness and meditation, art, and urban farming programs); to participate in and propose strategies for the clinicâ€™s ongoing trauma-informed redesign; and to develop and help implement creative public events to promote resiliency and health in children and families affected by trauma. Studentsâ€™ creative work will be grounded in readings, talks, and discussions addressing the role of care, trauma, and repair in socially engaged art and design practices. The course will also include site visits where students can experience trauma-informed practices and reparative methods in action, including a visit to the Rancho Los Amigos Rehabilitation Hospital where the SHARK Clinic is housed and a visit to one of the urban farms partnering with SHARK to provide holistic programing to patients and their families.

CAIL 301 - Homeless People and Pets (3.00)

This course will be an adventurous engagement into what philosophers call relational ontology and will focus these engagements on the homelessness crisis, specifically examining the relationship between unhoused humans and their pets. We will utilize methods that come specifically out of surrealism to help us retool our conceptions of this world, building toward dynamic notions of gratuity, presence and relationality. All along we will be focused, together with our organizational partner PalsNPets, on the dynamic and vital relationship between homeless people and their pets and will work to solve some of the unique challenges those relationships pose.

CAIL 301 - Re-Imagining MacArthur 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.

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

BFA IN ANIMATION

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.

Program Learning Outcomes:

Otis College's BFA in Animation Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

Animation student work will demonstrate: Disciplinary Knowledge and Skills A deep understanding of animation principles, storytelling techniques, and cinematic language in capstone projects, short films, or sequences. Proficiency in Industry-Standard Skills, Technologies, and ProcessesCommand of animation software (e.g., Maya, Toon Boom, Adobe Suite) and production pipelines by completing projects that align with professional quality benchmarks. Cross-Disciplinary Awareness and Practice Assignments will encourage collaboration across departments, incorporating design, writing, and animation, enabling students to build projects that reflect interdisciplinary practices and expand their creative problem-solving skills. Audience-Focused Research, Historical Context, and Field-Specific DiscourseThrough research assignments and project pitches, students will analyze audience needs, cultural relevance, and historical influences, integrating these insights into their animation projects to ensure engagement and authenticity. Capacity to Identify and Solve Creative Problems Students will document their iterative process in sketchbooks, storyboards, and production logs, demonstrating their ability to adapt to challenges, refine their ideas, and solve complex creative problems effectively.

Dare

Animation student work will demonstrate: InnovationStudents will create experimental animation projects that incorporate unique concepts, groundbreaking visuals, and alternative storytelling methods, showcasing their willingness to think outside the box. Experimentation and PlayAssignments will include opportunities for students to explore unconventional tools, hybrid animation techniques, and playful approaches to design and motion, fostering an environment of creativity and discovery. Challenge to the Status QuoThrough critical analysis of traditional animation conventions, students will develop projects that push creative boundaries, introduce fresh perspectives, and reflect a bold approach to visual storytelling. Bravery in their Work and their Interactions with OthersStudents will engage in collaborative projects that challenge them to take on leadership roles, communicate daring ideas, and take calculated risks in both concept and execution.

Reflect

Animation student work will demonstrate: Self-AwarenessStudents will complete reflective journals or project logs that document their creative processes, challenges, and growth throughout their projects. These reflections will highlight their ability to assess their strengths and areas for improvement. Capacity to Communicate (Orally, Written, and/or Visually) about their PracticeThrough written artist statements, project presentations, and pitch sessions, students will articulate their creative intentions, design choices, and the cultural relevance of their work to peers, faculty, and industry professionals. Capacity to Seek, Assemble, Evaluate, and Ethically Apply Information and Ideas from Diverse SourcesStudents will research and incorporate diverse sources, such as historical animation styles, cultural narratives, and technological advancements, into their projects. Annotated breakdowns and research summaries will demonstrate their ability to gather, evaluate, and ethically use information. Analysis of Both Ethical and Aesthetic Impacts of Art and DesignStudents will have the ability to analyze the potential social, cultural, and environmental impacts of their work. For example, students may critique how their animated content aligns with or challenges societal norms and ethical considerations.

Connect

Animation student work will demonstrate: Understanding of Themselves as Parts of a Larger Whole Made Up of Human and Non-Human Beings.Students will create animation projects that reflect a clear understanding of their role as creators within larger social, cultural, and environmental systems. This may include projects that address global issues or engage with community narratives. Awareness of Positionality – in the World, their Field, their Communities.Students will research and consider the cultural and ethical impacts of their work, demonstrating sensitivity and responsibility in their storytelling and representation. 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. Integration of Skills and Concepts:Students will synthesize animation techniques, narrative storytelling, and technological innovation into cohesive projects. Assignments such as short films will demonstrate their ability to bring together varied ideas and approaches into a unified creative vision.

Shine

Animation student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Ability to articulate their creative vision and career aspirations within the context of the animation industry. This includes setting clear professional goals and understanding their role as emerging creators in the creative economy. Awareness of audience and ability to cultivate relationships with others in their chosen fields.Proficiency in cultivating relationships with peers, mentors, and industry professionals. They will show audience awareness by tailoring their animation work to target specific markets and audiences, refining their narratives, and communicating effectively through their projects. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Ability to develop compelling portfolios, including showreels and passion projects, that effectively showcase their technical skills, creativity, and professional growth. Through their work, students will demonstrate the ability to visually communicate their ideas with clarity and professionalism. Proficiency in budgeting, time and project management.Strong project management skills by adhering to production schedules, budgeting their time effectively, and delivering high-quality animation projects within set deadlines. This competency will be reflected in their ability to manage the complex demands of pre-production, production, and post-production phases of animation. Career readiness. Students will participate in industry critiques, peer reviews, and collaborative projects that require effective communication, self-advocacy, and the ability to both give and receive constructive feedback, preparing them for professional environments. Assignments will also include real-world scenarios requiring students to adapt to evolving project requirements, incorporate client feedback, and adjust creative strategies accordingly, demonstrating their flexibility and resilience.

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
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	FNDT 103 FNDT 104 FNDT 105	3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Storytelling Fundamentals	ANIM 210	3.00
Desgn & Drawng for Animation I	ANIM 220	3.00
Animation Basics	ANIM 230	3.00
Math Elective	MATH 136	3.00
Theories and Trends	AHCS 224	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
3D Fundamentals	ANIM 211	3.00
Storyboarding and Pre-viz	ANIM 215	3.00
Animation Studio Project I	ANIM 250	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
Des & Drawing for Animation II	ANIM 320	3.00
Acting for Animation	ANIM 340	3.00
Studio Elective	ELEC 299	3.00
Natural Science Elective	NSCI 307	3.00
LAS Upper Division Elective	LIBS 314	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Advanced Animation	ANIM 332	3.00
Animation Studio Project II	ANIM 350	3.00
Creative Action Junior Studio	CAIL 301	3.00

	SSCI 210	3.00
Social Science Elective	SSCI 210	3.00
Math Elective	MATH 136	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Des & Drawng for Animation III	ANIM 420	3.00
Choose 1 of the following courses: Animation Senior Project I Animation Internship	ANIM 450 ANIM 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
Animation Explorations	ANIM 445	3.00
Choose 1 of the following courses: Animation Senior Project II Animation Internship	ANIM 451 ANIM 470	3.00 3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes

for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

ANIM 210 - Storytelling Fundamentals (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 220 - Desgn & Drawng for Animation I (3.00)

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 (3.00)

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.

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

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

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 215 - Storyboarding and Pre-viz (3.00)

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 250 - Animation Studio Project I (3.00)

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.

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. 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

ANIM 320 - Des & Drawing for Animation II (3.00)

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 340 - Acting for Animation (3.00)

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.

ELEC 299 - Studio Elective (3.00)

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

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 - LAS Upper Division 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 332 - Advanced Animation (3.00)

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 350 - Animation Studio Project II (3.00)

Students will work in teams to create a digital animation project, synergizing skills learned in all Previous courses. Students will be exposed to the dynamics of teamwork and the importance of project management. This is an advancement of Animation Studio project I. Student will be expected to use advance techniques.

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

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

ANIM 420 - Des & Drawng for Animation III (3.00)

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 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.

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

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)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

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 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.

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. Approval of the Department Chair required.

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 - LAS Upper Division 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
Stop Motion Animation	ANIM 310	3.00
2D Character Animation	ANIM 310	3.00
Animation Short Film	ANIM 310	3.00
Digital Sculpting & Z-Brush	ANIM 310	3.00
Lighting: CG & IRL	ANIM 310	3.00
Basics of Video Editing	ANIM 310	3.00
Motion Capture	ANIM 310	3.00
Producing & Production Mgmt	ANIM 490	3.00
Storytelling: Studio Ghibli	ANIM 490	3.00
Sound Design for Production	ANIM 490	3.00
Cinema 4D Mograph	MOTN 490	3.00

Elective Descriptions

ANIM 310 - Stop Motion Animation (3.00)

The Stop Motion Animation course offers students an immersive journey into the captivating world of frame-by-frame animation. Through hands-on projects, technical demonstrations, and in-depth discussions, students will learn the fundamentals of stop motion animation, from conceptualization to execution. Emphasis will be placed on mastering the art of storytelling, character development, and scene composition within the unique realm of stop motion. Students will gain proficiency in utilizing industry-standard equipment and software, enabling them to bring their imaginative visions to life. This course is designed to cultivate creativity, technical expertise, and a profound understanding of the intricacies of stop motion animation as a powerful storytelling medium.

Pre-requisites: ANIM 250

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.

Pre-requisites: ANIM 250

ANIM 310 - Animation Short Film (3.00)

In this intensive studio course, students will work collaboratively to create an original animated short film, combining both 3D and 2D animation techniques. Each student will take on specific roles within the production pipeline, such as animator, rigger, modeler, lighting artist, or compositor, to

simulate a professional, industry-standard production workflow. The course will focus on teamwork, communication, and applying both technical and creative skills to produce a cohesive and polished final project.

Pre-requisites: ANIM 250

ANIM 310 - 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. I will teach you the same workflows that I used for many of the online lectures I conducted over the past several years.

Pre-requisites: ANIM 250

ANIM 310 - Lighting: CG & IRL (3.00)

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

Pre-requisites: ANIM 250

ANIM 310 - Basics of Video Editing (3.00)

This course introduces students to the fundamentals of video editing. They will explore essential principles and techniques, including shot selection, sequencing, pacing, storytelling, and sound design. The course also covers industry-standard software such as Adobe Premiere Pro and After Effects. Through hands-on projects, students will develop their editing skills in areas such as montage editing, music video production, sound design, and motion graphics, culminating in a final project. By the end of the course, students will have a strong understanding of the video editing process, including pre-production planning, industry-standard post-production workflows, and audio mixing. Students will leave the course with the skills and confidence to edit videos professionally, creating high-quality content using industry-leading tools.

Pre-requisites: ANIM 250

ANIM 310 - Motion Capture (3.00)

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

Pre-requisites: ANIM 250

ANIM 490 - Producing & Production Mgmt (3.00)

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

ANIM 490 - Storytelling: Studio Ghibli (3.00)

Learn the art and craft of storytelling by exploring classic Studio Ghibli animated films, including Hayao Miyazaki's Spirited Away, My Neighbor Totoro, and Princess Mononoke and Isao Takahata's Grave of the Fireflies and The Tale of Princess Kaguya. Study the elements of storytelling, such as the three-act structure, the Japanese four-act structure, concept, character and conflict creation, dialogue, point of view, and world building -emphasizing visual storytelling. Assignments will help you become skilled with these elements of storytelling. By the semester's end, you will create your own original coming-of-age story for an animated short.

ANIM 490 - Sound Design for Production (3.00)

Through hands-on projects and in-depth analysis, students will learn the fundamentals of sound recording, editing, and mixing, as well as how to manipulate sound creatively to enhance storytelling and emotional impact. During the semester, students will: 1) Understand Sound Fundamentals – Demonstrate knowledge of sound theory, acoustics, and the psychological impact of audio in media, 2) Edit and Manipulate Audio – Use industry-standard digital audio workstations (DAWs) to edit, process, and enhance sound elements, 3) Design Immersive Soundscapes – Apply layering, mixing, and spatial audio techniques to create engaging sound environments for film, games, and digital media, 4) Integrate Sound with Visual Media – Synchronize and design audio elements to enhance storytelling and emotional impact in multimedia projects, 5) Develop a Professional Sound Portfolio – Produce and present a collection of original sound design work suitable for industry applications, 6) Analyze and Critique Sound Design – Evaluate sound in professional media and provide constructive feedback on audio design choices.

MOTN 490 - 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.

Pre-requisites: MOTN 230

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.

Program Learning Outcomes:

Otis College's BFA in Animation: Motion Design Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

Animation student work will demonstrate: Disciplinary Knowledge and Skills A deep understanding of animation principles, storytelling techniques, and cinematic language in capstone projects, short films, or sequences. Proficiency in Industry-Standard Skills, Technologies, and ProcessesCommand of animation software (e.g., Maya, Toon Boom, Adobe Suite) and production pipelines by completing projects that align with professional quality benchmarks. Cross-Disciplinary Awareness and Practice Assignments will encourage collaboration across departments, incorporating design, writing, and animation, enabling students to build projects that reflect interdisciplinary practices and expand their creative problem-solving skills. Audience-Focused Research, Historical Context, and Field-Specific DiscourseThrough research assignments and project pitches, students will analyze audience needs, cultural relevance, and historical influences, integrating these insights into their animation projects to ensure engagement and authenticity. Capacity to Identify and Solve Creative Problems Students will document their iterative process in sketchbooks, storyboards, and production logs, demonstrating their ability to adapt to challenges, refine their ideas, and solve complex creative problems effectively.

Dare

Animation student work will demonstrate: InnovationStudents will create experimental animation projects that incorporate unique concepts, groundbreaking visuals, and alternative storytelling methods, showcasing their willingness to think outside the box. Experimentation and PlayAssignments will include opportunities for students to explore unconventional tools, hybrid animation techniques, and playful approaches to design and motion, fostering an environment of creativity and discovery. Challenge to the Status QuoThrough critical analysis of traditional animation conventions, students will develop projects that push creative boundaries, introduce fresh perspectives, and reflect a bold approach to visual storytelling. Bravery in their Work and their Interactions with OthersStudents will engage in collaborative projects that challenge them to take on leadership roles, communicate daring ideas, and take calculated risks in both concept and execution.

Reflect

Animation student work will demonstrate: Self-AwarenessStudents will complete reflective journals or project logs that document their creative processes, challenges, and growth throughout their projects. These reflections will highlight their ability to assess their strengths and areas for improvement. Capacity to Communicate (Orally, Written, and/or Visually) about their PracticeThrough written artist statements, project presentations, and pitch sessions, students will articulate their creative intentions, design choices, and the cultural relevance of their work to peers, faculty, and industry professionals. Capacity to Seek, Assemble, Evaluate, and Ethically Apply Information and Ideas from Diverse SourcesStudents will research and incorporate diverse sources, such as historical animation styles, cultural narratives, and technological advancements, into their projects. Annotated breakdowns and research summaries will demonstrate their ability to gather, evaluate, and ethically use information. Analysis of Both Ethical and Aesthetic Impacts of Art and DesignStudents will have the ability to analyze the potential social, cultural, and environmental impacts of their work. For example, students may critique how their animated content aligns with or challenges societal norms and ethical considerations.

Connect

Animation student work will demonstrate: Understanding of Themselves as Parts of a Larger Whole Made Up of Human and Non-Human Beings.Students will create animation projects that reflect a clear understanding of their role as creators within larger social, cultural, and environmental systems. This may include projects that address global issues or engage with community narratives. Awareness of Positionality – in the World, their Field, their Communities.Students will research and consider the cultural and ethical impacts of their work, demonstrating sensitivity and responsibility in their storytelling and representation. 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. Integration of Skills and Concepts:Students will synthesize animation techniques, narrative storytelling, and technological innovation into cohesive projects. Assignments such as short films will demonstrate their ability to bring together varied ideas and approaches into a unified creative vision.

Shine

Animation student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Ability to articulate their creative vision and career aspirations within the context of the animation industry. This includes setting clear professional goals and understanding their role as emerging creators in the creative economy. Awareness of audience and ability to cultivate relationships with others in their chosen fields.Proficiency in cultivating relationships with peers, mentors, and industry professionals. They will show audience awareness by tailoring their animation work to target specific markets and audiences, refining their narratives, and communicating effectively through their projects. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfolios.Ability to develop compelling portfolios, including showreels and passion projects, that effectively showcase their technical skills, creativity, and professional growth. Through their work, students will demonstrate the ability to visually communicate their ideas with clarity and professionalism. Proficiency in budgeting, time and project management.Strong project management skills by adhering to production schedules, budgeting their time effectively, and delivering high-quality animation projects within set deadlines. This competency will be reflected in their ability to manage the complex demands of pre-production, production, and post-production phases of animation. Career readiness. Students will participate in industry critiques, peer reviews, and collaborative projects that require effective communication, self-advocacy, and the ability to both give and receive constructive feedback, preparing them for professional environments. Assignments will also include real-world scenarios requiring students to adapt to evolving project requirements, incorporate client feedback, and adjust creative strategies accordingly, demonstrating their flexibility and resilience.

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
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	FNDT 103 FNDT 104 FNDT 105	3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Storytelling Fundamentals	ANIM 210	3.00
Type for Illustrators	ILUS 220	3.00
Animation Basics	ANIM 230	3.00
Sophomore LAS Elective	LIBS 214	3.00
Theories and Trends	AHCS 224	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Motion Design Fundamentals	MOTN 230	3.00
Storyboarding and Pre-viz	ANIM 215	3.00
Animation Studio Project I	ANIM 250	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
Des & Drawing for Animation II	ANIM 320	3.00
Motion Design I	MOTN 330	3.00
Studio Elective	ELEC 299	3.00
Math Elective	MATH 136	3.00
Social Science Elective	SSCI 210	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Advanced Animation	ANIM 332	3.00
Animation Studio Project II	ANIM 350	3.00

Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Des & Drawng for Animation III	ANIM 420	3.00
Choose 1 of the following courses: Animation Senior Project I Animation Internship	ANIM 450 ANIM 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
Motion Design Explorations	MOTN 325	3.00
Choose 1 of the following courses: Animation Senior Project II Animation Internship	ANIM 451 ANIM 470	3.00 3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

ANIM 210 - Storytelling Fundamentals (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.

ILUS 220 - Type for Illustrators (3.00)

This course is designed for Sophomores to introduce and expand upon the fundamentals of typography and the study of letterforms, with the emphasis placed on exploring type as a tool integral to contemporary Illustrative practices.

ANIM 230 - 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.

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.

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

MOTN 230 - Motion Design Fundamentals (3.00)

An introduction to basic design and motion design principles and techniques.

ANIM 215 - Storyboarding and Pre-viz (3.00)

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 250 - Animation Studio Project I (3.00)

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.

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. 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

ANIM 320 - Des & Drawing for Animation II (3.00)

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.

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.

ELEC 299 - Studio Elective (3.00)

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

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

ANIM 332 - Advanced Animation (3.00)

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 350 - Animation Studio Project II (3.00)

Students will work in teams to create a digital animation project, synergizing skills learned in all Previous courses. Students will be exposed to the dynamics of teamwork and the importance of project management. This is an advancement of Animation Studio project I. Student will be expected to use advance techniques.

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

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 - LAS Upper Division 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 420 - Des & Drawng for Animation III (3.00)

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 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.

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

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.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

MOTN 325 - Motion Design Explorations (3.00)

Typography, color, shape, light, and more help make for effective motion design. Learn the fundamental principles of each of these and work on combining them to create effective motion design pieces

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.

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. Approval of the Department Chair required.

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 - LAS Upper Division 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
Stop Motion Animation	ANIM 310	3.00
Stop Motion Animation	ANIM 310	3.00
2D Character Animation	ANIM 310	3.00
Animation Short Film	ANIM 310	3.00
Animation Short Film	ANIM 310	3.00
Digital Sculpting & Z-Brush	ANIM 310	3.00
Lighting: CG & IRL	ANIM 310	3.00
Basics of Video Editing	ANIM 310	3.00
Motion Capture	ANIM 310	3.00
Producing & Production Mgmt	ANIM 490	3.00
Storytelling: Studio Ghibli	ANIM 490	3.00
Sound Design for Production	ANIM 490	3.00
Adv Motion Design Elective	MOTN 490	3.00
Cinema 4D Mograph	MOTN 490	3.00

Elective Descriptions

ANIM 310 - Stop Motion Animation (3.00)

The Stop Motion Animation course offers students an immersive journey into the captivating world of frame-by-frame animation. Through hands-on projects, technical demonstrations, and in-depth discussions, students will learn the fundamentals of stop motion animation, from conceptualization to execution. Emphasis will be placed on mastering the art of storytelling, character development, and scene composition within the unique realm of stop motion. Students will gain proficiency in utilizing industry-standard equipment and software, enabling them to bring their imaginative visions to life. This course is designed to cultivate creativity, technical expertise, and a profound understanding of the intricacies of stop motion animation as a powerful storytelling medium.

Pre-requisites: ANIM 250

ANIM 310 - Stop Motion Animation (3.00)

The Stop Motion Animation course offers students an immersive journey into the captivating world of frame-by-frame animation. Through hands-on projects, technical demonstrations, and in-depth discussions, students will learn the fundamentals of stop motion animation, from conceptualization to

execution. Emphasis will be placed on mastering the art of storytelling, character development, and scene composition within the unique realm of stop motion. Students will gain proficiency in utilizing industry-standard equipment and software, enabling them to bring their imaginative visions to life. This course is designed to cultivate creativity, technical expertise, and a profound understanding of the intricacies of stop motion animation as a powerful storytelling medium.

Pre-requisites: ANIM 250

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.

Pre-requisites: ANIM 250

ANIM 310 - Animation Short Film (3.00)

In this intensive studio course, students will work collaboratively to create an original animated short film, combining both 3D and 2D animation techniques. Each student will take on specific roles within the production pipeline, such as animator, rigger, modeler, lighting artist, or compositor, to simulate a professional, industry-standard production workflow. The course will focus on teamwork, communication, and applying both technical and creative skills to produce a cohesive and polished final project.

Pre-requisites: ANIM 250

ANIM 310 - Animation Short Film (3.00)

In this intensive studio course, students will work collaboratively to create an original animated short film, combining both 3D and 2D animation techniques. Each student will take on specific roles within the production pipeline, such as animator, rigger, modeler, lighting artist, or compositor, to simulate a professional, industry-standard production workflow. The course will focus on teamwork, communication, and applying both technical and creative skills to produce a cohesive and polished final project.

Pre-requisites: ANIM 250

ANIM 310 - 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. I will teach you the same workflows that I used for many of the online lectures I conducted over the past several years.

Pre-requisites: ANIM 250

ANIM 310 - Lighting: CG & IRL (3.00)

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

Pre-requisites: ANIM 250

ANIM 310 - Basics of Video Editing (3.00)

This course introduces students to the fundamentals of video editing. They will explore essential principles and techniques, including shot selection, sequencing, pacing, storytelling, and sound design. The course also covers industry-standard software such as Adobe Premiere Pro and After Effects. Through hands-on projects, students will develop their editing skills in areas such as montage editing, music video production, sound design, and motion graphics, culminating in a final project. By the end of the course, students will have a strong understanding of the video editing process, including pre-production planning, industry-standard post-production workflows, and audio mixing. Students will leave the course with the skills and confidence to edit videos professionally, creating high-quality content using industry-leading tools.

Pre-requisites: ANIM 250

ANIM 310 - Motion Capture (3.00)

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

Pre-requisites: ANIM 250

ANIM 490 - Producing & Production Mgmt (3.00)

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

ANIM 490 - Storytelling: Studio Ghibli (3.00)

Learn the art and craft of storytelling by exploring classic Studio Ghibli animated films, including Hayao Miyazaki's Spirited Away, My Neighbor Totoro, and Princess Mononoke and Isao Takahata's Grave of the Fireflies and The Tale of Princess Kaguya. Study the elements of storytelling, such as the three-act structure, the Japanese four-act structure, concept, character and conflict creation, dialogue, point of view, and world building -emphasizing visual storytelling. Assignments will help you become skilled with these elements of storytelling. By the semester's end, you will create your own original coming-of-age story for an animated short.

ANIM 490 - Sound Design for Production (3.00)

Through hands-on projects and in-depth analysis, students will learn the fundamentals of sound recording, editing, and mixing, as well as how to manipulate sound creatively to enhance storytelling and emotional impact. During the semester, students will: 1) Understand Sound Fundamentals – Demonstrate knowledge of sound theory, acoustics, and the psychological impact of audio in media, 2) Edit and Manipulate Audio – Use industry-standard digital audio workstations (DAWs) to edit, process, and enhance sound elements, 3) Design Immersive Soundscapes – Apply layering, mixing, and spatial audio techniques to create engaging sound environments for film, games, and digital media, 4) Integrate Sound with Visual Media – Synchronize and

design audio elements to enhance storytelling and emotional impact in multimedia projects, 5) Develop a Professional Sound Portfolio – Produce and present a collection of original sound design work suitable for industry applications, 6) Analyze and Critique Sound Design – Evaluate sound in professional media and provide constructive feedback on audio design choices.

MOTN 490 - Adv Motion Design Elective (3.00)

Students will use Cinema 4-D to create elements and 3-D animation for motion graphics, ranging from 3- D treatments and backgrounds to looping elements. Includes an introduction to C4D's procedural animation system. Modeling, materials, and shader development, lighting, and multi pass rendering for compositing with After Effects will be addressed.

Pre-requisites: MOTN 230

MOTN 490 - 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.

Pre-requisites: MOTN 230

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. Recent mentors for the Junior and Senior classes have included AMIRI, NIKE, RtA, Cupshe, Agolde, VFILES, Activision|Blizzard, Jonathan Cohen, Jason Wu, Jonathan Simkhai, Ralph Lauren, A.L.C. and Vince. Junior and Senior designs are featured at the annual Fashion Show.

The Fashion program will periodically team up with industry partners like award-winning Costume Designers akin to Ruth Carter, Trish Summerville and celebrity stylists such as B.Akerlund, to produce original designs and dynamic collections.

Program Learning Outcomes:

Otis College's BFA in Fashion Design Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

Fashion Design student work will demonstrate: Disciplinary Knowledge and SkillsA strong foundation in core design principles like garment construction, digital design, textiles, and design development. Proficiency in Industry-Standard Skills, Technologies, and ProcessesProficiency in utilizing cutting-edge tools such as Procreate, CLO 3D garment simulation, and Marvelous Designer, alongside traditional techniques like Photoshop, Adobe Illustrator, draping, patternmaking, and sewing, equipping them to meet the demands of the fashion industry. Cross-Disciplinary Awareness and PracticeAn understanding of fashion design as inherently interdisciplinary, blending creativity with technical expertise and business acumen. Cross-disciplinary practices can showcase cross-industry competence, digital literacy, collaboration, and strong communication skills. Audience-Focused Research, Historical Context, and Field-Specific DiscourseAbility to conduct research on target markets, explore the cultural and historical significance of fashion, and engage in discussions about current trends, and sustainability to create designs that resonate with their intended audience. Capacity to Identify and Solve Creative ProblemsThe ability to find new solutions to design issues, such as innovative material use while applying critical thinking skills through projects, critiques and iterative practices.

Dare

Fashion Design student work will demonstrate: InnovationThe ability to push creative boundaries by developing original concepts, utilizing innovative technologies, and exploring new materials to create designs that stand out in a competitive industry. Experimentation and playThe ability to engage in 3D exploration, testing unconventional ideas, and combining unexpected elements (e.g., fabric manipulation, draping techniques, or non-traditional materials) to discover new approaches and styles. Challenge to the status quoThe ability to push creative boundaries, question conventional norms in materials and processes to create designs that reimagine and improve traditional fashion industry practices. Bravery in their work and their interactions with othersTaking risks within their design development process, using multiple iterations of research and exploration in developing their own creative thinking.

Reflect

Fashion Design student work will demonstrate: Self-awarenessThe ability to inject their own identity into their design projects. Capacity to communicate (orally, written, and/or visually) about their practiceThe ability to articulate design ideas verbally, visually, and digitally. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesProficiency in applying relevant research from guided projects, interdisciplinary courses, experts from diverse fields to their creative process. Analysis of both ethical and aesthetic impacts of art and designThe ability to conceptualize, design, and produce innovative fashion collections that integrate principles of sustainability, cultural awareness, and technological advancements, while addressing the evolving needs of global markets.

Connect

Fashion Design student work will demonstrate: Understanding of themselves as parts of a larger whole made up of human and non-human beings.Evidence of understanding their role as designers within an interconnected ecosystem of individuals and communities, the impact of fashion on the broader environment, creating designs that align with sustainable and inclusive practices. Awareness of positionality – in the world, their field, their communities.Ability to recognize their own identity and cultural background, showcasing how these elements influence their creative practice within their target market. Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesAbility to collaborate effectively and build meaningful relationships by embracing diverse perspectives, aesthetics, and disciplines, thereby fostering innovation and inclusivity in fashion design. Integration of skills, information, and conceptsThe ability to combine design skills, trend research, and sustainable practices to create innovative and market-ready fashion collections.

Shine

Fashion Design student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.The ability to define and relate fashion design aspirations to the appropriate manufacturing process. Awareness of audience and ability to cultivate relationships with others in their chosen fields.An awareness of diverse audiences and the ability to build meaningful professional relationships within the fashion industry. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosProficiency in presentation and exhibition skills by creating professional portfolios, delivering recorded demonstrations, and participating in fashion showcases. Proficiency in budgeting, time and project management.Proficiency in budgeting, time management, and project execution to deliver high-quality results. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedbackProfessionalism through strong communication, self-advocacy, adaptability, and the ability to work well with others, including receiving and giving feedback in fashion-related environments.

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
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	 FNDT 103 FNDT 104 FNDT 105	 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Sophomore Studio I	FSHD 214	3.00
Sophomore Fashion Design I	FSHD 244	3.00
Digital Design I	FSHD 234	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 for Artists and Designers	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 392	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
LAS Upper Division Elective	LIBS 314	3.00
Social Science Elective	SSCI 210	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options:

FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

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 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.

FSHD 234 - Digital Design I (3.00)

Take your fashion croquis 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 croquis. You will learn to create your own custom brushes to replicate elements like lace and stitching. Using drawing tools 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.

AHCS 234 - History of Costume (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.

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

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)

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 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. 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, diversity, environmental concerns, labor injustice, and ethical issues. This course will familiarize students with the recent revolutions, present condition, and possible future scenarios in the fashion world. Students will 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, the fashion revolutions at the end of last millennium, the phenomenon of fast fashion and the environmental crisis it caused – including current research and future trends. May be taken in either fall or spring, must be completed in the sophomore year.

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

MATH 136 - Math for Artists and Designers (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 392 - Special Topics in Fashion (3.00)

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

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/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 and 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)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

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

LIBS 314 - LAS Upper Division 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

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

Electives

Course Title	Course Number	Credits
Special Topics in Fashion: CLO	FSHD 390	3.00
Special Topics in Fashion: CLO	FSHD 390	3.00

Elective Descriptions

FSHD 390 - Special Topics in Fashion: 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 online 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. Prerequisites: Sophomore Studio I & II, Fashion Illustration I, Fashion Illustration/ Intro to Design, Digital Design I & II

FSHD 390 - Special Topics in Fashion: 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 online 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. Prerequisites: Sophomore Studio I & II, Fashion Illustration I, Fashion Illustration/ Intro to Design, Digital Design I & II

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.

Program Learning Outcomes:

Otis College's BFA in Fine Arts: Painting Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

BFA Fine Art Student work will demonstrate: Disciplinary Knowledge and SkillsArt historical knowledge(s), familiarity with the discourse(s) in contemporary art, basic to advanced knowledge and skills in their chosen media, experience in exhibition design, prep, installation, public relations and audience outreach, experience with analog and digital technologies used in Fine Arts. Proficiency in Industry-Standard Skills, Technologies, and ProcessesCompetence using the Adobe Suite: Photoshop, InDesign and Premiere. Media specific technologies such as CAD, Sketchup, and a variety of advanced audio and video production and editing softwares, Analog skills include canvas preparation, color mixing, wood working, metal work, mold making, All students have experience using an SLR camera and many will know basic to advanced photo printing. Cross-Disciplinary Awareness and PracticeAbility to work in interdisciplinary studios to analyze works of art and other cultural artifacts in a variety of media produced for a variety of contexts. Able to integrate knowledge from fields outside art design including social science, environmental science, politics, philosophy and literature Audience-Focused Research, Historical Context, and Field-Specific DiscourseAbility to develop audiences through exhibitions, ceremony, publications, and events, and to appreciate the inextricable connection between context (concrete, historical, political, cultural,economic) and meaning. 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

BFA Fine Art Student work will demonstrate: InnovationFree and open minded thinking that challenges conventions, uses unexpected methods and extends the scope of the media they work in. Experimentation and playExperimentation with materials and methods and engaging in art productions without fear of unexpected outcomes. They will use simple means of experimentation that becomes fun, more like play. Challenge to the status quoHaving knowledge of the existing discourse and conventions and the ability to challenge those discourses/conventions through innovative technologies, techniques, subject matter, or by an examination of theoretical underpinnings. Bravery in their work and their interactions with othersActive engagement in critiques, in class discussions, public exhibitions, and self driven assignments, thereby developing the courage to take positions, using techniques, or technologies outside the norm and openly discussing those actions with other students and faculty.

Reflect

BFA Fine Art Student work will demonstrate: Self-awarenessA (self)-awareness of their current artistic philosophy and professional approach and identity within the field of contemporary art. Capacity to communicate (orally, written, and/or visually) about their practiceThe capacity to communicate their artistic concepts, processes, and philosophies effectively through oral, written, and visual means in appropriate ways to various diverse audiences. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesThe ability to generate insights by seeking out, critically evaluating, and ethically integrating information and ideas from diverse sources into their artis practice. Analysis of both ethical and aesthetic impacts of art and designThe ability to analyze the ethical, aesthetic and political implications of their practice and that of the larger field of contemporary art and how art practice(s) influence society and impact the environment.

Connect

BFA Fine Art Student work will demonstrate: Understanding of themselves as parts of a larger whole made up of human and non-human beings.Students will demonstrate in course work and through the critique/evaluation process an understanding that art is not only self-expression (an expression of the point of view of the artist) but the expression of broader human and non-human experiences and histories. Awareness of positionality – in the world, their field, their communities.Students will learn that positionality (identities, social constructions and power dynamics) can influence a person's thinking, approach, and process of their art making. Through studio and liberal studies coursework students will demonstrate an understanding that works of art reflect social identities: gender, race, class, ethnicity, ability, and geographical location. Art also reflects social constructions: How gender, race, and class intersect with each other and power dynamics: How social position and power shape access in society. Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesStudents learn that art making is a collaborative process even when the artwork is ascribed to a single maker. They will build relationships with each other - a wide range of people across differences in identity, perspective, aesthetics and disciplines. In group studios and exhibitions students will learn to be tolerant and be collaborative. Integration of skills, information, and conceptsStudent work will demonstrate an ability to integrate an understanding of the above in their use of skills, information and concepts.

Shine

BFA Fine Art Student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economyby writing coherent and compelling artist statements that define their aspirations in the creative economy. Awareness of audience and ability to cultivate relationships with others in their chosen fields.by presenting exhibitions and events in Galef for their peers and faculty, the college and finally public audiences and develop relationships inside the Otis community and with the larger arts community. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosby working for a year in senior studio to learn the skills of exhibition making, creating a body of work described in an artist statement partly developed in Capstone and by learning the skills of exhibition catalog production. Proficiency in budgeting, time and project managementby creating a cohesive coherent body of work for exhibition that requires budgeting, and time and project management. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedbackby demonstrating career readiness through professional level cooperation in producing collaborative projects (e.g exhibitions) that require adaptability to the group, self initiative and the ability to give and take feedback to peers.

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
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	FNDT 103 FNDT 104 FNDT 105	3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	3.00

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
LAS Upper Division Elective	LIBS 314	3.00
Natural Science Elective	NSCI 307	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	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
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while

creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

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)

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. This course may be taken in either fall or spring, must be completed in the sophomore year.

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 All Fine Arts majors and Art History, Painting, Photography, and Sculpture/ New Genres minors. This course may be taken in either fall or spring, must be completed in the sophomore year.

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)

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. Required 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

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

LIBS 314 - LAS Upper Division 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

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

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. 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 (3.00)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

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. 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 - LAS Upper Division 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
Experimental Drawing Projects	DRWG 320	3.00
Advanced Topics: Wilderness	FINA 406	3.00
Embodied Exp, Movmnt Creativit	FINA 406	3.00
Time Based Media Projects	MEDA 320	3.00
Photo Genres: Thinking LA	PHOT 335	3.00
Photo Genres: Editorial	PHOT 335	3.00
Painting Genres: Oil and Water	PNTG 306	3.00
Painting and Printmaking	PNTG 306	3.00
Ceramics	SCNG 236	3.00
Miniature World, Surreal Scrn	SCNG 309	3.00
Painting I	PNTG 204	3.00
Photography I	PHOT 204	3.00
Sculpture/New Genres I	SCNG 204	3.00
Out on the Town	FINA 499	3.00

Elective Descriptions

DRWG 320 - Experimental Drawing Projects (3.00)

FINA 406 - Advanced Topics: Wilderness (3.00)
"This course begins as a seminar exploring aesthetic and political uses of the Western United States√¢‚Ç¨‚Ñ¢ landscape as preparation for a five day trip across the Great Basin, ending amidst stalactites in a cave below Nevada. Some of the topics covered in the seminar section of the course will include: Kant√¢‚Ç¨‚Ñ¢s Analytic of the Sublime, the Freudian Oceanic, Anton Ehrenzweig√¢‚Ç¨‚Ñ¢s concept of dedifferentiation, Romanticism, the writings of Robert Smithson, the history of land art and earthworks, the role of landscape in narrative cinema in particular the Western and science fiction genres, distinctions between land and landscape and space and place, and an analysis of wilderness as an ideological construct. This class culminates in a road trip across the Basin and Range. Students will camp and cook each night, practice the skill of extended observation, as well as have fireside group discussions of the surroundings and the experience in light of texts. Travel Fee $400."

FINA 406 - Embodied Exp, Movmnt Creativit (3.00)
This course explores dance and movement as a medium for self-expression, creative discovery, and social-emotional learning. Designed for artists and designers, the course will introduce students to various movement practices that enhance body awareness, creativity, and emotional intelligence. By integrating physical practice with reflective discussions, students will explore how movement impacts artistic expression, collaboration and personal well-being

MEDA 320 - Time Based Media Projects (3.00)

PHOT 335 - Photo Genres: Thinking LA (3.00)
In this class we will wonder about this brightly lighted, 4000 square mile tissue of enigmas and contradictions.Through field trips, literature, visual art and screenings of many films we will look at the portrayal of Los Angeles and the myths surrounding it. We will analyze it through issues such as ecology, race relations, power structures, urban planning and car culture. We will strive to understand the dreams and promises that the city offers reflected through its film industry, infrastructure and geography. Eventually, as appropriate for a city that is widely considered as a city of the future, will will try to imagine it's potential prospects and where is it heading to. Throughout the course the students will be encouraged to find their own interests in the city, develop their own research, and create a body of work relating to it.

PHOT 335 - Photo Genres: Editorial (3.00)
In this course, students will gain an understanding of what it is like to work for a variety of contemporary publications. From straightforward, traditional portraiture to more conceptual stories, students will experience realistic, industry-related challenges gaining valuable knowledge of the field. While making work of their own, students will also closely examine both historical and contemporary work. In the interest of developing a professional practice, students will be encouraged to get to know their potential clients, establish connections with photo editors and art directors, shape ideas and concepts using art references, and create a clear production plan before a session. Formulating one's own visual style will be encouraged. Over the course of the semester, students will have various assignments that underscore the value of pre-production, thoughtful planning, and overall professionalism. Course work will

also simulate the experience of meeting clients, fulfilling requests and executing their own clear, distinct vision. They will also develop their taste and personal portfolios, ultimately putting them in a strong position to strategically enter the field.

PNTG 306 - Painting Genres: Oil and Water (3.00)

Oil and Water is a painting studio elective course in which students will learn advanced technical skills and materials specific to both oil paint and watercolor. Our class time will be entirely devoted to studio work. Following a short demonstration and introduction to the weekly materials, methods and approaches, students will be painting, and class time will be devoted to exploring the ideas demonstrated in class. A variety of traditional and contemporary painting materials and methods will be discussed and demonstrated. We will be making a variety of mediums and mixing and making our own paint. We will also be exploring different techniques for building surfaces and supports. At the end of the term students will have a professional command of oil and watercolor painting materials, methods and surfaces and they will be very well prepared to continue their explorations independently.

PNTG 306 - Painting and Printmaking (3.00)

This painting course is designed to give students an introduction in printmaking techniques that we will be using to create mixed-media paintings. Our course will be structured around demonstrations, lectures, readings and discussions. By completing the assignments and participating in critique, students will have a strong foundation and technical ability in printmaking and the use of the Printmaking lab, as well as a contextual understanding of contemporary issues in painting. We will be splitting our time between the painting studio and the printmaking lab.

SCNG 236 - Ceramics (3.00)

SCNG 309 - Miniature World, Surreal Scrn (3.00)

This course explores the intersection of installation, performance, and digital media through experimental world-building and experimental video compositing. Students will begin by crafting miniature sets—sculptural installations that play with materials, lighting, and scale—before integrating their own bodies or performers into these environments using green screen technology and other intuitive digital tools. Layering live action, puppetry, found footage, animation, and AI-generated imagery, they will construct surreal, multi-dimensional video worlds that blur the line between the real and the imagined. Drawing from historical and contemporary practices in installation, stage design, performance, and experimental film, the course emphasizes hybrid storytelling, pushing students to manipulate presence, narrative, and visual relationships through playful, open-ended experimentation. Projects will culminate in dynamic multimedia works that merge tactile and digital elements into evocative, otherworldly compositions.

PNTG 204 - Painting I (3.00)

PHOT 204 - Photography I (3.00)

SCNG 204 - Sculpture/New Genres I (3.00)

FINA 499 - Out on the Town (3.00)

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.

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.

Program Learning Outcomes:

Otis College's BFA in Fine Arts: Photography Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

BFA Fine Art Student work will demonstrate: Disciplinary Knowledge and SkillsArt historical knowledge(s), familiarity with the discourse(s) in contemporary art, basic to advanced knowledge and skills in their chosen media, experience in exhibition design, prep, installation, public relations and audience outreach, experience with analog and digital technologies used in Fine Arts. Proficiency in Industry-Standard Skills, Technologies, and ProcessesCompetence using the Adobe Suite: Photoshop, InDesign and Premiere. Media specific technologies such as CAD, Sketchup, and a variety of advanced audio and video production and editing softwares, Analog skills include canvas preparation, color mixing, wood working, metal work, mold making, All students have experience using an SLR camera and many will know basic to advanced photo printing. Cross-Disciplinary Awareness and PracticeAbility to work in interdisciplinary studios to analyze works of art and other cultural artifacts in a variety of media produced for a variety of contexts. Able to integrate knowledge from fields outside art design including social science, environmental science, politics, philosophy and literature Audience-Focused Research, Historical Context, and Field-Specific DiscourseAbility to develop audiences through exhibitions, ceremony, publications, and events, and to appreciate the inextricable connection between context (concrete, historical, political, cultural,economic) and meaning. 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

BFA Fine Art Student work will demonstrate: InnovationFree and open minded thinking that challenges conventions, uses unexpected methods and extends the scope of the media they work in. Experimentation and playExperimentation with materials and methods and engaging in art productions without fear of unexpected outcomes. They will use simple means of experimentation that becomes fun, more like play. Challenge to the status quoHaving knowledge of the existing discourse and conventions and the ability to challenge those discourses/conventions through innovative technologies, techniques, subject matter, or by an examination of theoretical underpinnings. Bravery in their work and their interactions with othersActive engagement in critiques, in class discussions, public exhibitions, and self driven assignments, thereby developing the courage to take positions, using techniques, or technologies outside the norm and openly discussing those actions with other students and faculty.

Reflect

BFA Fine Art Student work will demonstrate: Self-awarenessA (self)-awareness of their current artistic philosophy and professional approach and identity within the field of contemporary art. Capacity to communicate (orally, written, and/or visually) about their practiceThe capacity to communicate their artistic concepts, processes, and philosophies effectively through oral, written, and visual means in appropriate ways to various diverse audiences. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesThe ability to generate insights by seeking out, critically evaluating, and ethically integrating information and ideas from diverse sources into their artis practice. Analysis of both ethical and aesthetic impacts of art and designThe ability to analyze the ethical, aesthetic and political implications of their practice and that of the larger field of contemporary art and how art practice(s) influence society and impact the environment.

Connect

BFA Fine Art Student work will demonstrate: Understanding of themselves as parts of a larger whole made up of human and non-human beings.Students will demonstrate in course work and through the critique/evaluation process an understanding that art is not only self-expression (an expression of the   point of view of the artist) but the expression of broader human and non-human experiences and histories. Awareness of positionality – in the world, their field, their communities.Students will learn that positionality (identities, social constructions and power dynamics) can influence a person's thinking, approach, and process of their art making. Through studio and liberal studies coursework students will demonstrate an understanding that works of art reflect social identities: gender, race, class, ethnicity, ability, and geographical location. Art also reflects social constructions: How gender, race, and class intersect with each other and power dynamics: How social position and power shape access in society. Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesStudents learn that art making is a collaborative process even when the artwork is ascribed to a single maker. They will build relationships with each other - a wide range of people across differences in identity, perspective, aesthetics and disciplines. In group studios and exhibitions students will learn to be tolerant and be collaborative. Integration of skills, information, and conceptsStudent work will demonstrate an ability to integrate an understanding of the above in their use of skills, information and concepts.

Shine

BFA Fine Art Student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economyby writing coherent and compelling artist statements that define their aspirations in the creative economy. Awareness of audience and ability to cultivate relationships with others in their chosen fields.by presenting exhibitions and events in Galef for their peers and faculty, the college and finally public audiences and develop relationships inside the Otis community and with the larger arts community. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosby working for a year in senior studio to learn the skills of exhibition making, creating a body of work described in an artist statement partly developed in Capstone and by learning the skills of exhibition catalog production. Proficiency in budgeting, time and project managementby creating a cohesive coherent body of work for exhibition that requires budgeting, and time and project management. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedbackby demonstrating career readiness through professional level cooperation in producing collaborative projects (e.g exhibitions) that require adaptability to the group, self initiative and the ability to give and take feedback to peers.

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
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	FNDT 103 FNDT 104 FNDT 105	3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	3.00

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
LAS Upper Division 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	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
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while

creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

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)

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. This course may be taken in either fall or spring, must be completed in the sophomore year.

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 All Fine Arts majors and Art History, Painting, Photography, and Sculpture/ New Genres minors. This course may be taken in either fall or spring, must be completed in the sophomore year.

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)

]his 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)

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. Required 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

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

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 - LAS Upper Division 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. 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 (3.00)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

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. 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 - LAS Upper Division 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
Experimental Drawing Projects	DRWG 320	3.00
Advanced Topics: Wilderness	FINA 406	3.00
Embodied Exp, Movmnt Creativit	FINA 406	3.00
Time Based Media Projects	MEDA 320	3.00
Photo Genres: Thinking LA	PHOT 335	3.00
Photo Genres: Editorial	PHOT 335	3.00
Painting Genres: Oil and Water	PNTG 306	3.00
Painting and Printmaking	PNTG 306	3.00
Ceramics	SCNG 236	3.00
Miniature World, Surreal Scrn	SCNG 309	3.00
Painting I	PNTG 204	3.00
Photography I	PHOT 204	3.00
Sculpture/New Genres I	SCNG 204	3.00
Out on the Town	FINA 499	3.00

Elective Descriptions

DRWG 320 - Experimental Drawing Projects (3.00)

FINA 406 - Advanced Topics: Wilderness (3.00)
"This course begins as a seminar exploring aesthetic and political uses of the Western United States√¢‚Ç¨‚Ñ¢ landscape as preparation for a five day trip across the Great Basin, ending amidst stalactites in a cave below Nevada. Some of the topics covered in the seminar section of the course will include: Kant√¢‚Ç¨‚Ñ¢s Analytic of the Sublime, the Freudian Oceanic, Anton Ehrenzweig√¢‚Ç¨‚Ñ¢s concept of dedifferentiation, Romanticism, the writings of Robert Smithson, the history of land art and earthworks, the role of landscape in narrative cinema in particular the Western and science fiction genres, distinctions between land and landscape and space and place, and an analysis of wilderness as an ideological construct. This class culminates in a road trip across the Basin and Range. Students will camp and cook each night, practice the skill of extended observation, as well as have fireside group discussions of the surroundings and the experience in light of texts. Travel Fee $400."

FINA 406 - Embodied Exp, Movmnt Creativit (3.00)
This course explores dance and movement as a medium for self-expression, creative discovery, and social-emotional learning. Designed for artists and designers, the course will introduce students to various movement practices that enhance body awareness, creativity, and emotional intelligence. By integrating physical practice with reflective discussions, students will explore how movement impacts artistic expression, collaboration and personal well-being

MEDA 320 - Time Based Media Projects (3.00)

PHOT 335 - Photo Genres: Thinking LA (3.00)
In this class we will wonder about this brightly lighted, 4000 square mile tissue of enigmas and contradictions.Through field trips, literature, visual art and screenings of many films we will look at the portrayal of Los Angeles and the myths surrounding it. We will analyze it through issues such as ecology, race relations, power structures, urban planning and car culture. We will strive to understand the dreams and promises that the city offers reflected through its film industry, infrastructure and geography. Eventually, as appropriate for a city that is widely considered as a city of the future, will will try to imagine it's potential prospects and where is it heading to. Throughout the course the students will be encouraged to find their own interests in the city, develop their own research, and create a body of work relating to it.

PHOT 335 - Photo Genres: Editorial (3.00)
In this course, students will gain an understanding of what it is like to work for a variety of contemporary publications. From straightforward, traditional portraiture to more conceptual stories, students will experience realistic, industry-related challenges gaining valuable knowledge of the field. While making work of their own, students will also closely examine both historical and contemporary work. In the interest of developing a professional practice, students will be encouraged to get to know their potential clients, establish connections with photo editors and art directors, shape ideas and concepts using art references, and create a clear production plan before a session. Formulating one's own visual style will be encouraged. Over the course of the semester, students will have various assignments that underscore the value of pre-production, thoughtful planning, and overall professionalism. Course work will

also simulate the experience of meeting clients, fulfilling requests and executing their own clear, distinct vision. They will also develop their taste and personal portfolios, ultimately putting them in a strong position to strategically enter the field.

PNTG 306 - Painting Genres: Oil and Water (3.00)

Oil and Water is a painting studio elective course in which students will learn advanced technical skills and materials specific to both oil paint and watercolor. Our class time will be entirely devoted to studio work. Following a short demonstration and introduction to the weekly materials, methods and approaches, students will be painting, and class time will be devoted to exploring the ideas demonstrated in class. A variety of traditional and contemporary painting materials and methods will be discussed and demonstrated. We will be making a variety of mediums and mixing and making our own paint. We will also be exploring different techniques for building surfaces and supports. At the end of the term students will have a professional command of oil and watercolor painting materials, methods and surfaces and they will be very well prepared to continue their explorations independently.

PNTG 306 - Painting and Printmaking (3.00)

This painting course is designed to give students an introduction in printmaking techniques that we will be using to create mixed-media paintings. Our course will be structured around demonstrations, lectures, readings and discussions. By completing the assignments and participating in critique, students will have a strong foundation and technical ability in printmaking and the use of the Printmaking lab, as well as a contextual understanding of contemporary issues in painting. We will be splitting our time between the painting studio and the printmaking lab.

SCNG 236 - Ceramics (3.00)

SCNG 309 - Miniature World, Surreal Scrn (3.00)

This course explores the intersection of installation, performance, and digital media through experimental world-building and experimental video compositing. Students will begin by crafting miniature sets—sculptural installations that play with materials, lighting, and scale—before integrating their own bodies or performers into these environments using green screen technology and other intuitive digital tools. Layering live action, puppetry, found footage, animation, and AI-generated imagery, they will construct surreal, multi-dimensional video worlds that blur the line between the real and the imagined. Drawing from historical and contemporary practices in installation, stage design, performance, and experimental film, the course emphasizes hybrid storytelling, pushing students to manipulate presence, narrative, and visual relationships through playful, open-ended experimentation. Projects will culminate in dynamic multimedia works that merge tactile and digital elements into evocative, otherworldly compositions.

PNTG 204 - Painting I (3.00)

PHOT 204 - Photography I (3.00)

SCNG 204 - Sculpture/New Genres I (3.00)

FINA 499 - Out on the Town (3.00)

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.

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.

Program Learning Outcomes:

Otis College's BFA in Fine Arts: Sculptures / New Genres Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

BFA Fine Art Student work will demonstrate: Disciplinary Knowledge and SkillsArt historical knowledge(s), familiarity with the discourse(s) in contemporary art, basic to advanced knowledge and skills in their chosen media, experience in exhibition design, prep, installation, public relations and audience outreach, experience with analog and digital technologies used in Fine Arts. Proficiency in Industry-Standard Skills, Technologies, and ProcessesCompetence using the Adobe Suite: Photoshop, InDesign and Premiere. Media specific technologies such as CAD, Sketchup, and a variety of advanced audio and video production and editing softwares, Analog skills include canvas preparation, color mixing, wood working, metal work, mold making, All students have experience using an SLR camera and many will know basic to advanced photo printing. Cross-Disciplinary Awareness and PracticeAbility to work in interdisciplinary studios to analyze works of art and other cultural artifacts in a variety of media produced for a variety of contexts. Able to integrate knowledge from fields outside art design including social science, environmental science, politics, philosophy and literature Audience-Focused Research, Historical Context, and Field-Specific DiscourseAbility to develop audiences through exhibitions, ceremony, publications, and events, and to appreciate the inextricable connection between context (concrete, historical, political, cultural,economic) and meaning. 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

BFA Fine Art Student work will demonstrate: InnovationFree and open minded thinking that challenges conventions, uses unexpected methods and extends the scope of the media they work in. Experimentation and playExperimentation with materials and methods and engaging in art productions without fear of unexpected outcomes. They will use simple means of experimentation that becomes fun, more like play. Challenge to the status quoHaving knowledge of the existing discourse and conventions and the ability to challenge those discourses/conventions through innovative technologies, techniques, subject matter, or by an examination of theoretical underpinnings. Bravery in their work and their interactions with othersActive engagement in critiques, in class discussions, public exhibitions, and self driven assignments, thereby developing the courage to take positions, using techniques, or technologies outside the norm and openly discussing those actions with other students and faculty.

Reflect

BFA Fine Art Student work will demonstrate: Self-awarenessA (self)-awareness of their current artistic philosophy and professional approach and identity within the field of contemporary art. Capacity to communicate (orally, written, and/or visually) about their practiceThe capacity to communicate their artistic concepts, processes, and philosophies effectively through oral, written, and visual means in appropriate ways to various diverse audiences. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesThe ability to generate insights by seeking out, critically evaluating, and ethically integrating information and ideas from diverse sources into their artis practice. Analysis of both ethical and aesthetic impacts of art and designThe ability to analyze the ethical, aesthetic and political implications of their practice and that of the larger field of contemporary art and how art practice(s) influence society and impact the environment.

Connect

BFA Fine Art Student work will demonstrate: Understanding of themselves as parts of a larger whole made up of human and non-human beings.Students will demonstrate in course work and through the critique/evaluation process an understanding that art is not only self-expression (an expression of the   point of view of the artist) but the expression of broader human and non-human experiences and histories. Awareness of positionality – in the world, their field, their communities.Students will learn that positionality (identities, social constructions and power dynamics) can influence a person's thinking, approach, and process of their art making. Through studio and liberal studies coursework students will demonstrate an understanding that works of art reflect social identities: gender, race, class, ethnicity, ability, and geographical location. Art also reflects social constructions: How gender, race, and class intersect with each other and power dynamics: How social position and power shape access in society. Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesStudents learn that art making is a collaborative process even when the artwork is ascribed to a single maker. They will build relationships with each other - a wide range of people across differences in identity, perspective, aesthetics and disciplines. In group studios and exhibitions students will learn to be tolerant and be collaborative. Integration of skills, information, and conceptsStudent work will demonstrate an ability to integrate an understanding of the above in their use of skills, information and concepts.

Shine

BFA Fine Art Student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economyby writing coherent and compelling artist statements that define their aspirations in the creative economy. Awareness of audience and ability to cultivate relationships with others in their chosen fields.by presenting exhibitions and events in Galef for their peers and faculty, the college and finally public audiences and develop relationships inside the Otis community and with the larger arts community. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosby working for a year in senior studio to learn the skills of exhibition making, creating a body of work described in an artist statement partly developed in Capstone and by learning the skills of exhibition catalog production. Proficiency in budgeting, time and project managementby creating a cohesive coherent body of work for exhibition that requires budgeting, and time and project management. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedbackby demonstrating career readiness through professional level cooperation in producing collaborative projects (e.g exhibitions) that require adaptability to the group, self initiative and the ability to give and take feedback to peers.

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
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	FNDT 103 FNDT 104 FNDT 105	3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	3.00

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
LAS Upper Division Elective	LIBS 314	3.00
Natural Science Elective	NSCI 307	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	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
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while

creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

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)

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. This course may be taken in either fall or spring, must be completed in the sophomore year.

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 All Fine Arts majors and Art History, Painting, Photography, and Sculpture/ New Genres minors. This course may be taken in either fall or spring, must be completed in the sophomore year.

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)

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. Required 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

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

LIBS 314 - LAS Upper Division 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

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

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. 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 (3.00)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

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. 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 - LAS Upper Division 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
Experimental Drawing Projects	DRWG 320	3.00
Advanced Topics: Wilderness	FINA 406	3.00
Embodied Exp, Movmnt Creativit	FINA 406	3.00
Time Based Media Projects	MEDA 320	3.00
Photo Genres: Thinking LA	PHOT 335	3.00
Photo Genres: Editorial	PHOT 335	3.00
Painting Genres: Oil and Water	PNTG 306	3.00
Painting and Printmaking	PNTG 306	3.00
Ceramics	SCNG 236	3.00
Miniature World, Surreal Scrn	SCNG 309	3.00
Painting I	PNTG 204	3.00
Photography I	PHOT 204	3.00
Sculpture/New Genres I	SCNG 204	3.00
Out on the Town	FINA 499	3.00

Elective Descriptions

DRWG 320 - Experimental Drawing Projects (3.00)

FINA 406 - Advanced Topics: Wilderness (3.00)
"This course begins as a seminar exploring aesthetic and political uses of the Western United States√¢‚Ç¨‚Ñ¢ landscape as preparation for a five day trip across the Great Basin, ending amidst stalactites in a cave below Nevada. Some of the topics covered in the seminar section of the course will include: Kant√¢‚Ç¨‚Ñ¢s Analytic of the Sublime, the Freudian Oceanic, Anton Ehrenzweig√¢‚Ç¨‚Ñ¢s concept of dedifferentiation, Romanticism, the writings of Robert Smithson, the history of land art and earthworks, the role of landscape in narrative cinema in particular the Western and science fiction genres, distinctions between land and landscape and space and place, and an analysis of wilderness as an ideological construct. This class culminates in a road trip across the Basin and Range. Students will camp and cook each night, practice the skill of extended observation, as well as have fireside group discussions of the surroundings and the experience in light of texts. Travel Fee $400."

FINA 406 - Embodied Exp, Movmnt Creativit (3.00)
This course explores dance and movement as a medium for self-expression, creative discovery, and social-emotional learning. Designed for artists and designers, the course will introduce students to various movement practices that enhance body awareness, creativity, and emotional intelligence. By integrating physical practice with reflective discussions, students will explore how movement impacts artistic expression, collaboration and personal well-being

MEDA 320 - Time Based Media Projects (3.00)

PHOT 335 - Photo Genres: Thinking LA (3.00)
In this class we will wonder about this brightly lighted, 4000 square mile tissue of enigmas and contradictions.Through field trips, literature, visual art and screenings of many films we will look at the portrayal of Los Angeles and the myths surrounding it. We will analyze it through issues such as ecology, race relations, power structures, urban planning and car culture. We will strive to understand the dreams and promises that the city offers reflected through its film industry, infrastructure and geography. Eventually, as appropriate for a city that is widely considered as a city of the future, will will try to imagine it's potential prospects and where is it heading to. Throughout the course the students will be encouraged to find their own interests in the city, develop their own research, and create a body of work relating to it.

PHOT 335 - Photo Genres: Editorial (3.00)
In this course, students will gain an understanding of what it is like to work for a variety of contemporary publications. From straightforward, traditional portraiture to more conceptual stories, students will experience realistic, industry-related challenges gaining valuable knowledge of the field. While making work of their own, students will also closely examine both historical and contemporary work. In the interest of developing a professional practice, students will be encouraged to get to know their potential clients, establish connections with photo editors and art directors, shape ideas and concepts using art references, and create a clear production plan before a session. Formulating one's own visual style will be encouraged. Over the course of the semester, students will have various assignments that underscore the value of pre-production, thoughtful planning, and overall professionalism. Course work will also simulate the experience of meeting clients, fulfilling requests and executing their own clear, distinct vision. They will also develop their taste and personal portfolios, ultimately putting them in a strong position to strategically enter the field.

PNTG 306 - Painting Genres: Oil and Water (3.00)

Oil and Water is a painting studio elective course in which students will learn advanced technical skills and materials specific to both oil paint and watercolor. Our class time will be entirely devoted to studio work. Following a short demonstration and introduction to the weekly materials, methods and approaches, students will be painting, and class time will be devoted to exploring the ideas demonstrated in class. A variety of traditional and contemporary painting materials and methods will be discussed and demonstrated. We will be making a variety of mediums and mixing and making our own paint. We will also be exploring different techniques for building surfaces and supports. At the end of the term students will have a professional command of oil and watercolor painting materials, methods and surfaces and they will be very well prepared to continue their explorations independently.

PNTG 306 - Painting and Printmaking (3.00)

This painting course is designed to give students an introduction in printmaking techniques that we will be using to create mixed-media paintings. Our course will be structured around demonstrations, lectures, readings and discussions. By completing the assignments and participating in critique, students will have a strong foundation and technical ability in printmaking and the use of the Printmaking lab, as well as a contextual understanding of contemporary issues in painting. We will be splitting our time between the painting studio and the printmaking lab.

SCNG 236 - Ceramics (3.00)

SCNG 309 - Miniature World, Surreal Scrn (3.00)

This course explores the intersection of installation, performance, and digital media through experimental world-building and experimental video compositing. Students will begin by crafting miniature sets—sculptural installations that play with materials, lighting, and scale—before integrating their own bodies or performers into these environments using green screen technology and other intuitive digital tools. Layering live action, puppetry, found footage, animation, and AI-generated imagery, they will construct surreal, multi-dimensional video worlds that blur the line between the real and the imagined. Drawing from historical and contemporary practices in installation, stage design, performance, and experimental film, the course emphasizes hybrid storytelling, pushing students to manipulate presence, narrative, and visual relationships through playful, open-ended experimentation. Projects will culminate in dynamic multimedia works that merge tactile and digital elements into evocative, otherworldly compositions.

PNTG 204 - Painting I (3.00)

PHOT 204 - Photography I (3.00)

SCNG 204 - Sculpture/New Genres I (3.00)

FINA 499 - Out on the Town (3.00)

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.

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

Program Learning Outcomes:

Otis College's BFA in Game and Entertainment Design Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

Game and Entertainment Design student work will demonstrate: Disciplinary Knowledge and Skills: Mastery of Game art Pipeline principles, including concept art, Digital content creation, level design, and storytelling for interactive, Immersive, and realtime media. Proficiency in Industry-Standard Skills, Technologies, and Processes:Expertise in utilizing industry-standard tools such as Unreal Engine, Maya, Houdini, and Substance Painter to create high-quality assets, environments, and gameplay experiences. Cross-Disciplinary Awareness and Practice: Collaboration across disciplines such as Digital Content Creation, visual development, Real time engine practice, and Team based production to produce cohesive and innovative projects; and ability to critically analyze the historical, social, and cultural impact of games towards the production of socially responsible projects. Audience-Focused Research, Historical Context, and Field-Specific Discourse:Ability to apply player-centered design through audience research, analysis of historical games, and engagement with current trends and discourse in the game development field. Capacity to Identify and Solve Creative Problems: Development of original, iterative solutions for complex design challenges, with a focus on optimizing user experience, balancing aesthetics and functionality, and meeting performance benchmarks.

Dare

Game and Entertainment Design student work will demonstrate: InnovationA strong foundation in developing unique ideas that reflect both technical expertise and personal vision, integrating emerging technologies and methodologies to push the boundaries of game and entertainment design Experimentation and playAbility to explore diverse approaches to problem-solving, using experimentation and iterative processes to develop solutions in their projects. Challenge to the status quoThe capacity to critique and question existing game and design solutions, identifying areas for improvement and innovation. They will engage in critical analysis to propose forward-thinking alternatives that challenge conventional practices. Bravery in their work and their interactions with othersStudents will develop courage to persist through challenges, engaging with complex, unconventional ideas while maintaining openness to feedback and collaboration. This bravery extends to both their creative work and their interactions within the classroom and industry environments

Reflect

Game and Entertainment Design student work will demonstrate: Self-Awareness:Recognition of their own creative process, strengths, and areas for growth, along with the ability to adapt and refine their practice in response to feedback and challenges. Capacity to Communicate (Orally, Written, and/or Visually) About Their Practice:Proficiency in articulating design choices, project goals, and creative concepts through compelling presentations, documentation, and visual storytelling. Capacity to Seek, Assemble, Evaluate, and Ethically Apply Information and Ideas from Diverse Sources:The ability to conduct interdisciplinary research and critically evaluate cultural influences and ethical considerations, applying this knowledge to create innovative and inclusive game designs that reflect diverse perspectives and responsibly sourced ideas. Analysis of Both Ethical and Aesthetic Impacts of Art and Design:Critical examination of the social, cultural, and environmental implications of their work, demonstrating responsibility in crafting experiences that engage and resonate with diverse audiences.

Connect

Game and Entertainment Design student work will demonstrate: Understanding of Themselves as Parts of a Larger Whole Made Up of Human and Non-Human Beings:Consideration of the interconnectedness of their work with global communities, cultures, and the environment, promoting inclusivity and sustainability in their designs. Awareness of Positionality – In the World, Their Field, Their Communities:Reflection on their unique perspectives, privileges, and responsibilities as creators, and their role in shaping the future of the game and entertainment industry. Ability to Work Well, Collaborate, and Build Relationships Across Differences in Identity, Perspective, Aesthetics, and Disciplines:Respectful and effective collaboration with diverse teams, embracing varied viewpoints to enrich creative processes and outputs. Integration of Skills, Information, and Concepts:Seamless synthesis of technical, artistic, and conceptual knowledge to create meaningful, innovative, and cohesive game and entertainment experiences.

Shine

Game and Entertainment Design student work will demonstrate: Ability to Define Aspirations, Future Goals, and Their Role Within the Creative Economy:Clear articulation of personal career objectives and intended contributions to the game and entertainment industry as innovative and responsible Artists and Designers. Awareness of Audience and Ability to Cultivate Relationships with Others in Their Chosen Fields:Skill in networking, professional branding, fostering professional relationships, and engaging with industry professionals and collaborators to expand their opportunities and influence. Compelling Presentation and Exhibition Skills, Through Annual Exhibition, Capstone, and Portfolios:Development of high-quality portfolios and projects that effectively showcase technical mastery, creative vision, and professional readiness. Proficiency in Budgeting, Time, and Project Management:Effective management of project timelines, resources, and team workflows to meet deadlines and achieve ambitious creative goals. Career Readiness:Strong interpersonal skills, adaptability, self-advocacy, and the ability to thrive independently or in team environments, along with openness to constructive feedback and a commitment to continuous growth.

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

	AHCS 122	3.00
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	FNDT 103 FNDT 104 FNDT 105	3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	3.00

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
LAS Upper Division Elective	LIBS 314	3.00
Natural Science Elective	NSCI 307	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
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

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. 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

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 course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

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)

Welcome to the Cultural and Social Design for Games course! This course explores the profound social and cultural impact of video games. We'll delve into the social aspects of game design and games, analyzing how games shape our interactions, communities, and identities. Through case studies, we'll examine the rise of online multiplayer games and esports, discussing their influence on social relationships, inclusivity, and diversity. We will also focus on the cultural dimensions of games. We'll explore the diverse cultural influences and representations within games, addressing topics like race, gender, sexuality, and ethnicity. By critically analyzing these elements, we'll discuss issues of representation, cultural appropriation, and the potential for games to challenge stereotypes. Ultimately, this course equips you with a deep understanding of the social and cultural impact of video games, providing the tools to analyze games from a cultural and social perspective. Join us as we embark on this captivating journey into the world of Cultural and Social Design for Games! Required of all Game and Entertainment Design majors.

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 will gain practical experience and master debugging techniques to ensure smooth game performance. In the second part of the course, we will 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 will design game mechanics, create user interfaces, and integrate audio-visual effects. By the end, you will have a solid foundation in programming and scripting for games using the Unreal Engine. Unleash your creativity into Programming/Scripting for Games, empowering you to bring your game ideas to life! Required of all Game and Entertainment Design majors.

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

LIBS 314 - LAS Upper Division 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

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

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.

ELEC 299 - Studio Elective (3.00)

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

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LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

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.

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 - LAS Upper Division 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
Animal & Creature Drawing	GAME 310	3.00
Intro. to 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
Art of Costume in Game	GAME 490	3.00
Robots, Vehicles, & Spaceships	GAME 490	3.00
Character Design for Games	GAME 490	3.00
Blender for 2D Artists	GAME 490	3.00
Advanced Texture Painting	GAME 490	3.00

Elective Descriptions

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. to Blender (3.00)

An introduction course to Blender 3D, an application used on award-winning projects and quickly becoming an industry standard. This course is designed for artists looking to transition into professional 3D work using Blender. Covering essential skills such as modeling, texturing, lighting, rendering, and animation, students will develop industry-standard techniques to create polished, portfolio-ready projects. Through hands-on exercises and workflow insights, participants will gain the confidence to apply their skills in game design, animation, visual effects, and more. Ideal for artists aiming to elevate their craft and break into the 3D industry

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

This course provides an immersive, professional-style game development experience for advanced undergraduate and graduate students. Students from Otis Art and Design, USC 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 - Adv Game Creative w/ USC II (3.00)

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 - Adv Game Creative w/ USC III (3.00)

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 490 - Art of Costume in Game (3.00)

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

Pre-requisites: GAME 210

GAME 490 - Robots, Vehicles, & Spaceships (3.00)

Concept Design: Robots, Vehicles + Spaceships is a course that explores the exciting world of designing futuristic technology. In this course, students will learn about the principles of concept design and how to apply them to create visually stunning and functional designs. The course will cover the design process from initial concept sketches to final renderings, and students will have the opportunity to explore a range of design styles and techniques. Throughout the course, students will focus on designing robots, vehicles, and spaceships, and will learn about the unique design considerations that come with each of these types of technology. Students will learn how to create designs that are both aesthetically pleasing and functional, taking into account factors such as ergonomics, materials, and engineering constraints. By the end of the course, students will have a portfolio of impressive designs that showcase their skills in concept design and their ability to think creatively and critically about the future of technology. Prerequisite: GAME 220

Pre-requisites: GAME 210

GAME 490 - Character Design for Games (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.

Pre-requisites: GAME 210

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.

Pre-requisites: GAME 210

GAME 490 - Advanced Texture Painting (3.00)

This course provides an in-depth exploration of advanced texturing techniques for game development. Students will learn how to create high-quality textures using Substance 3D Painter and Substance Designer, implement advanced texture workflows in Unreal Engine 5, and integrate materials effectively into a 3D game environment. Through weekly assignments, students will build their skills step by step. The final project will involve creating a simple 3D scene in Maya and ZBrush, texturing it using Substance 3D Painter and Designer, and importing it into Unreal Engine 5 to showcase textures and cinematics.

Pre-requisites: GAME 210

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

Program Learning Outcomes:

Otis College's BFA in Game and Entertainmnet Design: Concept Art Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

Game and Entertainment Design student work will demonstrate: Disciplinary Knowledge and Skills: Mastery of Game art Pipeline principles, including concept art, Digital content creation, level design, and storytelling for interactive, Immersive, and realtime media. Proficiency in Industry-Standard Skills, Technologies, and Processes:Expertise in utilizing industry-standard tools such as Unreal Engine, Maya, Houdini, and Substance Painter to create high-quality assets, environments, and gameplay experiences. Cross-Disciplinary Awareness and Practice: Collaboration across disciplines such as Digital Content Creation, visual development, Real time engine practice, and Team based production to produce cohesive and innovative projects; and ability to critically analyze the historical, social, and cultural impact of games towards the production of socially responsible projects. Audience-Focused Research, Historical Context, and Field-Specific Discourse:Ability to apply player-centered design through audience research, analysis of historical games, and engagement with current trends and discourse in the game development field. Capacity to Identify and Solve Creative Problems: Development of original, iterative solutions for complex design challenges, with a focus on optimizing user experience, balancing aesthetics and functionality, and meeting performance benchmarks.

Dare

Game and Entertainment Design student work will demonstrate: InnovationA strong foundation in developing unique ideas that reflect both technical expertise and personal vision, integrating emerging technologies and methodologies to push the boundaries of game and entertainment design Experimentation and playAbility to explore diverse approaches to problem-solving, using experimentation and iterative processes to develop solutions in their projects. Challenge to the status quoThe capacity to critique and question existing game and design solutions, identifying areas for improvement and innovation. They will engage in critical analysis to propose forward-thinking alternatives that challenge conventional practices. Bravery in their work and their interactions with othersStudents will develop courage to persist through challenges, engaging with complex, unconventional ideas while maintaining openness to feedback and collaboration. This bravery extends to both their creative work and their interactions within the classroom and industry environments

Reflect

Game and Entertainment Design student work will demonstrate: Self-Awareness:Recognition of their own creative process, strengths, and areas for growth, along with the ability to adapt and refine their practice in response to feedback and challenges. Capacity to Communicate (Orally, Written, and/or Visually) About Their Practice:Proficiency in articulating design choices, project goals, and creative concepts through compelling presentations, documentation, and visual storytelling. Capacity to Seek, Assemble, Evaluate, and Ethically Apply Information and Ideas from Diverse Sources:The ability to conduct interdisciplinary research and critically evaluate cultural influences and ethical considerations, applying this knowledge to create innovative and inclusive game designs that reflect diverse perspectives and responsibly sourced ideas. Analysis of Both Ethical and Aesthetic Impacts of Art and Design:Critical examination of the social, cultural, and environmental implications of their work, demonstrating responsibility in crafting experiences that engage and resonate with diverse audiences.

Connect

Game and Entertainment Design student work will demonstrate: Understanding of Themselves as Parts of a Larger Whole Made Up of Human and Non-Human Beings:Consideration of the interconnectedness of their work with global communities, cultures, and the environment, promoting inclusivity and sustainability in their designs. Awareness of Positionality – In the World, Their Field, Their Communities:Reflection on their unique perspectives, privileges, and responsibilities as creators, and their role in shaping the future of the game and entertainment industry. Ability to Work Well, Collaborate, and Build Relationships Across Differences in Identity, Perspective, Aesthetics, and Disciplines:Respectful and effective collaboration with diverse teams, embracing varied viewpoints to enrich creative processes and outputs. Integration of Skills, Information, and Concepts:Seamless synthesis of technical, artistic, and conceptual knowledge to create meaningful, innovative, and cohesive game and entertainment experiences.

Shine

Game and Entertainment Design student work will demonstrate: Ability to Define Aspirations, Future Goals, and Their Role Within the Creative Economy:Clear articulation of personal career objectives and intended contributions to the game and entertainment industry as innovative and responsible Artists and Designers. Awareness of Audience and Ability to Cultivate Relationships with Others in Their Chosen Fields:Skill in networking, professional branding, fostering professional relationships, and engaging with industry professionals and collaborators to expand their opportunities and influence. Compelling Presentation and Exhibition Skills, Through Annual Exhibition, Capstone, and Portfolios:Development of high-quality portfolios and projects that effectively showcase technical mastery, creative vision, and professional readiness. Proficiency in Budgeting, Time, and Project Management:Effective management of project timelines, resources, and team workflows to meet deadlines and achieve ambitious creative goals. Career Readiness:Strong interpersonal skills, adaptability, self-advocacy, and the ability to thrive independently or in team environments, along with openness to constructive feedback and a commitment to continuous growth.

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

	AHCS 122	3.00
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	FNDT 103 FNDT 104 FNDT 105	3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	3.00

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
LAS Upper Division Elective	LIBS 314	3.00
Natural Science Elective	NSCI 307	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
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

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. 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

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 course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

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)

Welcome to the Cultural and Social Design for Games course! This course explores the profound social and cultural impact of video games. We'll delve into the social aspects of game design and games, analyzing how games shape our interactions, communities, and identities. Through case studies, we'll examine the rise of online multiplayer games and esports, discussing their influence on social relationships, inclusivity, and diversity. We will also focus on the cultural dimensions of games. We'll explore the diverse cultural influences and representations within games, addressing topics like race, gender, sexuality, and ethnicity. By critically analyzing these elements, we'll discuss issues of representation, cultural appropriation, and the potential for games to challenge stereotypes. Ultimately, this course equips you with a deep understanding of the social and cultural impact of video games, providing the tools to analyze games from a cultural and social perspective. Join us as we embark on this captivating journey into the world of Cultural and Social Design for Games! Required of all Game and Entertainment Design majors.

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 will gain practical experience and master debugging techniques to ensure smooth game performance. In the second part of the course, we will 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 will design game mechanics, create user interfaces, and integrate audio-visual effects. By the end, you will have a solid foundation in programming and scripting for games using the Unreal Engine. Unleash your creativity into Programming/Scripting for Games, empowering you to bring your game ideas to life! Required of all Game and Entertainment Design majors.

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

LIBS 314 - LAS Upper Division 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

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

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.

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)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

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.

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 - LAS Upper Division 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
Animal & Creature Drawing	GAME 310	3.00
Intro. to 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
Art of Costume in Game	GAME 490	3.00
Robots, Vehicles, & Spaceships	GAME 490	3.00
Robots, Vehicles, & Spaceships	GAME 490	3.00
Character Design for Games	GAME 490	3.00
Blender for 2D Artists	GAME 490	3.00
Advanced Texture Painting	GAME 490	3.00

Elective Descriptions

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. to Blender (3.00)

An introduction course to Blender 3D, an application used on award-winning projects and quickly becoming an industry standard. This course is designed for artists looking to transition into professional 3D work using Blender. Covering essential skills such as modeling, texturing, lighting, rendering, and animation, students will develop industry-standard techniques to create polished, portfolio-ready projects. Through hands-on exercises and workflow insights, participants will gain the confidence to apply their skills in game design, animation, visual effects, and more. Ideal for artists aiming to elevate their craft and break into the 3D industry

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

This course provides an immersive, professional-style game development experience for advanced undergraduate and graduate students. Students from Otis Art and Design, USC 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 - Adv Game Creative w/ USC II (3.00)

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 - Adv Game Creative w/ USC III (3.00)

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 490 - Art of Costume in Game (3.00)

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

Pre-requisites: GAME 210

GAME 490 - Robots, Vehicles, & Spaceships (3.00)

Concept Design: Robots, Vehicles + Spaceships is a course that explores the exciting world of designing futuristic technology. In this course, students will learn about the principles of concept design and how to apply them to create visually stunning and functional designs. The course will cover the design process from initial concept sketches to final renderings, and students will have the opportunity to explore a range of design styles and techniques. Throughout the course, students will focus on designing robots, vehicles, and spaceships, and will learn about the unique design considerations that come with each of these types of technology. Students will learn how to create designs that are both aesthetically pleasing and functional, taking into account factors such as ergonomics, materials, and engineering constraints. By the end of the course, students will have a portfolio of impressive designs that showcase their skills in concept design and their ability to think creatively and critically about the future of technology. Prerequisite: GAME 220

Pre-requisites: GAME 210

GAME 490 - Robots, Vehicles, & Spaceships (3.00)

Concept Design: Robots, Vehicles + Spaceships is a course that explores the exciting world of designing futuristic technology. In this course, students will learn about the principles of concept design and how to apply them to create visually stunning and functional designs. The course will cover the design process from initial concept sketches to final renderings, and students will have the opportunity to explore a range of design styles and techniques. Throughout the course, students will focus on designing robots, vehicles, and spaceships, and will learn about the unique design considerations that come with each of these types of technology. Students will learn how to create designs that are both aesthetically pleasing and functional, taking into account factors such as ergonomics, materials, and engineering constraints. By the end of the course, students will have a portfolio of impressive designs that showcase their skills in concept design and their ability to think creatively and critically about the future of technology. Prerequisite: GAME 220

Pre-requisites: GAME 210

GAME 490 - Character Design for Games (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.

Pre-requisites: GAME 210

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.

Pre-requisites: GAME 210

GAME 490 - Advanced Texture Painting (3.00)

This course provides an in-depth exploration of advanced texturing techniques for game development. Students will learn how to create high-quality textures using Substance 3D Painter and Substance Designer, implement advanced texture workflows in Unreal Engine 5, and integrate materials effectively into a 3D game environment. Through weekly assignments, students will build their skills step by step. The final project will involve creating a simple 3D scene in Maya and ZBrush, texturing it using Substance 3D Painter and Designer, and importing it into Unreal Engine 5 to showcase textures and cinematics.

Pre-requisites: GAME 210

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.

Program Learning Outcomes:

Otis College's BFA in Graphic Design Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

BFA Graphic Design student work will demonstrate: Disciplinary Knowledge and SkillsAn understanding of visual design principles by producing work that effectively utilizes typography, composition, hierarchy, color theory, storytelling techniques (both linear and nonlinear), and semiotic concepts to create compelling visual communication that responds to specific design problems. 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 PracticeInterdisciplinary competence by successfully collaborating with others from diverse fields, incorporating client and audience feedback into their design solutions, and synthesizing knowledge from liberal arts coursework into comprehensive capstone projects. The ability to exchange ideas and skills with communities outside of the discipline. Audience-Focused Research, Historical Context, and Field-Specific DiscourseThe ability to produce design work that incorporates diverse research findings, addresses specific audience needs, and a critical awareness of historical precedents. Projects will showcase the ability to articulate how their work relates to its cultural context and contributes to contemporary design discourse, resulting in informed visual communications that extend beyond aesthetic considerations. Capacity to Identify and Solve Creative ProblemsThe ability to effectively diagnose complex design challenges, translate abstract concepts into concrete visual solutions, and demonstrate iterative problem-solving through multiple refined design artifacts that respond to feedback and evolving requirements.

Dare

BFA Graphic Design student work will demonstrate: InnovationThe ability to create design solutions that transcend traditional disciplinary boundaries, producing work that strategically integrates multiple media platforms and demonstrates original approaches to visual communication challenges that extend beyond conventional graphic design practices. Experimentation and playAn ability to implement original methodologies in their design process, as evidenced by exploratory prototypes, unexpected visual solutions, and design outcomes that demonstrate creative innovation outside of established graphic design formulas. Challenge to the status quoWork that contributes new perspectives to the field, utilizing emerging technologies and innovative methods that advance graphic design practice, with projects that question established conventions and offer viable alternatives. Bravery in their work and their interactions with othersThe ability to effectively translate complex abstract concepts into compelling visual form, confidently present and defend their design decisions to diverse audiences, and demonstrate resilience when receiving critical feedback by responding thoughtfully while maintaining their creative vision.

Reflect

Student work will demonstrate: Self-awarenessThe ability to position their work within the historical and contemporary landscape of visual design, demonstrating through reflection on how their design approaches relate to established traditions while developing their unique professional identity. Capacity to communicate (orally, written, and/or visually) about their practiceThe ability to effectively articulate their design decisions through polished presentations, written materials, and visual documentation that clearly convey complex concepts to diverse audiences, including both design professionals and to those outside the field. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesThe ability to research, evaluate, and ethically integrate ideas, information, and feedback from diverse sources and stakeholders, demonstrating the ability to synthesize this content through the design process to create contextually relevant and informed work. Analysis of both ethical and aesthetic impacts of art and designAn ability to critically evaluate and take responsibility for the ethical and aesthetic impacts of their design decisions, producing work that demonstrates conscious consideration of social, cultural, and environmental implications, and articulating how their choices as designers influence various communities and contexts.

Connect

BFA Graphic Design student work will demonstrate: Understanding of themselves as parts of a larger whole made up of human and non-human beings.An awareness of ecological and systemic relationships, creating projects that visibly consider the impact on human and non-human entities, and documenting how their design choices address interconnectedness through material selection, production methods, and conceptual frameworks. Awareness of positionality – in the world, their field, their communities.An ability to articulate how their design work relates to broader societal contexts, creating projects that demonstrate conscious consideration of their cultural positioning, historical influence, and responsibility to various communities, with evidence of how this awareness shapes their design decisions. Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesAn ability to engage in projects with partners from diverse backgrounds, disciplines, and perspectives, demonstrating effective communication strategies, mutual respect for differing viewpoints, and the ability to synthesize varied aesthetic approaches into cohesive solutions that benefit from these differences. Integration of skills, information, and conceptsA practice which combines technical craft excellence, theoretical understanding, and research, producing work that responds to cultural shifts through documented iterative processes that show the evolution of their thinking and adaptability to changing contexts.

Shine

BFA Graphic Design student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.The ability to develop a comprehensive strategy that identifies specific professional pathways in the visual design field, demonstrated through articulated short and long-term goals aligned with current industry demands and their personal creative strengths. Awareness of audience and ability to cultivate relationships with others in their chosen fields.The ability to engage and establish sustained connections with practitioners in their chosen specialization, demonstrated through successful outreach, collaboration, and the creation of design work that resonates with contemporary professional design practices. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosThe ability to frame and present their work through multiple formats, creating cohesive narratives that effectively communicate their design intent within the context of our Annual Exhibition, Capstone, and portfolio reviews that meet industry standards for professional presentation. Proficiency in budgeting, time and project management.The ability to complete design projects within defined constraints, demonstrated through documented project plans that include timeline management and budgeting. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedbackThe ability to showcase and explain their practice to an external audience both within and outside the discipline of Graphic Design, including the ability to articulate their unique value proposition, respond constructively to critical feedback, initiate independent creative solutions, advocate for their design decisions with evidence-based reasoning, and adapt their communication style to effectively engage with both design and non-design audiences.

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
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	FNDT 103 FNDT 104 FNDT 105	3.00 3.00 3.00
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	FNDT 103 FNDT 104 FNDT 105	3.00 3.00 3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	3.00

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
Sophomore LAS Elective	LIBS 214	3.00
Theories and Trends	AHCS 224	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
LAS Upper Division 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
Entrepreneur 101	GDIL 410	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester.

A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

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.

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.

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

GDES 201 - Graphic Design II (3.00)

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

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)

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

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)

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

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

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 - LAS Upper Division 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)

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

GDIL 354 - Professional Practice (3.00)

This course prepares students to enter the expansive and ever-changing graphic design field. Students leave the class having completed a professional website, resume, business card, letterhead, cover letter, invoice, promotional leave-behind, and a product available for sale in a real-world marketplace. Students develop and improve interview and networking techniques vital to engaging in the professional world. At the end of this class students will be able to locate, research, and secure internships and employment that aligns with their interests, ambitions, and professional goals. 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)

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

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)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

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 - Entrepreneur 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 - LAS Upper Division 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
Designing for Digital Products	GDES 472	3.00
Special Topics: RISO Print	GDIL 333	3.00
Editorial Illustration	GDIL 357	3.00
Special Topics: Queer Comics	ILUS 358	3.00
ST: Storyboard Illus	ILUS 358	3.00
Special Topics Digital Paths	ILUS 358	3.00
Special Topics: Portraiture	ILUS 358	3.00
ST: Narrative Illustration	ILUS 358	3.00
ST: Observational Drawing	ILUS 358	3.00
Special Topics: Surface Design	ILUS 358	3.00
Letterpress for Graphic Design	PRNT 362	3.00
Experimental Type	GDES 314	3.00

Elective Descriptions

GDES 472 - Designing for Digital Products (3.00)

GDIL 333 - Special Topics: RISO Print (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.

GDIL 357 - Editorial Illustration (3.00)

ILUS 358 - Special Topics: Queer Comics (3.00)

Storytelling: Queer Comics introduces students to the storytelling modes and genres employed within the canon of Queer comic history. For the past half-century, Queer comics have captured both the day-to-day lives of LGBTQ+ communities and the fantasies, hopes, and desires of those same communities - a panel-by-panel history of a churning mix of intertwined communities engaged every bit as much in ongoing struggles for civil rights and existential survival as in the challenges and joys of friendship, personal growth, and romance. Beyond a broad introduction to the genre and its sub-genres, students will work on their own short-form (single panel and 4-panel) comics, as well as a long-form comic story, with an emphasis on autobiographical and character-driven storytelling. This course will include conversations with guest speakers who are at the forefront of Queer comics, with a focus on illuminating opportunities for students to get their work out into the world and in the hands of audiences.

ILUS 358 - ST: Storyboard Illus (3.00)

This studio course introduces illustration students to the art and technique of storyboarding as a powerful visual communication tool. Students will develop the skills to translate written narratives into compelling sequential imagery while exploring storyboarding's applications across multiple industries including film, animation, advertising, and interactive media. Through hands-on projects, students will learn to effectively communicate narrative, pacing, camera angles, composition, and character action. The course emphasizes both traditional drawing techniques and digital workflows, allowing students to develop their unique visual voice while mastering industry-standard storyboarding conventions.

ILUS 358 - Special Topics 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 - Special Topics: Portraiture (3.00)

Introduction to Portrait drawing techniques working from live models and photography. Students will explore variety of mediums and styles to develop dynamic and captivating portraits. Focus will be on drawing on paper. This hands-on course guides students through facial anatomy, proportion, and expression while developing observational skills and technical proficiency with a variety of drawing tools.

ILUS 358 - ST: 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 - ST: Observational Drawing (3.00)

To exercise one's observational and looking skills and to learn how and why to document what one sees and experiences in a particular way is essential to developing an illustrator's personality and style. A one-of-a-kind art personality needs to be found and nurtured and exercised. In this class students will develop, strengthen, and bring to surface one's thinking and idea producing capabilities while practicing and developing life and street drawing skills. This will include demonstrations of many techniques, tools, possibilities and layers of looking and documenting things, drawing from personal analysis and descriptions on how to use intuition, soul, intellect, emotion and skills. Weekly exercises will include drawing from observation or in a plein air setting, daily entries in sketchbooks, scribble books, and the practice of freedom within conversations about our observations and concepts which will result in 10 - 12 finished illustrations by the end of the semester.

ILUS 358 - Special Topics: Surface Design (3.00)

Everything has a surface. This elective will allow you to explore and recreate multiple surfaces in new ways each week, building an amazing array of samples. We will learn how to simulate existing surfaces through fun, traditional and experimental methods such as Frottage, Solar prints, acrylic transfers, fabric dyeing and Decollage. Hand-made samples will get converted to digital output in the form of contemporary Style Guides, Trend boards and visionary, market-specific products.

PRNT 362 - Letterpress for Graphic Design (3.00)

Letterpress for Graphic Design explores the craft of letterpress printing and its applications in contemporary graphic communication contexts. This workshop-based course connects historical printing methods with modern design thinking, allowing students to physically engage with typographic principles and production techniques. Through a series of hands-on projects, students will build essential printing vocabulary and develop technical proficiency with specialized equipment—all skills that enhance their design capabilities and visual problem-solving approach.

GDES 314 - Experimental Type (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.

Program Learning Outcomes:

Otis College Illustration Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

Illustration student work will demonstrate: Disciplinary knowledge and skills:An understanding of illustration principles by producing work that effectively utilizes observational drawing, narrative and storytelling, color theory, and composition to create compelling images that respond to specific briefs or prompts. Proficiency in industry-standard skills, technologies, and processes:The 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 practice:Interdisciplinary competence by successfully collaborating with others from diverse fields such as graphic design, film, 2D and 3D animation, sculpture, concept art, visual development, art direction and creative direction, incorporating client and audience feedback into their illustrations, and synthesizing knowledge from liberal arts coursework into comprehensive capstone projects. The ability to exchange ideas and skills with communities outside of the discipline. Audience-focused research, historical context and field-specific discourse:The ability to produce illustration artifacts that incorporate diverse research findings, addresses specific audience needs, and a critical awareness of historical precedents. Projects will showcase the ability to articulate how their work relates to its cultural context and contributes to contemporary cultural discourse, resulting in informed visual communications that extend beyond aesthetic considerations. Capacity to identify and solve creative problems: The ability to effectively articulate and make clear abstract ideas using the skills and techniques of the illustration discipline, and demonstrate iterative problem-solving through multiple refined compositions that respond to feedback and evolving requirements.

Dare

Illustration student work will demonstrate: InnovationThe ability to create images that transcend traditional disciplinary boundaries, producing work that strategically integrates multiple mediums and media, and demonstrates original approaches to visual communication challenges that extend beyond conventional illustration practices. Experimentation and playAn ability to implement original methodologies in their illustration practice, as evidenced by exploratory prototypes, unexpected visual solutions, and illustration artifacts that demonstrate creative innovation outside of established image-making formulas. Challenge to the status quoWork that contributes new perspectives to the field, utilizing emerging technologies and innovative methods that advance their illustration practice, with projects that question established conventions and offer viable alternatives. Bravery in their work and their interactions with othersThe ability to effectively translate complex abstract concepts into compelling visual form, confidently present and defend their formal choices to diverse audiences, and demonstrate resilience when receiving critical feedback by responding thoughtfully while maintaining their creative vision.

Reflect

Illustration student work will demonstrate: Self-awarenessThe ability to position their work within the historical and contemporary landscape of illustration, demonstrating through reflection on how their image-making approaches relate to established traditions while developing their unique visual voice. Capacity to communicate (orally, written, and/or visually) about their practiceThe ability to effectively articulate their formal decisions through presentations, written materials, and visual documentation that clearly convey complex ideas to diverse audiences, including both illustration professionals and to those outside the field. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesThe ability to research, evaluate, and ethically integrate ideas, information, and feedback from diverse sources and stakeholders, demonstrating the ability to synthesize this content through the illustration process to create contextually relevant and informed work. Analysis of both ethical and aesthetic impacts of art and designAn ability to critically evaluate and take responsibility for the ethical and aesthetic impacts of their decisions, producing work that demonstrates conscious consideration of social, cultural, and environmental implications, and articulating how their choices as illustrators influence various communities and contexts.

Connect

Illustration student work will demonstrate: Understanding of themselves as parts of a larger whole made up of human and non-human beingsAn awareness of ecological and systemic relationships, creating projects that visibly consider the impact on human and non-human entities, and documenting how their image-making choices address interconnectedness through material selection, production methods, and conceptual frameworks. Awareness of positionality – in the world, their field, their communitiesAn ability to articulate how their illustration work relates to broader societal contexts, creating projects that demonstrate conscious consideration of their cultural positioning, historical influence, and responsibility to various communities, with evidence of how this awareness shapes their formal decisions. Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesAn ability to engage in projects with partners from diverse backgrounds, disciplines, and perspectives, demonstrating effective communication strategies, mutual respect for differing viewpoints, and the ability to synthesize varied aesthetic approaches into cohesive solutions that benefit from these differences. Integration of skills, information, and conceptsA practice which combines technical craft excellence, theoretical understanding, and research, producing work that responds to cultural shifts through documented iterative processes that show the evolution of their thinking and adaptability to changing contexts.

Shine

Illustration student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economyThe ability to develop a comprehensive strategy that identifies specific professional pathways in the illustration field, demonstrated through articulated short and long-term goals aligned with current industry demands and their personal creative strengths. Awareness of audience and ability to cultivate relationships with others in their chosen fieldsThe ability to engage and establish sustained connections with practitioners in their chosen specialization, demonstrated through successful outreach, collaboration, and the creation of illustration work that resonates with contemporary professional illustration practices. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosThe ability to frame and present their work through multiple formats, creating cohesive narratives that effectively communicate their intent within the context of our Annual Exhibition, Capstone, and portfolio reviews that meet industry standards for professional presentation. Proficiency in budgeting, time and project managementThe ability to complete illustration projects within defined constraints, demonstrated through documented project plans that include timeline management and budgeting. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedbackThe ability to showcase and explain their practice to an external audience both within and outside the discipline of Illustration, including the ability to articulate their unique value proposition, respond constructively to critical feedback, initiate independent creative solutions, advocate for their formal decisions with evidence-based reasoning, and adapt their communication style to effectively engage with audiences within and external to the field.

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
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	FNDT 103 FNDT 104 FNDT 105	3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	3.00

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
Sophomore LAS Elective	LIBS 214	3.00
Theories and Trends	AHCS 224	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
Creative Action LAS Elective	CAIL 200	3.00
Graphic Design/ Illus History	AHCS 222	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
LAS Upper Division 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
Entrepreneur 101	GDIL 410	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester.

A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

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)

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

ILUS 220 - Type for Illustrators (3.00)

This course is designed for Sophomores to introduce and expand upon the fundamentals of typography and the study of letterforms, with the emphasis placed on exploring type as a tool integral to contemporary Illustrative practices.

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.

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

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 from print to motion through the conditions of real world illustration projects.

ILUS 213 - Drawing and Painting II (3.00)

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

ELEC 299 - Studio Elective (3.00)

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

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

AHCS 222 - Graphic Design/ Illus History (3.00)

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

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

GDIL 354 - Professional Practice (3.00)

This course prepares students to enter the expansive and ever-changing graphic design field. Students leave the class having completed a professional website, resume, business card, letterhead, cover letter, invoice, promotional leave-behind, and a product available for sale in a real-world marketplace. Students develop and improve interview and networking techniques vital to engaging in the professional world. At the end of this class students will be able to locate, research, and secure internships and employment that aligns with their interests, ambitions, and professional goals. 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 - LAS Upper Division 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

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.

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)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

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 - Entrepreneur 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 - LAS Upper Division 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
Designing for Digital Products	GDES 472	3.00
Special Topics: RISO Print	GDIL 333	3.00
Editorial Illustration	GDIL 357	3.00
Special Topics: Queer Comics	ILUS 358	3.00
ST: Storyboard Illus	ILUS 358	3.00
Special Topics Digital Paths	ILUS 358	3.00
Special Topics: Portraiture	ILUS 358	3.00
ST: Narrative Illustration	ILUS 358	3.00
ST: Observational Drawing	ILUS 358	3.00
Special Topics: Surface Design	ILUS 358	3.00
Letterpress for Graphic Design	PRNT 362	3.00

Elective Descriptions

GDES 472 - Designing for Digital Products (3.00)

GDIL 333 - Special Topics: RISO Print (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.

GDIL 357 - Editorial Illustration (3.00)

ILUS 358 - Special Topics: Queer Comics (3.00)

Storytelling: Queer Comics introduces students to the storytelling modes and genres employed within the canon of Queer comic history. For the past half-century, Queer comics have captured both the day-to-day lives of LGBTQ+ communities and the fantasies, hopes, and desires of those same communities - a panel-by-panel history of a churning mix of intertwined communities engaged every bit as much in ongoing struggles for civil rights and existential survival as in the challenges and joys of friendship, personal growth, and romance. Beyond a broad introduction to the genre and its sub-genres, students will work on their own short-form (single panel and 4-panel) comics, as well as a long-form comic story, with an emphasis on autobiographical and character-driven storytelling. This course will include conversations with guest speakers who are at the forefront of Queer comics, with a focus on illuminating opportunities for students to get their work out into the world and in the hands of audiences.

ILUS 358 - ST: Storyboard Illus (3.00)

This studio course introduces illustration students to the art and technique of storyboarding as a powerful visual communication tool. Students will develop the skills to translate written narratives into compelling sequential imagery while exploring storyboarding's applications across multiple industries including film, animation, advertising, and interactive media. Through hands-on projects, students will learn to effectively communicate narrative, pacing, camera angles, composition, and character action. The course emphasizes both traditional drawing techniques and digital workflows, allowing students to develop their unique visual voice while mastering industry-standard storyboarding conventions.

ILUS 358 - Special Topics 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 - Special Topics: Portraiture (3.00)

Introduction to Portrait drawing techniques working from live models and photography. Students will explore variety of mediums and styles to develop dynamic and captivating portraits. Focus will be on drawing on paper. This hands-on course guides students through facial anatomy, proportion, and expression while developing observational skills and technical proficiency with a variety of drawing tools.

ILUS 358 - ST: 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 - ST: Observational Drawing (3.00)

To exercise one's observational and looking skills and to learn how and why to document what one sees and experiences in a particular way is essential to developing an illustrator's personality and style. A one-of-a-kind art personality needs to be found and nurtured and exercised. In this class students will develop, strengthen, and bring to surface one's thinking and idea producing capabilities while practicing and developing life and street drawing skills. This will include demonstrations of many techniques, tools, possibilities and layers of looking and documenting things, drawing from personal analysis and descriptions on how to use intuition, soul, intellect, emotion and skills. Weekly exercises will include drawing from observation or in a plein air setting, daily entries in sketchbooks, scribble books, and the practice of freedom within conversations about our observations and concepts which will result in 10 - 12 finished illustrations by the end of the semester.

ILUS 358 - Special Topics: Surface Design (3.00)

Everything has a surface. This elective will allow you to explore and recreate multiple surfaces in new ways each week, building an amazing array of samples. We will learn how to simulate existing surfaces through fun, traditional and experimental methods such as Frottage, Solar prints, acrylic transfers, fabric dyeing and Decollage. Hand-made samples will get converted to digital output in the form of contemporary Style Guides, Trend boards and visionary, market-specific products.

PRNT 362 - Letterpress for Graphic Design (3.00)

Letterpress for Graphic Design explores the craft of letterpress printing and its applications in contemporary graphic communication contexts. This workshop-based course connects historical printing methods with modern design thinking, allowing students to physically engage with typographic principles and production techniques. Through a series of hands-on projects, students will build essential printing vocabulary and develop technical proficiency with specialized equipment—all skills that enhance their design capabilities and visual problem-solving approach.

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.

Program Learning Outcomes:

Otis College's BFA in Illustration: Concept Art Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

Illustration student work will demonstrate: Disciplinary Knowledge and SkillsAn understanding of visual design principles by producing work that effectively utilizes typography, composition, hierarchy, color theory, storytelling techniques (both linear and nonlinear), and semiotic concepts to create compelling visual communication that responds to specific design problems. 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 PracticeInterdisciplinary competence by successfully collaborating with others from diverse fields, incorporating client and audience feedback into their design solutions, and synthesizing knowledge from liberal arts coursework into comprehensive capstone projects. The ability to exchange ideas and skills with communities outside of the discipline. Audience-Focused Research, Historical Context, and Field-Specific DiscourseThe ability to produce design work that incorporates diverse research findings, addresses specific audience needs, and a critical awareness of historical precedents. Projects will showcase the ability to articulate how their work relates to its cultural context and contributes to contemporary design discourse, resulting in informed visual communications that extend beyond aesthetic considerations. Capacity to Identify and Solve Creative ProblemsThe ability to effectively diagnose complex design challenges, translate abstract concepts into concrete visual solutions, and demonstrate iterative problem-solving through multiple refined design artifacts that respond to feedback and evolving requirements.

Dare

Illustration student work will demonstrate: InnovationThe ability to create design solutions that transcend traditional disciplinary boundaries, producing work that strategically integrates multiple media platforms and demonstrates original approaches to visual communication challenges that extend beyond conventional graphic design practices. Experimentation and playAn ability to implement original methodologies in their design process, as evidenced by exploratory prototypes, unexpected visual solutions, and design outcomes that demonstrate creative innovation outside of established graphic design formulas. Challenge to the status quoWork that contributes new perspectives to the field, utilizing emerging technologies and innovative methods that advance graphic design practice, with projects that question established conventions and offer viable alternatives. Bravery in their work and their interactions with othersThe ability to effectively translate complex abstract concepts into compelling visual form, confidently present and defend their design decisions to diverse audiences, and demonstrate resilience when receiving critical feedback by responding thoughtfully while maintaining their creative vision.

Reflect

Illustration student work will demonstrate: Self-awarenessThe ability to position their work within the historical and contemporary landscape of visual design, demonstrating through reflection on how their design approaches relate to established traditions while developing their unique professional identity. Capacity to communicate (orally, written, and/or visually) about their practiceThe ability to effectively articulate their design decisions through polished presentations, written materials, and visual documentation that clearly convey complex concepts to diverse audiences, including both design professionals and to those outside the field. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesThe ability to research, evaluate, and ethically integrate ideas, information, and feedback from diverse sources and stakeholders, demonstrating the ability to synthesize this content through the design process to create contextually relevant and informed work. Analysis of both ethical and aesthetic impacts of art and designAn ability to critically evaluate and take responsibility for the ethical and aesthetic impacts of their design decisions, producing work that demonstrates conscious consideration of social, cultural, and environmental implications, and articulating how their choices as designers influence various communities and contexts.

Connect

Illustration student work will demonstrate: Understanding of themselves as parts of a larger whole made up of human and non-human beings.An awareness of ecological and systemic relationships, creating projects that visibly consider the impact on human and non-human entities, and documenting how their design choices address interconnectedness through material selection, production methods, and conceptual frameworks. Awareness of positionality – in the world, their field, their communities.An ability to articulate how their design work relates to broader societal contexts, creating projects that demonstrate conscious consideration of their cultural positioning, historical influence, and responsibility to various communities, with evidence of how this awareness shapes their design decisions. Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesAn ability to engage in projects with partners from diverse backgrounds, disciplines, and perspectives, demonstrating effective communication strategies, mutual respect for differing viewpoints, and the ability to synthesize varied aesthetic approaches into cohesive solutions that benefit from these differences. Integration of skills, information, and conceptsA practice which combines technical craft excellence, theoretical understanding, and research, producing work that responds to cultural shifts through documented iterative processes that show the evolution of their thinking and adaptability to changing contexts.

Shine

Illustration student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.The ability to develop a comprehensive strategy that identifies specific professional pathways in the visual design field, demonstrated through articulated short and long-term goals aligned with current industry demands and their personal creative strengths. Awareness of audience and ability to cultivate relationships with others in their chosen fields.The ability to engage and establish sustained connections with practitioners in their chosen specialization, demonstrated through successful outreach, collaboration, and the creation of design work that resonates with contemporary professional design practices. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosThe ability to frame and present their work through multiple formats, creating cohesive narratives that effectively communicate their design intent within the context of our Annual Exhibition, Capstone, and portfolio reviews that meet industry standards for professional presentation. Proficiency in budgeting, time and project management.The ability to complete design projects within defined constraints, demonstrated through documented project plans that include timeline management and budgeting. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedbackThe ability to showcase and explain their practice to an external audience both within and outside the discipline of Graphic Design, including the ability to articulate their unique value proposition, respond constructively to critical feedback, initiate independent creative solutions, advocate for their design decisions with evidence-based reasoning, and adapt their communication style to effectively engage with both design and non-design audiences.

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
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	FNDT 103 FNDT 104 FNDT 105	3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	3.00

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
Sophomore LAS Elective	LIBS 214	3.00
Theories and Trends	AHCS 224	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
Creative Action LAS Elective	CAIL 200	3.00
Graphic Design/ Illus History	AHCS 222	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
LAS Upper Division 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
Entrepreneur 101	GDIL 410	3.00
Concept Art Packaging & Finish	CONC 401	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester.

A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

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)

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

ILUS 220 - Type for Illustrators (3.00)

This course is designed for Sophomores to introduce and expand upon the fundamentals of typography and the study of letterforms, with the emphasis placed on exploring type as a tool integral to contemporary Illustrative practices.

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.

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

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 from print to motion through the conditions of real world illustration projects.

ILUS 213 - Drawing and Painting II (3.00)

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

ELEC 299 - Studio Elective (3.00)

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

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

AHCS 222 - Graphic Design/ Illus History (3.00)

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

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

GDIL 354 - Professional Practice (3.00)

This course prepares students to enter the expansive and ever-changing graphic design field. Students leave the class having completed a professional website, resume, business card, letterhead, cover letter, invoice, promotional leave-behind, and a product available for sale in a real-world marketplace. Students develop and improve interview and networking techniques vital to engaging in the professional world. At the end of this class students will be able to locate, research, and secure internships and employment that aligns with their interests, ambitions, and professional goals. 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 - LAS Upper Division 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

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)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

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 - Entrepreneur 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 - LAS Upper Division 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
Designing for Digital Products	GDES 472	3.00
Special Topics: RISO Print	GDIL 333	3.00
Editorial Illustration	GDIL 357	3.00
Special Topics: Queer Comics	ILUS 358	3.00
ST: Storyboard Illus	ILUS 358	3.00
Special Topics Digital Paths	ILUS 358	3.00
Special Topics: Portraiture	ILUS 358	3.00
ST: Narrative Illustration	ILUS 358	3.00
ST: Observational Drawing	ILUS 358	3.00
Special Topics: Surface Design	ILUS 358	3.00
Letterpress for Graphic Design	PRNT 362	3.00

Elective Descriptions

GDES 472 - Designing for Digital Products (3.00)

GDIL 333 - Special Topics: RISO Print (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.

GDIL 357 - Editorial Illustration (3.00)

ILUS 358 - Special Topics: Queer Comics (3.00)

Storytelling: Queer Comics introduces students to the storytelling modes and genres employed within the canon of Queer comic history. For the past half-century, Queer comics have captured both the day-to-day lives of LGBTQ+ communities and the fantasies, hopes, and desires of those same communities - a panel-by-panel history of a churning mix of intertwined communities engaged every bit as much in ongoing struggles for civil rights and existential survival as in the challenges and joys of friendship, personal growth, and romance. Beyond a broad introduction to the genre and its sub-genres, students will work on their own short-form (single panel and 4-panel) comics, as well as a long-form comic story, with an emphasis on autobiographical and character-driven storytelling. This course will include conversations with guest speakers who are at the forefront of Queer comics, with a focus on illuminating opportunities for students to get their work out into the world and in the hands of audiences.

ILUS 358 - ST: Storyboard Illus (3.00)

This studio course introduces illustration students to the art and technique of storyboarding as a powerful visual communication tool. Students will develop the skills to translate written narratives into compelling sequential imagery while exploring storyboarding's applications across multiple industries including film, animation, advertising, and interactive media. Through hands-on projects, students will learn to effectively communicate narrative, pacing, camera angles, composition, and character action. The course emphasizes both traditional drawing techniques and digital workflows, allowing students to develop their unique visual voice while mastering industry-standard storyboarding conventions.

ILUS 358 - Special Topics 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 - Special Topics: Portraiture (3.00)

Introduction to Portrait drawing techniques working from live models and photography. Students will explore variety of mediums and styles to develop dynamic and captivating portraits. Focus will be on drawing on paper. This hands-on course guides students through facial anatomy, proportion, and expression while developing observational skills and technical proficiency with a variety of drawing tools.

ILUS 358 - ST: 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 - ST: Observational Drawing (3.00)

To exercise one's observational and looking skills and to learn how and why to document what one sees and experiences in a particular way is essential to developing an illustrator's personality and style. A one-of-a-kind art personality needs to be found and nurtured and exercised. In this class students will develop, strengthen, and bring to surface one's thinking and idea producing capabilities while practicing and developing life and street drawing skills. This will include demonstrations of many techniques, tools, possibilities and layers of looking and documenting things, drawing from personal analysis and descriptions on how to use intuition, soul, intellect, emotion and skills. Weekly exercises will include drawing from observation or in a plein air setting, daily entries in sketchbooks, scribble books, and the practice of freedom within conversations about our observations and concepts which will result in 10 - 12 finished illustrations by the end of the semester.

ILUS 358 - Special Topics: Surface Design (3.00)

Everything has a surface. This elective will allow you to explore and recreate multiple surfaces in new ways each week, building an amazing array of samples. We will learn how to simulate existing surfaces through fun, traditional and experimental methods such as Frottage, Solar prints, acrylic transfers, fabric dyeing and Decollage. Hand-made samples will get converted to digital output in the form of contemporary Style Guides, Trend boards and visionary, market-specific products.

PRNT 362 - Letterpress for Graphic Design (3.00)

Letterpress for Graphic Design explores the craft of letterpress printing and its applications in contemporary graphic communication contexts. This workshop-based course connects historical printing methods with modern design thinking, allowing students to physically engage with typographic principles and production techniques. Through a series of hands-on projects, students will build essential printing vocabulary and develop technical proficiency with specialized equipment—all skills that enhance their design capabilities and visual problem-solving approach.

BFA IN PRODUCT DESIGN

Our Mission

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

Program Learning Outcomes:

Otis College's BFA in Product Design Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

Product Design student work will demonstrate: Disciplinary Knowledge and Skills: Application of core principles and practices of product design, including aesthetics, ergonomics, materials, and manufacturing processes, to develop functional, market-ready, and appropriate products that meet user needs and also industry standards. Proficiency in Industry-Standard Skills, Technologies, and Processes:Competence in using industry-standard software and tools, such as CAD software, 3D printing, and prototyping technologies, leading to the creation of high-fidelity models and prototypes and production-ready designs. Cross-Disciplinary Awareness and Practice: Ability to seek out and integrate insights from behavioural science, engineering, marketing, and user experience design, and – using a holistic approach to product design – will develop products that are not only technically feasible but also strategically positioned for real-world impact, enhancing user experience and market viability. Audience-Focused Research, Historical Context, and Field-Specific Discourse:Ability to conduct thorough research to understand user needs and preferences, and consider historical influences and trends to generate informed, relevant product solutions that are part of professional discourse. 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 student work will demonstrate: InnovationA willingness to challenge conventions in product design, pushing boundaries in both form and function. Experimentation and playIn developing prototypes and exploring new approaches, materials, processes, or uses. Challenge to the status quoA commitment to questioning the status quo and designing products that respond to contemporary issues, whether social, environmental, or cultural. Bravery in their work and their interactions with othersCourage to take creative risks in both their design approach and their collaborative work, challenging themselves and others to think beyond traditional solutions.

Reflect

Product Design student work will demonstrate: Self-AwarenessSelf-awareness as designers, with an ability to critically assess their work, values, and impact within the field of Product Design. Capacity to Communicate (Orally, Written, and/or Visually) about their PracticeProficiency in communicating their goals, intent, design process and practice effectively across oral, written, and visual platforms. Capacity to Seek, Assemble, Evaluate, and Ethically Apply Information and Ideas from Diverse SourcesCapacity to seek, synthesize, and ethically apply diverse information sources and perspectives, including consumer insights, market trends, and emerging technologies. Analysis of Both Ethical and Aesthetic Impacts of Art and DesignInsight and analysis into the ethical and aesthetic impacts of their designs on society, existing infrastructures, systems, and the environment, applying these considerations to make responsible design decisions.

Connect

Product Design student work will demonstrate: Understanding of Themselves as Parts of a Larger Whole Made Up of Human and Non-Human Beings.Awareness of how their designs contribute to a larger ecosystem of human and non-human interactions, including social, environmental, and economic impacts. Awareness of Positionality – in the World, their Field, their Communities.Understanding their positionality within the design field and the communities they serve, reflecting on how these perspectives influence their design choices. Ability to Work Well, Collaborate, and Build Relationships across Differences in Identity, Perspective, Aesthetics and DisciplinesAbility to collaborate effectively and build meaningful relationships across differences in identity, perspective, cultural values, and disciplines to create inclusive and innovative design solutions. Integration of Skills and Concepts:Integration of cross-disciplinary skills, concepts, and information to develop products that respond to real-world needs and opportunities.

Shine

Product Design student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Clarity of their personal and professional aspirations, along with an understanding of their role within the evolving landscape of product design. Awareness of audience and ability to cultivate relationships with others in their chosen fields.Awareness of target audiences and the ability to cultivate professional relationships within the product design field. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosStrong presentation and exhibition skills, with a focus on effectively showcasing their designs through Annual Exhibition, Capstone projects, résumés and portfolios. Proficiency in budgeting, time and project management.Competence in time and project management to handle the demands of a design career. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedbackDevelop career readiness by exhibiting strong interpersonal skills, self-advocacy, adaptability, autonomy, initiative, and willingness to both receive and offer feedback.

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
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	FNDT 103 FNDT 104 FNDT 105	3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	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 and 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
Sophomore LAS Elective	LIBS 214	3.00
Theories and Trends	AHCS 224	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Design Studio III	PRDS 302	3.00
Design Communication III	PRDS 310	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
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
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Product Design Studio V	PRDS 402	3.00
Design Communication V	PRDS 410	3.00
Design & Market I	PRDS 440	3.00
Studio Elective	ELEC 299	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Product Design Studio VI	PRDS 403	3.00
Design & Market II	PRDS 441	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

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 and 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 all 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

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.

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.

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.

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

PRDS 302 - Design Studio III (3.00)

Students further practice the design process while learning to design a family of products, within a brand's form language. These will include consumer electronics and/or lighting. The focus is on investigating issues such as human factors, need finding, materials exploration, functionality, internal components that allow the object to work, and user/product interaction with a strong emphasis on concept and form excellence. The content, theme, and focus of this studio vary from semester to semester. Skills and knowledge introduced: product category, business dynamics/value analysis, product development, and design writing. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, brand, materials, manufacturing, sustainability, industry awareness, individual & group critique, meaning/semantics, model making, 3D form, storytelling, visual & oral presentation, design research, observational research, ideation, 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 output their efforts through renderings, drawings, or 3D objects. Instructors give 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.

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

PRDS 303 - Design Studio IV (3.00)

Students connect and apply the soft goods-making skills learned to design a family of objects in the soft goods category of projects that include fashion accessories, footwear, and activewear. Students will design and create three-dimensional products from flat patterns. Students will investigate issues such as human factors, need finding, materials and hardware exploration, function, style, and performance. Strong emphasis on concept, form, style, and excellence in execution. Skills and knowledge introduced: Patternmaking, CLO software. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, brand, materials, manufacturing, sustainability, industry awareness, individual and group critique, meaning/semantics, modelmaking, 3D form, storytelling, visual & oral presentation, design & observational research, ideation, brainstorming.

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.

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

NSCI 319 - Human Factors in Product Des (3.00)

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

LIBS 314 - LAS Upper Division 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 - Product Design Studio V (3.00)

This advanced project-based studio course introduces students to more in-depth product design scenarios and explores and discovers possible design solutions, users, and markets. Students engage in investigative research within a field of interest to discover a problem, theme, or opportunity to serve as their project. Students are expected to integrate all aspects of their education in a comprehensive brief for in-depth investigation and development of their senior project. Instructors mandate deliverables for all research, concept, and design work that the students complete. The thesis project concept, support research, and ideation are submitted as both a public presentation, physical prototype, and written artifact (process book) at the end of the semester. Students are expected to perform at a high level of critical thinking and creativity, aesthetics, functionality, craftsmanship, communication, presentation, and documentation of their design process. Skills developed: research, teamwork, information design, sustainability, prototyping, leadership, ideation, brainstorming, time management, meaning/semantics, design writing, ethics, point of view, and voice.

PRDS 410 - Design Communication V (3.00)

This is an elective studio that allows students to choose to focus on specific software or areas that will further support their skills and goals 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, After Effects, Cinema 4D, Figma, drafting, rendering, 2D digital fluency, visual stylization, and composition.

PRDS 440 - Design & Market I (3.00)

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

ELEC 299 - Studio Elective (3.00)

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

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

PRDS 403 - Product 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 but has a strong focus on preparing students for their post-Otis experience by introducing professional practices germane to product design as a field. 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.

PRDS 441 - Design & Market II (3.00)

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

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 - LAS Upper Division 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
Studio Elective – Packaging	PRDS 345	3.00
Furniture & Lighting	PRDS 345	3.00
Intro to Interaction Design	PRDS 345	3.00
Beginning Ceramics	PRDS 362	3.00
Intermediate Ceramics	PRDS 363	3.00

Elective Descriptions

PRDS 345 - Studio Elective – Packaging (3.00)

This course positions the designer as the director of storytelling, branding, form development, communication, and execution. Co-taught by two expert instructors, this course offers a holistic approach to fragrance packaging development, integrating two- and three-dimensional design principles, novel time-based storytelling techniques, and three-dimensional form exploration.

PRDS 345 - Furniture & Lighting (3.00)

A project-based studio course that introduces students of all disciplines to skills in the design and making of furniture and lighting. The course projects blend technology, spatial awareness, and craft within the ever-changing manufacturing landscape of Los Angeles. Students explore their design aesthetics and learn the importance of how to express their unique point of view through the products they design. Each student will design and build a finished object for the home that aligns with their personal design philosophy. Students can choose to fabricate their own objects or collaborate with fabricators/manufacturers in the Los Angeles area. Students gain a design and manufacturing perspective and practical knowledge of production strategies necessary for the success of designers today.

PRDS 345 - Intro to Interaction Design (3.00)

In this introductory course, students will explore the fundamentals of Digital Product Design through UX, UI, and IxD. A hands-on course that delves into User Experience (UX) design, User Interface design, and interaction design to explore the essentials for creating engaging products. With advances in technology, more and more of these objects have digital interface components that enhance or extend the user experience.

PRDS 362 - Beginning Ceramics (3.00)

PRDS 363 - Intermediate Ceramics (3.00)

Through hands-on projects, students will learn to conduct user research, create wireframes, prototypes, and interactive designs. Emphasis will be placed on understanding user needs, usability principles, and industry-standard tools and techniques. By the end of the course, students will have a foundational understanding of UI/UX design principles and the skills to create user-centered digital experiences.

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.

Program Learning Outcomes:

Otis College's BFA in Toy Design Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

Toy Design student work will demonstrate: Disciplinary Knowledge and Skills: Mastery of core principles and practices of toy design, including research, ideation, aesthetics, ergonomics, materials, and manufacturing processes to develop feasible toy concepts ready for production and the market. Proficiency in Industry-Standard Skills, Technologies, and Processes:Competence in using industry-standard software and tools, such as CAD software, 3D printing, and prototyping technologies, as well as understanding production methods leading to the creation of looks-like/works-likes models and production ready designs. Cross-Disciplinary Awareness and Practice: Ability to integrate knowledge from various disciplines including engineering, marketing, child psychology, packaging, and costing to develop toys that improve user experience and ensure market success.. Audience-Focused Research, Historical Context, and Field-Specific Discourse:Recognize when information is needed and be able to locate, evaluate, and effectively conduct thorough research to understand user needs and preferences to create insightful and suitable design solutions. Capacity to Identify and Solve Creative Problems:Proficiency in critical thinking skills to demonstrate effective problem-solving, coupled with a commitment to innovation and creativity in addressing design challenges, throughout the entire design process.

Dare

Toy Design student work will demonstrate: InnovationA commitment to the creation of unique, innovative toy concepts and designs. Experimentation and PlayExperimentation in developing and exploring new approaches, innovative methods, materials, processes, or applications. Challenge to the Status QuoA dedication to challenging existing norms and designing toys that address current social, environmental, and cultural challenges. Bravery in their Work and Interactions with OthersCourage to take creative risks in both their design approach and their collaborative work, challenging themselves and others to think beyond traditional solutions.

Reflect

Toy Design student work will demonstrate: Self-AwarenessA (self)-awareness of their current design philosophy and professional identity within the field of toy design. Capacity to communicate (orally, written, and/or visually) about their practiceThe ability to express ideas clearly and effectively through conceptual drawings, prototypes, and written and verbal presentations. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesThe ability to generate insights by actively searching for, critically assessing, and ethically incorporating information and ideas from a variety of sources. Analysis of both ethical and aesthetic impacts of art and designApply an understanding of the ethical, social, cultural impact their design choices have on the environment and society to make informed design decisions.

Connect

Toy Design student work will demonstrate: Understanding of themselves as parts of a larger whole made up of human and non-human beings.A recognition of themselves as an integral component of a broader collective. The ability to make informed ethical choices by considering social and environmental considerations in the design of toys, while being mindful of the effects these products have on society and recognizing their position within the design sector and the human and non-human communities they engage with. Awareness of positionality – in the world, their field, their communities.Awareness of how their designs contribute to a larger ecosystem and how these perspectives influence their design choices. Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesAbility to work collaboratively and build significant connections across diverse identities, perspectives, viewpoints, cultural values, and disciplines to create inclusive and innovative design solutions. Integration of skills, information, and conceptsIntegration of cross-disciplinary skills, concepts, and information to develop toys that respond to real-world needs and opportunities.

Shine

Toy Design student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Clarity of their personal and professional aspirations, along with an understanding of their role within the evolving landscape of toy design. Awareness of audience and ability to cultivate relationships with others in their chosen fields.Awareness of target audiences and the ability to cultivate professional relationships within the field of toy design. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosStrong presentation and exhibition skills, with a focus on effectively showcasing their designs through Annual Exhibition, Capstone projects, résumés, promo sheets, and portfolios. Proficiency in budgeting, time and project management.Competence in time and project management to handle the demands of a design career. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedbackDemonstrate self-advocacy, adaptability, autonomy, and a willingness to both give and receive constructive feedback.

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
Visual Culture 1	AHCS 122	3.00
Writing as Discovery	ENGL 108	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose 2 repeatable of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies Exp Studio Transmedia	 FNDT 103 FNDT 104 FNDT 105	 3.00 3.00 3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	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
LAS Upper Division 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
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

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 toys that engage children across various play patterns. You'll apply drawing, model-making, and fabrication skills to create original toy concepts. You'll learn to conduct market research and analysis to ensure your designs are viable and positioned strategically for their intended audience. Using various fabrication techniques, you'll translate your idea into a 3-D model and present the final product to faculty and visiting toy industry professionals. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

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 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)

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

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

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 toys that engage children across various play patterns. You'll apply drawing, model-making, and fabrication skills to create original toy concepts. You'll learn to conduct market research and analysis to ensure your designs are viable and positioned strategically for their intended audience. Using various fabrication techniques, you'll translate your idea into a 3-D model and present the final product to faculty and visiting toy industry professionals. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

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 will earn how to take a concept from rough sketch to a refined set of technical illustrations. You will learn digital tools that will enable you to produce drawings that accurately convey your design intent and serve as a blueprint when creating a prototype model. The skills acquired during these courses will be utilized throughout the remainder of your Toy Design studio courses.

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.

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

TOYD 302 - Toy Design III (3.00)

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

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 will concentrate on the creation, organization, and presentation of your portfolio. You'll design a logo and create a promotional sheet that reflects your graphic skill and creative styling with best-in-class examples of your work. Finally, you'll write a résumé that expresses your creativity and design experience with links to a digital portfolio.

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 advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine. Students will progress to more advanced modeling techniques and will continue to develop their rendering and animation skills. You'll be introduced to programs such as Adobe After Effects to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Students will be able to apply acquired learning to improve all their toy design projects and presentations.

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 course explores historical global perspectives on toys, trends, and play, providing valuable context for the emerging toy designer. You will develop a cultural awareness of the evolution of the toy industry reflected by past and current societal changes. Active research, videos, readings, and discussions inform personal narrative writing along with engaging, creative group projects. Class projects will be relevant and enhance the experience of studio toy design classes. By the semester's end, you will have completed quality research on your favorite childhood toy and designed an instructional game focusing on a chosen era, genre, or region related to the history of toys. Required for all Toy Design majors. .

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 which can be expanded to become a toy brand with line extensions. Students will utilize analog and digital drawing skills, technology including digital design software for rapid prototyping, and explore methods of fabrication using a variety of materials. Students will learn the most effective methods of presenting their toy concepts visually, demonstrating new features digitally when it is the most effective way of communicating play patterns and function. Corporate sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals.

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 will learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine. Students will progress to more advanced modeling techniques and will continue to develop their rendering and animation skills. You will 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.

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

NSCI 308 - Human Factors in Toy Design (3.00)

Anatomy is the study of the structures and functions of the human body, and ergonomics is the applied science of equipment design. This course examines the human anatomy and its implications for the ergonomic design of toys for children at different stages of physical maturation. Required for Toy Design majors. Available to non-majors as approved by the Chair.

LIBS 314 - LAS Upper Division 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 these advanced level on-campus courses, students will continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed to different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Students may have participated in summer internships where they gained real world experience and will be able to apply that learning as well as their classroom experience to design and prepare their final projects, portfolio, and senior show. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

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. 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 course is Part I of a two-course professional development series that requires students to engage in an immersive manner on career development and working professionalism by exploring and participating in all facets of career development in the toy and related industries. This course prepares students to explore, navigate and enter the workplace with toy industry specific checklists, resumes, personal brands, websites/portfolios, as well as asset inventories which will be developed, reviewed, and shared throughout the semester as each student engages in the initial phases of their job search. Each student will build a mindful path to their unique and successful care er and complete a detailed and comprehensive roadmap for their journey. To gain actionable insights, students must stretch their investigative, verbal, and leadership skills by sharing their knowledge, opinions and experiences with their classmates, instructors, and guest speakers.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

TOYD 405 - Toy Design Vi (3.00)

In these advanced level on-campus courses, students will continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed to different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Students may have participated in summer internships where they gained real world experience and will be able to apply that learning as well as their classroom experience to design and prepare their final projects, portfolio, and senior show. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

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 453 - Professional Development II (3.00)

This course is part of a professional development journey that requires each student to engage in a path of focused study on the topic of working professionalism by actively participating in and interacting with classroom simulations, industry speakers, and seminars that will bring the toy industry directly to the classroom in a one-of-kind hands on experience. This course provides a solid basis for understanding toy industry practices across the board. It introduces core behaviors, business and industry concepts including but not limited to advertising, brand directional outlines, consumer behavior, costing, legal, logistics, marketing, marketing research, management, manufacturing, merchandising, operations, pricing, product development, sales, and social media as well as workplace recognition and decolonization. Students will understand how this industry scaffold impacts design and how it will affect them as designers.

LIBS 314 - LAS Upper Division 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.

Program Learning Outcomes:

Otis College's Foundation Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

Foundation student work will demonstrate: Disciplinary Knowledge and SkillsStudent work will demonstrate essential skills in critical thinking, problem-solving, research, and communication while fostering social responsibility. Through hands-on projects and interdisciplinary learning, students develop both creative and practical competencies needed to navigate the evolving professional landscape. Proficiency in Industry-Standard Skills, Technologies, and ProcessesStudent work will demonstrate proficiency in foundational art and design skills, such as foundational Drawing, 2D and 3D design, and multi-sensory fluency employing industry-standard tools, technologies, and methods across varied course projects. Cross-Disciplinary Awareness and PracticeStudent work will demonstrate the ability to connect and apply cross-disciplinary knowledge, integrating diverse perspectives, historical context, and varied technologies. Audience-Focused Research, Historical Context, and Field-Specific DiscourseStudent work will demonstrate the ability to conduct research with a clear audience focus, integrate historical and cultural contexts, and engage in field-specific discourse to develop informed and meaningful creative work. Capacity to Identify and Solve Creative ProblemsStudent work will demonstrate the ability to analyze, experiment, and develop innovative solutions to creative challenges by applying foundational art and design principles, critical thinking, and iterative problem-solving processes.

Dare

Foundation student work will demonstrate: InnovationStudent work will demonstrate innovative problem-solving skills by experimenting with new materials, concepts, and creative approaches. Experimentation and playStudents' work demonstrates experimentation and play as part of the creative process, exploring a variety of approaches and solutions. Challenge to the status quoStudents can demonstrate a beginning understanding of art and design conventions, exploring how to challenge the status quo in coursework. Bravery in their work and their interactions with othersStudent demonstrate bravery by challenging subjective limits in coursework and actively engaging in discussions and critiques.

Reflect

Foundation student work will demonstrate: Self-awarenessStudent work will demonstrate a deeper understanding of who they are as emerging artists and designers, reflecting on their strengths, challenges, and creative journey. Capacity to communicate (orally, written, and/or visually) about their practiceStudent work will demonstrate clear communication of ideas, processes, and outcomes through oral, visual, and written methods informed by reflections and critiques. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesStudent work will demonstrate the ability to research, synthesize, and critically assess diverse sources of information and apply them in their creative practice. Analysis of both ethical and aesthetic impacts of art and designStudents' work demonstrates the ability to examine the ethical and aesthetic dimensions of art and design, considering their broader social, cultural, and historical implications.

Connect

Foundation student work will demonstrate: Understanding of themselves as parts of a larger whole made up of human and non-human beings.Student work will demonstrate a deeper understanding of the interconnectedness between art and design practices and their social and environmental impacts, recognizing their role as contributors to a human and non-human ecosystem. Awareness of positionality – in the world, their field, their communities.Student work will demonstrate the ability to critically reflect on their evolving identity and role as artists and designers within a global context, informed by their personal experiences, communities, and disciplinary interests as they prepare to transition into their chosen majors. Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesStudent work will demonstrate meaningful connections and dialogue across differences in collaborative and interdisciplinary practices. Integration of skills, information, and conceptsStudent work will demonstrate the ability to synthesize and apply foundational art and design skills, concepts, and knowledge as a basis for future academic and professional success.

Shine

Foundation student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.Student work will demonstrate the ability to identify and articulate their academic and professional aspirations through written statements or presentations, demonstrating alignment between their goals, creative identity, and role within the evolving creative economy. Awareness of audience and ability to cultivate relationships with others in their chosen fields.Student work demonstrates the ability to present their work to peers and faculty with clear articulation of concepts, methods, and creative intentions, demonstrating thoughtful organization, effective communication, and responsiveness to feedback. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosStudent work demonstrates the ability to present work effectively by completing assignments and critiques, demonstrating creativity, technical skills, and conceptual development growth. Proficiency in budgeting, time and project management.Students' work demonstrates their ability to plan, organize, and manage projects effectively, balancing creative and logistical demands within given deadlines and resources. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedbackStudents demonstrate readiness to enter the major, as evidenced by active engagement with critique, showing an ability to both receive and offer constructive feedback.

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 of the following courses: Exp Studio:Drawing Exp Studio Dimensional Studies	FNDT 103 FNDT 104	3.00 3.00

Exp Studio Transmedia	FNDT 105	3.00
Major Studio Elective	FNDT 150	3.00
Visual Culture 2	AHCS 123	3.00
Thought Lab 2	LIBS 115	3.00

Course Descriptions

FNDT 100 - Form and Figure (3.00)

This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101 - Color and Design (3.00)

Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

AHCS 122 - Visual Culture 1 (3.00)

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

FNDT 103 - Exp Studio:Drawing (3.00)

These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104 - Exp Studio Dimensional Studies (3.00)

Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105 - Exp Studio Transmedia (3.00)

Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

LIBS 115 - Thought Lab 2 (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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

Electives

Course Title	Course Number	Credits

Elective Descriptions

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.

Program Learning Outcomes:

Otis College's Liberal Arts and Science Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

Liberal Arts and Sciences student work will demonstrate: Disciplinary Knowledge and Skills: Ability, knowledge, and analytical skills to critically examine established beliefs and practices, formulate well-reasoned questions, propose alternative perspectives, and explore speculative possibilities Cross-Disciplinary Awareness and Practice: Forge interdisciplinary connections among the liberal arts and sciences, studio, and community Audience-Focused Research, Historical Context, and Field-Specific Discourse:Research skills to develop the capacity to conduct independent and original research, to acknowledge diverse points of view, and to contextualize their work within historical and contemporary frameworks

Dare

Liberal Arts and Sciences student work will demonstrate: InnovationAn exploration of unfamiliar intellectual and creative spaces and ideas Experimentation and playDiscovery of their capacity to embrace and integrate academic skills and rigor to support their creative practice Challenge to the status quoHow they challenge themselves to be flexible thinkers unbound by their own status quo beliefs

Reflect

Liberal Arts and Sciences student work will demonstrate: Capacity to Communicate (Orally, Written, and/or Visually) About Their Practice:Capacity to communicate self-awareness ethically and aesthetically through oral, written, and/or visual mediums Capacity to Seek, Assemble, Evaluate, and Ethically Apply Information and Ideas from Diverse Sources:Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sources, including scholarly sources, personal interviews, and fieldwork

Connect

Liberal Arts and Sciences student work will demonstrate: Understanding of Themselves as Parts of a Larger Whole Made Up of Human and Non-Human Beings:An understanding of themselves as part of a large living ecosystem made up of human and non-human beings Awareness of Positionality – In the World, Their Field, Their Communities:How ideas, lived experiences, and intersectional identities challenge established frameworks in order to critically synthesize new possibilities Ability to Work Well, Collaborate, and Build Relationships Across Differences in Identity, Perspective, Aesthetics, and Disciplines:Ability to collaborate effectively with others to analyze, evaluate, and apply academic and real-world problem-solving skills Integration of Skills, Information, and Concepts:Knowledge of the disciplines introduced in the Liberal Arts and Sciences and their relevance to the ideation and creative skills developed in their studio majors

Shine

Ability to Define Aspirations, Future Goals, and Their Role Within the Creative Economy:The value of integrating and applying their intellectual curiosity and critical thinking to enhance their studio practice Compelling Presentation and Exhibition Skills, Through Annual Exhibition, Capstone, and Portfolios:The synthesis of their intellectual and creative arc in their Capstone senior research paper and project. Career Readiness:As evidenced by strong interpersonal and professional skills, including self-advocacy, initiative, adaptation, and a willingness to both receive and offer feedback

Degree Requirements

Degree Requirements

Liberal Arts and Sciences courses and credits for the Bachelor of Fine Arts Degree make up one-third of the credits required for graduation with a Bachelor of Fine Arts degree. The three credit courses are distributed among the following: Liberal Arts and Sciences course designations and abbreviated as follows:

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

Required Foundation Liberal Arts and Sciences Courses

Your studio major determines the overall number of LAS credits you need to complete. However, students in all majors are required to fulfill the courses listed below in their Foundation (first) year:

- Visual Culture 1: Gateways to Art and Culture AHCS122 - 3 credits
- Visual Culture 2: Unpacking Art, Power, and Modernity AHCS123 - 3 credits
- Writing as Discovery: Thought Lab 1 ENGL108 - 3 credits
- Exploration into Making: Thought Lab 2: Exploration into Making LIBS115 - 3 credits

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

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

Required Liberal Study Courses by Major

Animation

AHCS224 Theories and Trends in Contemporary Art, Media and Culture (3)

AHCS228 Art History of Animation (3)

CAIL200 Creative Action Lecture (3)

LIBS214 Sophomore Elective (3)

LIBS314 Upper Division Elective (6)

MATH136 Math Elective (3)

NSCI307 Natural Science Elective (3)

SSCI210 Social Science Elective (3)

LIBS440 Capstone (3)\

Fashion Design
AHCS224 Theories and Trends in Contemporary Art, Media and Culture (3)

AHCS234 History of Costume (3)

CAIL200 Creative Action Lecture (3)

LIBS210 Contemporary Fashion Issues (3)

LIBS314 Upper Division Elective (3)

MATH136 Math Elective (3)

NSCI315 Textile Science (3)

SSCI210 Social Science Elective (3)

LIBS414 Business of Fashion (3)

LIBS440 Capstone (3)

Fine Arts
AHCS226 Contemporary Art Survey (3)

AHCS237 Seminar I:DEI in Global Art and Culture (3)

CAIL200 Creative Action Lecture (3)

LIBS238 Seminar II: DEI in Global Art and Culture (3)

LIBS314 Upper Division Elective (6)

MATH136 Math Elective (3)

NSCI307 Natural Science Elective (3)

SSCI210 Social Science Elective (3)

LIBS440 Capstone (3)

Game and Entertainment Design
AHCS224 Theories and Trends in Contemporary Art, Media and Culture (3)

AHCS228 Art History of Games (3)

CAIL200 Creative Action Lecture (3)

LIBS214 Sophomore Elective (3)

LIBS314 Upper Division Elective (6)

MATH247 Programming/Scripting for Games (3)

NSCI307 Natural Science Elective (3)

SSCI213 Cultural and Social Design for Games (3)

LIBS440 Capstone (3)

Graphic Design
AHCS224 Theories and Trends in Contemporary Art, Media and Culture (3)

AHCS222 History of Graphic Design and Illustration (3)

CAIL200 Creative Action Lecture (3)

LIBS214 Sophomore Elective (3)

LIBS314 Upper Division Elective (6)

MATH136 Math Elective (3)

NSCI307 Natural Science Elective (3)

SSCI210 Social Science Elective (3)

LIBS440 Capstone (3)

Illustration
AHCS224 Theories and Trends in Contemporary Art, Media and Culture (3)

AHCS222 History of Graphic Design and Illustration (3)

CAIL200 Creative Action Lecture (3)

LIBS214 Sophomore Elective (3)

LIBS314 Upper Division Elective (6)

MATH136 Math Elective (3)

NSCI307 Natural Science Elective (3)

SSCI210 Social Science Elective (3)

LIBS440 Capstone (3)

Product Design
AHCS224 Theories and Trends in Contemporary Art, Media and Culture (3)

AHCS225 History and Future of Product Design (3)

CAIL200 Creative Action Lecture (3)

LIBS214 Sophomore Elective (3)

LIBS314 Upper Division Elective (6)

MATH136 Math Elective (3)

NSCI319 Human Factors in Product Design (3)

SSCI210 Social Science Elective (3)

LIBS440 Capstone (3)

Toy Design
AHCS224 Theories and Trends in Contemporary Art, Media and Culture (3)

AHCS236 History of Toys (3)

CAIL200 Creative Action Lecture (3)

31508 Methods and Materials (3)

LIBS314 Upper Division Elective (6)

MATH136 Math Elective (3)

NSCI308 Human Factors in Toy Design (3)

SSCI211 Child Psychology: Development and Play (3)

LIBS440 Capstone (3)

Otis Honors Program
The Liberal Arts and Sciences Honors Program at Otis College of Art and Design brings motivated, academically oriented students together for advanced, cross-disciplinary coursework with the goal of synthesizing Liberal Studies and Studio curricula. Honors students gain increasing independence over their studies through research, experimentation, and collaboration.

The Honors Program runs from the sophomore to senior year, and the application process is open to any Otis student.

Sophomore Year:
Fall: Honors AHCS 224 (3 credits): Theories and Trends in Contemporary Art, Media, and Culture

Spring: Honors LIBS 214 Elective (3 credits): a dynamic, rigorous class that affords Honors students the opportunity to integrate liberal studies content into their art and design practice. Past courses have included "Culture of the Copy," "Poetry: The Voices of Many," "Art of Time + Place in Fiction"

Junior Year:
Fall: Honors LIBS 314 Lab (3 credits): In the spring of their sophomore year, Honors students meet to discuss their shared interests and work with faculty to give shape to a customized LIBS 314 course conducted in the fall of their junior year.

Spring: Honors MATH, NSCI 307, or SSCI 210 project concurrent with a Social Science, Math/Science, or other LAS Course (3 credits): Honors students develop a special project related to an existing course which they will present to faculty as well as the Honors cohort at the end of the semester.

Senior Year:

Fall: Honors LIBS 440 Capstone - (3 credits): Students will have the option of collaborating on their Capstone project.

Application Process:

The application process will begin in February of the Foundation year. Students will be asked to:

1. Write a general statement about what they hope to gain by being part of the Honors program and what they feel they can contribute to an Honors community
2. Respond to a prompt about a contemporary social issue. A panel of Liberal Arts and Sciences faculty will review the applications. Students will be notified of the results in advance of spring advising so that they may register for the sophomore fall Honors course. There are no prerequisites for the Honors program. The application process is open to all Otis Foundation students as well as those transferring to the College as sophomores. Students must complete a minimum of four Honors courses to graduate from the Honors program.

Incentives for applicants: courses with more rigor and depth than regular Liberal Arts and Sciences classes; experimental curriculum in which cohort has some agency in shaping; pathway to graduate school; special events

English Requirements

Initial placement in English courses is determined by the Writing Placement Assessment. A grade of "C-" or better must be earned in order to pass the Foundation year required course ENGL108 Writing as Discovery: Thought Lab 1.

Based on the Writing Placement Assessment, students may be required to take the following prerequisites before enrolling in the required ENGL108 course: ENGL 020, ENGL 050, ENGL 090, and/or the co-requisite: ENGL 102 or ENGL 103 Writing Labs.

The ENGL 102 Writing Lab is required for students who place in ENGL 020, ENGL 050 and ENGL 090. Many of the reading and writing assignments are connected to their concurrent Art History course Visual Culture I (AHCS122) or Thought Lab II (LIBS115) classes. These language skills reinforcement classes and writing labs serve as bridges to student success in future Liberal Arts and Sciences courses. *A grade of "C" or better is required to pass ENGL 020, ENGL 050 and ENGL 090.*

Liberal Arts and Sciences Course Offerings

All Liberal Arts and Sciences courses are 3 credits unless otherwise noted.

Students may take Natural Science, Social Science, and Math courses off campus, unless a specific course at Otis is required by their major.

Students may not take Art History, English, Creative Action Integrated Learning or Capstone courses off campus without the written permission of the Chair of Liberal Arts and Sciences.

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Liberal Arts and Sciences Electives

Electives

Course Title	Course Number	Credits
Visual Culture 1	AHCS 122	3.00
Visual Culture 1 Advanced	AHCS 122	3.00
Graphic Design/ Illus History	AHCS 222	3.00
Theories and Trends	AHCS 224	3.00
Theories and Trends: Honors	AHCS 224	3.00
History & Future/ Product Desg	AHCS 225	3.00
FA Contemporary Art Survey	AHCS 226	3.00
Art History of Animation	AHCS 228	3.00
Art History of Game Design	AHCS 229	3.00
History of Toys	AHCS 236	3.00
Sophomore Seminar: Global Ar	AHCS 237	3.00
CAIL: Food and Urban Gardening	CAIL 200	3.00
History of the Moving Image	CAIL 200	3.00
Innovative Materials Research	CAIL 200	3.00
kNOw Memorials: New Monuments	CAIL 200	3.00

LA Past Lives	CAIL 200	3.00
Shelter Me	CAIL 200	3.00
Trees in Paradise	CAIL 200	3.00
True Stories	CAIL 200	3.00
UFO's, Aliens and Otherworlds	CAIL 200	3.00
Human Ecology	CAIL 201	3.00
Developmental English II	ENGL 090	3.00
DEV Writing Lab	ENGL 102	1.00
Writing Lab	ENGL 103	1.00
Writing as Discovery	ENGL 108	3.00
Writing as Discovery- Advanced	ENGL 108	3.00
Contemporary Fashion Issues	LIBS 210	3.00
Hong Kong Cinema	LIBS 214	3.00
Intro to Children's Lit	LIBS 214	3.00
Strange Ladies	LIBS 214	3.00
Thinking through Performance	LIBS 214	3.00
Teaching for Learning I	LIBS 311	3.00
Creative Writing Workshop II	LIBS 312	3.00
Art of the Novella--Honors	LIBS 314	3.00
Art, Space and Place	LIBS 314	3.00
Chinese Cinema	LIBS 314	3.00
Creative Writing Workshop II	LIBS 314	3.00
Human Nature	LIBS 314	3.00
Narrative Design in Games	LIBS 314	3.00
Reading Visiting Writers	LIBS 314	3.00
Teaching For Learning I	LIBS 314	3.00
Reading Visiting Writers	LIBS 316	3.00
Capstone	LIBS 440	3.00
Capstone: Fashion	LIBS 440	3.00
Capstone: Fine Arts	LIBS 440	3.00
Capstone-Honors	LIBS 440	3.00
Capstone: Sustainability	LIBS 441	3.00
Capstone: Creative Writing	LIBS 442	3.00
Infographics	MATH 136	3.00
Introduction to Programming	MATH 136	3.00
Math for Artists and Designers	MATH 136	3.00
Mathematics of a Startup	MATH 136	3.00
Money Matters	MATH 137	3.00
Programming/Scripting for Game	MATH 247	3.00
Science Sustainable Des Minors	NSCI 305	3.00

Avoiding Climate Disaster	NSCI 307	3.00
Human Intelligence	NSCI 307	3.00
Innovative Materials	NSCI 307	3.00
Science and Sustainable Design	NSCI 307	3.00
Smart Textiles	NSCI 307	3.00
Human Factors in Toy Design	NSCI 308	3.00
Anthro thu a Sci Fi Lens	SSCI 210	3.00
Civil Rights Then and Now	SSCI 210	3.00
Futuristic Foodways	SSCI 210	3.00
Printed Matters	SSCI 210	3.00
Vampire Lit and Lore	SSCI 210	3.00
Child Psych:Development& Play	SSCI 211	3.00
Cultural & Social Des for Game	SSCI 213	3.00

Elective Descriptions

AHCS 122 - Visual Culture 1 (3.00)

AHCS 122 - Visual Culture 1 Advanced (3.00)

AHCS 222 - Graphic Design/ Illus History (3.00)

AHCS 224 - Theories and Trends (3.00)

AHCS 224 - Theories and Trends: Honors (3.00)

AHCS 225 - History & Future/ Product Desg (3.00)

AHCS 226 - FA Contemporary Art Survey (3.00)

AHCS 228 - Art History of Animation (3.00)

AHCS 229 - Art History of Game Design (3.00)

AHCS 236 - History of Toys (3.00)

AHCS 237 - Sophomore Seminar: Global Ar (3.00)

CAIL 200 - CAIL: Food and Urban Gardening (3.00)
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 allows one to see the ways inadequate access to nutritious and whole food options leads to chronic ailments that could be prevented if people had affordable and nutritious options available in their neighborhoods. The majority of people who suffer from illnesses related to poor nutritional diets are BIPOC (Black, Indigenous, People of Color) and those who are more likely to go hungry are women and children. These issues are not isolated; they are explainable through a historic review of ways land and food have been weaponized against BIPOC through the American legal system. Moreover, corporate control of food along with real estate practices have contributed to the development of food deserts, which further impact BIPOC women and children the right to access affordable and healthy food options. Despite historic oppression, and neighborhood divestment, people are empowered to take action and address food injustice. One way organizers and neighborhood residents address the immediate need to access food is through the development of and/or participation in community gardens. There, people not only have opportunities to learn how to grow their own vegetables, but they also meet folks of different races, cultures and experiences and with whom they learn to trade veggies, share nutritional information, swap recipes and share other resources needed. In this way, community gardens build vibrant soci

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 - Innovative Materials Research (3.00)

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.

CAIL 200 - LA Past Lives (3.00)

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

CAIL 200 - Shelter Me (3.00)

Homelessness. It's a sad fact that both nationally and locally, we are seeing dramatic increases in the numbers of people who find themselves unhoused. The demographics of those experiencing homelessness has changed; the unhoused are not only getting younger but they are more likely to work at full-time jobs while others have college degrees. Many are families with children. Some are elderly who have aged into homelessness. Still others have just fallen on hard times and can't afford the high price of housing. Students are presented with weekly readings, lectures, a diverse group of guest speaker media professionals, two research papers and a final project. By reading and reporting on issues of poverty and individuals experiencing food and shelter insecurity, we examine how we got here and how the college, the city and the state are confronting the crisis. An artist's work has an impact on the public. At semester's end, students will have created powerful infographics illustrating the extent of this crisis. Site partner: SELAH Neighborhood Coalition

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 County'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 - True Stories (3.00)

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

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 201 - Human Ecology (3.00)

ENGL 090 - Developmental English II (3.00)

Pre-requisites: ENGL 050

ENGL 102 - DEV Writing Lab (1.00)

ENGL 103 - Writing Lab (1.00)

ENGL 108 - Writing as Discovery (3.00)

ENGL 108 - Writing as Discovery- Advanced (3.00)

LIBS 210 - Contemporary Fashion Issues (3.00)

LIBS 214 - Hong Kong Cinema (3.00)

In its heyday, Hong Kong produced one of the most vibrant and exciting cinemas in the world. This course will introduce you to the major films, genres, directors, and industrial trends in Hong Kong cinema, spending considerable time on the stylistic innovations Hong Kong has brought to action cinema (including kung fu and swordplay films), as well as the particular historical and cultural contexts in which this cinema is produced, distributed, and exhibited. You will also explore the distinct narrative characteristics and industrial practices that make Hong Kong films unique forms of popular culture and art. Through weekly lectures, readings, and film screenings, you will become familiar with filmmakers such Bruce Lee, John Woo, Jackie Chan, Tsui Hark, and Ann Hui among many others. By then end of the class you will have produced a paper analyzing how a pair of Hong Kong films compare and contrast with one another, and gain a greater appreciation of how films in Hong Kong and elsewhere stylize action.

LIBS 214 - Intro to Children's Lit (3.00)

Read, enjoy, and unlock the storytelling secrets of the most wonderful stories for children! This online course will study fables, myths, fairytales, and some of the most influential children's classics, like The Hobbit and Anne Frank's Diary. We will explore ideas of childhood and narrative through a historical, cultural, and psychological lens as we connect these ideas to our own childhood experiences. The semester will culminate with a presentation of a children's book of your creation.

LIBS 214 - Strange Ladies (3.00)

Upending Reality "Life is so perplexing. Things get strange fast. Chance rules...The new heroine is the super adaptable woman, wanderer, perpetrator and acceptor of illogical action," writes Joy Williams. You'll read closely and discuss in depth short stories by female authors writing in the genus: strange fiction. This includes surrealism, magical realism, fabulism—genres in which the rules of the familiar world are bent, in which a permeable and

squiggly line separates accepted realities from the dreamlike, the fantastical, the bizarro. Why female authors? According to Sarah Jane Cody, this mode of storytelling, with â€œits characteristic slippages and rejection of traditional logic, seems ideally suited to portray the strangeness inherent to womenâ€™s experience.â€ Youâ€™ll read redefined realities as political and cultural and psychological subversion, exploring essential and unsettling complexities of marginalized experiences. Youâ€™ll read two stories each week and engage in lively discussion unpacking works by a range of authors including Venita Blackburn, Carmen Maria Machado, Merce Rodoreda, Sarah Shun-lien Bynum, Helen Oyeyemi, Kelly Link, Katherine Vaz and others.

LIBS 214 - Thinking through Performance (3.00)

In Thinking through Performance, we will encounter and research historical and contemporary examples of live and video performance that use embodied action to investigate human identity, our relations to others and to our surroundings, and social justice. These examples are taken from roughly 1960 to the present moment. In addition, we will read a number of critical and poetic texts and create a series of original performances, both independently and with classmates, in response to them. In these performances you will have the chance to address crucial issues of our own contemporary moment, including racial, gender, and sexual identity, as well as local and global issues of social (in)justice and belonging. Overall, the course aims to lead students to understand deliberate embodied action as a legitimate form of critical thought, and to learn to see and use performance as both an aesthetic medium and a powerful means to address social and philosophical questions and concerns.

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 ACT and ADED Minors

LIBS 312 - Creative Writing Workshop II (3.00)

Audre Lorde famously wrote the masterâ€™s tools will never dismantle the masterâ€™s house. What possibilities open up when we use languageâ€"a tool that often props up structures of confinement and limitationâ€"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 â€œmasterâ€™s toolâ€ or a tool we use to â€œdismantle the masterâ€™s houseâ€? 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 (2â€"3 pages), prompt-based writing assignments, students will complete two or more developed (6â€"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 314 - Art of the Novella--Honors (3.00)

What is a novella? A long story? A short novel? Maybe better questions are: Why has this form attracted so many notable authors, leaving us with a rich literary history? Why is the novella so readily adaptable to film? And why does such an uneasy, awkward, yet enduring genre inspire such admiration among readers? In this course—both a reading seminar and a writing workshop—we will investigate an unexpectedly complex and varied form across modern and contemporary traditions, tracing structural, stylistic, and thematic patterns. Over the course of the semester, students will explore methods for structuring narrative and begin writing their own novellas, which may include visual and graphic elements. Special attention will be given to making applicable skills learned in this course to other long-form projects, like graphic and illustrated novels, films, serial podcasts, and games.

LIBS 314 - Art, Space and Place (3.00)

The words space and place have ever-changing definitions and contexts in our globalized world. This asynchronous online course will focus on exploring the various relationships between a diverse range of creative practices, the space of their production, and the place of their diffusion. Research and case studies will include examples from philosophy, architecture, landscape, art theory, site-specific art, public space, film, urban practices, and activism, examining both the spaces of making art and the art of making spaces. By semesterâ€™s end, you will record an urban video exploration as well as an artist case-study and research presentation.

LIBS 314 - Chinese Cinema (3.00)

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

LIBS 314 - Creative Writing Workshop II (3.00)

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LIBS 314 - Human Nature (3.00)

Western culture's relationship with nature is one of exploitation, conquest, industry, and waste, but it's also empowerment, mythology, conservation, and wonder. In Human Nature, LIBS 314, students examine their own relationship with the natural world. How do fiction, film, science, industry, religion, politics, and advertising shape our connection to our environment and our selves? By studying fiction from indigenous and environmentalist authors as

well as cross-genre film about nonhuman species, we will see how stories shape our relationship with nature. From the sustainability and environmental justice movements, we will identify our particular concerns about the planet and make strides to recover our birthright: moving from estrangement with the natural world to integration, from despair to hope, from 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 this altering ecology. 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 - Narrative Design in Games (3.00)

How do you craft a compelling story that adapts to player choices and enhances gameplay? How can we use narrative to support gamification in alternate digital spaces? This course explores the fundamentals of narrative design, focusing on how to structure stories, develop characters, and create responsive dialogue systems. Students will examine the role of AI in narrative design, including tools for generating dynamic dialogue and branching storylines. By examining narrative from the gaming perspective, students have an opportunity to discover how these concepts can support gamification in other areas like brand engagement and experiential marketing. Through a series of mini-projects, students will practice integrating narrative elements into gameplay, culminating in a signature project that showcases their ability to design an immersive narrative experience enhanced by AI.

LIBS 314 - Reading Visiting Writers (3.00)

Love a book and wish you could meet and speak with its author? You can. Built around the Visiting Writers Series which brings poets, fiction writers and essayists to Otis from around the country, in this Synchronous Online course, you'll read and discuss selected works by authors in advance of their visits. You'll meet the authors, listen to them read, talk about their writing and about aspects of contemporary literary culture. You'll get the opportunity to connect personally, ask the writers about their work, their experiences, their lives as artists. For the signature assignment, you'll have the option of developing and delivering an introduction to a visiting author or writing a creative reflection on a writer, their writing, and your own practice. If you are taking this class as a Creative Writing minor, register for the section listed as LIBS316.

LIBS 314 - 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. ACT and ADED Minors should sign up for LIBS/311A

LIBS 316 - Reading Visiting Writers (3.00)

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LIBS 440 - Capstone (3.00)

LIBS 440 - Capstone: Fashion (3.00)

LIBS 440 - Capstone: Fine Arts (3.00)

LIBS 440 - Capstone-Honors (3.00)

LIBS 441 - Capstone: Sustainability (3.00)

Pre-requisites: CAIL 201 NSCI 305

LIBS 442 - Capstone: Creative Writing (3.00)

MATH 136 - Infographics (3.00)

In the 21st century, the need for data visualization in a variety of fields will be enhanced as artists and designers promote new more creative visual experiences to represent knowledge and information. This course encourages students to experience math visually and translate their understanding of their research topic and collected data into a visually exciting and informative infographic. An infographic is a tool that transfers the information about a topic into a visual representation. It combines charts, graphs, diagrams, maps and timelines as well as other designing elements such as images and animations to represent data and information. It helps us understand the topic faster and easier than reading pure text or trying to analyze a significant amount of data. This class will have three major components: data visualization science, data visualization tools and hands-on projects. The students will learn about the science of data visualization through readings, lectures and educational videos as well as analyzing and interpreting infographics in major magazines and newspapers. They will master different software applications such as MS Excel, Adobe Illustrator and Tableau through in class tutorials and group activities. Finally they will utilize the knowledge and skills to create infographics that are visually appealing and well organized, convey the information accurately, and tell a story. The signature assignment for this course will be a class project on Avoiding Climate Disaster and it will be completed in close collaboration with NSCI 307 D: Avoiding Climate Disaster. For this project, students, under the supervision of both instructors, will locate credible, science-backed data sources online, and design infographics that represent their findings visually to raise awareness, and promote responsible decisions. This project will include a field trip to a Los Angeles City water sanitation facility, and an installation of the students printed work on the 3

MATH 136 - Introduction to Programming (3.00)

Programming is the medium in which our digital world lives, from smartphone apps to IoT and AI. Our world depends on how we program and the job market requires basic programming knowledge. This course aims to teach the fundamentals of programming skills to students with no prior coding experience. Students will be able to recognize HTML, CSS, and an Object Oriented Programming language to help them identify how these languages intertwine with the world of digital art, website design, AI (code prompting), animation, and a multitude of other use cases.

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. This course aims to hone critical thinking skills by utilizing a good understanding of some basic mathematical concepts and their applications in the studentâ€™s daily lives.

MATH 136 - Mathematics of a Startup (3.00)

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

MATH 137 - Money Matters (3.00)

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

MATH 247 - Programming/Scripting for Game (3.00)

NSCI 305 - Science Sustainable Des Minors (3.00)

NSCI 307 - Avoiding Climate Disaster (3.00)

We are sliding into environmental disaster. Climate change poses increasing risks to our lives. Otis students come from all over the world, fluent in many languages. We need you to visually communicate that we are on the cusp of eco catastrophe, and climate disaster must be avoided. While class is conducted in English, student research may be conducted in any language, and information adapted and transmitted culturally and appropriately. Topics: How we make and grow things, move around, keep warm and cool, achieve zero greenhouse emissions, expand solar and wind energy, create new technologies, and adjust to change. Signature Assignment: Completed in close collaboration with Math Information Graphics. For this project, under the supervision of both instructors, students will locate credible, science-backed data sources online and design infographics that represent their findings visually to raise awareness and promote responsible decisions. This project will include a field trip to a Los Angeles City water sanitation facility and an installation of the students' printed work on the 3rd floor of Otis College.

NSCI 307 - Human Intelligence (3.00)

In this course, we examine human intelligence and the neural processes that shape its function. How do you use your sensory processing to orient yourself in the world? How did language evolve and what function does a metaphor serve? We take a closer look at emergence of memory and predictive mechanisms in the brain as we look towards optimizing creativity and flow states. We finish off with examining imagination and its impact on human technological inventions especially in the field of computer vision. This course effectively considers the neuroscience of the human mind and how it shapes contemporary design and art processes. The students will be introduced to the course concepts through a mixture of readings, guest speakers, videos, lectures, and discussions. The assignments will consist of written critical assignments and presentations of design ideas inspired by the course.

NSCI 307 - Innovative Materials (3.00)

This course explores the latest developments in the textiles and design industries and the use and manufacture of new materials. The focus is on creating, exploring, experimenting, and making. New textiles and materials are being developed all the time. 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. The course will integrate the principles of sustainable development into learning as students research, innovate, and create samples of new experimental objects and materials. A complete term Process Book will be required with research, notes, sketches, photographs, and material samples students create.

NSCI 307 - Science and 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 - Smart Textiles (3.00)

This course will start with a survey of how smart textiles are utilized today in personalized healthcare, sports, wellness, and security by exploring a range of art, design, and scientific projects using smart materials. This will serve as a foundation of knowledge to build from and inspire students to create their own smart textile prototypes. Further, the course will introduce key theoretical elements of each discipline related to smart textiles, such as material and textile science, electronics, and artificial intelligence. This field is evolving fast, with teams of multi-disciplinary scientists worldwide constantly proposing innovative materials and improved textile-based and AI-enabled electronics. Some reading materials will be assigned from recent peer-reviewed articles to expose students to advanced technologies that have not been commercialized yet but have the potential to revolutionize multiple industries in the near future.

NSCI 308 - Human Factors in Toy Design (3.00)

SSCI 210 - Anthro thu a Sci Fi Lens (3.00)

Science Fiction/Speculative Fiction (SF) re-envisions our real-world human culture, society, and technology in imaginative ways. This fully online course encourages you to think like an anthropologist, examining the human way of life in the present and past while drawing comparisons to futuristic and alternate world versions presented in SF stories. For one project, you will create a propaganda poster featuring futuristic technology of your creation. By the end of the semester, you will have researched and written extensively about diverse anthropology fields/specializations, SF themes/characteristics, and the real-world inspirations and counterparts that could have shaped these SF stories. The course may serve as inspiration for your creative projects and build on your knowledge of human culture and society. It could also enable you to see how science fiction/speculative fiction often takes something familiar in the real world, such as social class, power, or race, and shifts it, so you think differently about it. Weekly lectures include both text and visual

material. The weekly assignments will vary from two-page essays to short answers, quizzes, and visual interpretation exercises. Each week, the course will cover a specific topic, for example, climate fiction/CLI-FI and its association with environmental anthropology and cultural anthropology. A mid-term exam and two essay/visual projects are assigned, in addition to the weekly coursework. As part of our study on entities of power and their methods in SF stories and the real world, you'll create an original propaganda poster with futuristic technology and write an explanatory essay about it. Overall, this course offers the opportunity to learn more about the real-world way of life and how SF creators have re-envisioned it.

SSCI 210 - Civil Rights Then and Now (3.00)

This course provides a comprehensive exploration of the ongoing struggle for civil rights, spanning from colonial times to the present. Through an interdisciplinary approach, students will delve into the rich history of resistance, creative disruption, and the relentless pursuit of basic human rights within the African American experience.

SSCI 210 - Futuristic Foodways (3.00)

Imagine the future of foodways and food systems as it relates to cultural traditions, diet, environment, technology (e.g., 3D printing, robots, AI), product design, sustainability, culinary extinction, and even outer space, solarpunk, and apocalyptic scenarios. This online course introduces you to futures thinking and foresight tools/methods to learn from our past and present to speculate about the future. By semester's end, you will have created a poster featuring futuristic food cookbook recipe and technological artifact; and a research paper/podcast about a food-related topic reimagined from a science fiction/ futuristic perspective.

SSCI 210 - Printed Matters (3.00)

The technology entrepreneur Mike McCue has been quoted as saying "a magazine is so much more beautiful than what's online." McCue has spent much of his career thinking about the convergence of print and internet media and culture. This course seeks to give students a broader sense of the history of print media, specifically magazines, in the 20th and 21st centuries. Students will be asked to consider three critical moments in the history of the medium: 1930s/40s during the Second World War; the 1980s/90s with the rise of the personal computer/internet; and the contemporary moment of the 2020s. The course will culminate with students writing, editing, and publishing a magazine of their own.

SSCI 210 - Vampire Lit and Lore (3.00)

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

SSCI 211 - Child Psych:Development& Play (3.00)

SSCI 213 - Cultural & Social Des for Game (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.

Program Learning Outcomes:

Otis College's MFA Fine Arts Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

MFA Fine Arts student work will demonstrate: Disciplinary Knowledge and Skillsthrough advanced knowledge of art history and criticism. Proficiency in Industry-Standard Skills, Technologies, and Processeswith advanced expertise in one or more media per industry-standard skills, technologies, and processes. Cross-Disciplinary Awareness and Practiceextensive understanding of the cross disciplinary practices in fine arts and the ability to understand and discuss work in all fine arts media. Audience-Focused Research, Historical Context, and Field-Specific Discoursethrough exhibitions and events, the ability to engage audiences in a research driven, context specific, manner. Capacity to Identify and Solve Creative Problemsthe ability to approach problems in their work and in their collaborative projects effectively.

Dare

MFA Fine Arts student work will demonstrate: Innovationthe ability to innovate conceptually by creating fresh ideas and materially within their chosen media(s). Experimentation and playthe results of experimentation materially, in aesthetic organization and with methods of display, distribution and audience building. Challenge to the status quothe willingness to challenge conventions and the existing market. Bravery in their work and their interactions with othersby extending and improving the effectiveness of collaboration.

Reflect

MFA Fine Arts student work will demonstrate: Self-awarenessin critique presentations and artist statements, a self awareness and conscious awareness of the language/rhetoric of their chosen media. Capacity to communicate (orally, written, and/or visually) about their practicethe ability to communicate in a coherent and compelling manner in a thesis and other artist statements. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesthe ability to use information, research and sources to be persuasive in speech and writing. Analysis of both ethical and aesthetic impacts of art and designan understanding of the ethos (ethical basis) and pathos (emotional basis) of written, spoken and visual rhetoric.

Connect

MFA Fine Arts student work will demonstrate: Understanding of themselves as parts of a larger whole made up of human and non-human beings.an understanding of ecology that is the relationships among living organisms and their environment at the individual, population, community, ecosystem, and biosphere levels. Awareness of positionality – in the world, their field, their communities.an understanding that art represents cultural and political attitudes about the environment e.g, land use and treatment of human and non human beings in states,non states and various forms of social organization; and a self-consciousness about their individual position within an ecology and environment. Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesa willingness to think critically about their individual views and to consider how they promote or resist tolerance of difference across identities, perspectives, aesthetic positions and disciplines. Integration of skills, information, and conceptsan ability to integrate an understanding of the above in their use of skills, information and concepts.

Shine

MFA Fine Arts student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.by frequent critiques, studio visits, artist statements and thesis essays, student work will show defined aspirations, future goals and position their intended role within the creative economy. Awareness of audience and ability to cultivate relationships with others in their chosen fields.in group and thesis exhibitions and in an artist lecture, student work will demonstrate an ability to create and present a body of work that is coherent, compelling and relevant to an audience. Compelling presentation and exhibition skills, through Annual Exhibition, Capstone, and portfoliosan ability to create and present compelling mid-residency and year end group exhibitions, and a thesis exhibition that highlight students' aspirations, future goals and their intended role within the creative economy. Proficiency in budgeting, time and project management.projects, group and thesis exhibitions will show proficiency in budgeting, time and project management. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedbackin group and thesis exhibitions, student work will demonstrate a readiness to enter the field of contemporary art by their by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedback.

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 1 (3.00)
In this two-year course sequence, all graduate students, regardless of media, individually present work to their peers and faculty for a collective in-depth discussion about the work's material, theoretical, and cultural positioning. The course provides an in-depth discussion and investigation of how an artist's work is perceived as a public statement and how one's work exists in the world. 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. It will culminate in the end-of-semester review during which the student and a review committee will discuss and evaluate the development of the student's practice as observed over the course of the semester within the framework of the seminar. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

AHCS 650 - Art, Theory, Practice I (3.00)

In this seminar we will develop an understanding of the material, social, and political implications of aesthetic form. Form is understood as an organizing principle that is anchored within material reality and which affects this reality in turn. The essays we will read in this seminar engage in questions of humanity, power relations, representation, and aesthetics from a variety of perspectives and discursive fields. We will use these texts as a starting point to discuss how cultural producers and theorists have responded to the representational politics of the present. Alongside, we will consider art practices within the larger cultural and socio-political environment. The goal will be the development of individual, subjective voices within a collective, collaborative, and relational process.

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 a collective in-depth discussion about the work's material, theoretical, and cultural positioning. The course provides an in-depth discussion and investigation of how an artist's work is perceived as a public statement and how one's work exists in the world. 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. It will culminate in the end-of-semester review during which the student and a review committee will discuss and evaluate the development of the student's practice as observed over the course of the semester within the framework of the seminar. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

AHCS 651 - Art, 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 a collective in-depth discussion about the work's material, theoretical, and cultural positioning. The course provides an in-depth discussion and investigation of how an artist's work is perceived as a public statement and how one's work exists in the world. 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. It will culminate in the end-of-semester review during which the student and a review committee will discuss and evaluate the development of the student's practice as observed over the course of the semester within the framework of the seminar. 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 774 - Thesis I (3.00)

This course supports students in the development of their written thesis about their work and practice. Students will acquire critical writing skills that will prepare them for the literary demands of an artist, including grant applications.

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 a collective in-depth discussion about the work's material, theoretical, and cultural positioning. The course provides an in-depth discussion and investigation of how an artist's work is perceived as a public statement and how one's work exists in the world. 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. It will culminate in the end-of-semester review during which the student and a review committee will discuss and evaluate the development of the student's practice as observed over the course of the semester within the framework of the seminar. 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.

LIBS 775 - Thesis II (3.00)

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.

ELEC 599 - Graduate Studio Elective (3.00)

Graduate level studio elective course. See department for specific courses.

Electives

Course Title	Course Number	Credits
Out on the Town	AHCS 562	3.00
Advanced Topics: Wilderness	GRAD 550	3.00
Embodied Exp, Movmnt Creativit	GRAD 550	3.00
Photography I	GRAD 550	3.00
Photo Genres: Thinking LA	GRAD 550	3.00
Photo Genres: Editorial	GRAD 550	3.00
Painting I	GRAD 550	3.00
Painting Genres: Oil and Water	GRAD 550	3.00
Painting and Printmaking	GRAD 550	3.00
Sculpture/New Genres I	GRAD 550	3.00
Ceramics	GRAD 550	3.00
Time Based Media Projects	GRAD 550	3.00
Miniature World, Surreal Scrn	GRAD 550	3.00
Experimental Drawing Projects	GRAD 550	3.00
Digital Media	GRAD 550	3.00

Elective Descriptions

AHCS 562 - Out on the Town (3.00)

GRAD 550 - Advanced Topics: Wilderness (3.00)

"This course begins as a seminar exploring aesthetic and political uses of the Western United States' landscape as preparation for a five day trip across the Great Basin, ending amidst stalactites in a cave below Nevada. Some of the topics covered in the seminar section of the course will include: Kant's Analytic of the Sublime, the Freudian Oceanic, Anton Ehrenzweig's concept of dedifferentiation, Romanticism, the writings of Robert Smithson, the history of land art and earthworks, the role of landscape in narrative cinema in particular the Western and science fiction genres, distinctions between land and landscape and space and place, and an analysis of wilderness as an ideological construct. This class culminates in a road trip across the Basin and Range. Students will camp and cook each night, practice the skill of extended observation, as well as have fireside group discussions of the surroundings and the experience in light of texts. Travel Fee $400."

GRAD 550 - Embodied Exp, Movmnt Creativit (3.00)

This course explores dance and movement as a medium for self-expression, creative discovery, and social-emotional learning. Designed for artists and designers, the course will introduce students to various movement practices that enhance body awareness, creativity, and emotional intelligence. By integrating physical practice with reflective discussions, students will explore how movement impacts artistic expression, collaboration and personal well-being

GRAD 550 - Photography I (3.00)

GRAD 550 - Photo Genres: Thinking LA (3.00)

In this class we will wonder about this brightly lighted, 4000 square mile tissue of enigmas and contradictions.Through field trips, literature, visual art and screenings of many films we will look at the portrayal of Los Angeles and the myths surrounding it. We will analyze it through issues such as ecology, race relations, power structures, urban planning and car culture. We will strive to understand the dreams and promises that the city offers reflected through its film industry, infrastructure and geography. Eventually, as appropriate for a city that is widely considered as a city of the future, will will try to imagine it's

potential prospects and where is it heading to. Throughout the course the students will be encouraged to find their own interests in the city, develop their own research, and create a body of work relating to it.

GRAD 550 - Photo Genres: Editorial (3.00)

In this course, students will gain an understanding of what it is like to work for a variety of contemporary publications. From straightforward, traditional portraiture to more conceptual stories, students will experience realistic, industry-related challenges gaining valuable knowledge of the field. While making work of their own, students will also closely examine both historical and contemporary work. In the interest of developing a professional practice, students will be encouraged to get to know their potential clients, establish connections with photo editors and art directors, shape ideas and concepts using art references, and create a clear production plan before a session. Formulating one's own visual style will be encouraged. Over the course of the semester, students will have various assignments that underscore the value of pre-production, thoughtful planning, and overall professionalism. Course work will also simulate the experience of meeting clients, fulfilling requests and executing their own clear, distinct vision. They will also develop their taste and personal portfolios, ultimately putting them in a strong position to strategically enter the field.

GRAD 550 - 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

GRAD 550 - Painting Genres: Oil and Water (3.00)

"Oil and Water is a painting studio elective course in which students will learn advanced technical skills and materials specific to both oil paint and watercolor. Our class time will be entirely devoted to studio work. Following a short demonstration and introduction to the weekly materials, methods and approaches, students will be painting, and class time will be devoted to exploring the ideas demonstrated in class. A variety of traditional and contemporary painting materials and methods will be discussed and demonstrated. We will be making a variety of mediums and mixing and making our own paint. We will also be exploring different techniques for building surfaces and supports. At the end of the term students will have a professional command of oil and watercolor painting materials, methods and surfaces and they will be very well prepared to continue their explorations independently. "

GRAD 550 - Painting and Printmaking (3.00)

This painting course is designed to give students an introduction in printmaking techniques that we will be using to create mixed-media paintings. Our course will be structured around demonstrations, lectures, readings and discussions. By completing the assignments and participating in critique, students will have a strong foundation and technical ability in printmaking and the use of the Printmaking lab, as well as a contextual understanding of contemporary issues in painting. We will be splitting our time between the painting studio and the printmaking lab. M 3:30-6:30 Yaron Hakim G220

GRAD 550 - 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.

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 - Time Based Media Projects (3.00)

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.

GRAD 550 - Miniature World, Surreal Scrn (3.00)

This course explores the intersection of installation, performance, and digital media through experimental world-building and experimental video compositing. Students will begin by crafting miniature sets—sculptural installations that play with materials, lighting, and scale—before integrating their own bodies or performers into these environments using green screen technology and other intuitive digital tools. Layering live action, puppetry, found footage, animation, and AI-generated imagery, they will construct surreal, multi-dimensional video worlds that blur the line between the real and the imagined. Drawing from historical and contemporary practices in installation, stage design, performance, and experimental film, the course emphasizes hybrid storytelling, pushing students to manipulate presence, narrative, and visual relationships through playful, open-ended experimentation. Projects will culminate in dynamic multimedia works that merge tactile and digital elements into evocative, otherworldly compositions.

GRAD 550 - Experimental Drawing Projects (3.00)

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. F 12-6 Ingrid Calame

GRAD 550 - 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.

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.

Program Learning Outcomes:

Otis College's MFA in Graphic Design Program Learning Outcomes are action words describing our approach to learning, and what we commit to our students.

Grow

MFA Graphic Design student work will demonstrate: Disciplinary Knowledge and SkillsA solid understanding and application of core visual design principles—including typography, composition, hierarchy, color theory, and semiotics—by producing cohesive, conceptually informed work that reflects both technical proficiency and critical engagement with contemporary graphic design practices. Proficiency in Industry-Standard Skills, Technologies, and ProcessesThe ability to apply contemporary production techniques and technologies by creating design artifacts that leverage current tools and methodologies, while demonstrating the ability to critically evaluate technological choices in relation to conceptual goals and develop new processes that contribute to the evolution of design practice. Cross-Disciplinary Awareness and PracticeThe ability to synthesize knowledge from diverse disciplines into their design practice by creating work that transcends traditional boundaries, collaborating effectively with practitioners from other fields, and applying theoretical frameworks from adjacent domains to generate new approaches to visual communication challenges. Audience-Focused Research, Historical Context, and Field-Specific DiscourseThe ability to conduct rigorous research that contextualizes design work within relevant historical, cultural, and theoretical frameworks, producing projects that demonstrate a strong understanding of audience and by contributing original perspectives to contemporary design discourse through written and visual explorations. Capacity to Identify and Solve Creative ProblemsThe ability to develop new approaches to complex design challenges by applying multiple conceptual directions, implementing iterative prototyping methodologies, and producing design artifacts that advance the field through their visual sophistication.

Dare

MFA Graphic Design student work will demonstrate: InnovationThe ability to create design artifacts that expand the boundaries of conventional practice by developing new methodologies, tools, or frameworks that contribute original perspectives to the field, resulting in work that offers original approaches to visual communication challenges. Experimentation and playThe ability to employ exploratory processes throughout their design practice, documenting iterative investigations of materials, technologies, and methodologies, while critically analyzing experimental results to extract valuable insights that inform finished works of significant conceptual depth. Challenge to the status quoThe ability to produce work that critically interrogates established design conventions by identifying limitations in current practices, developing alternative approaches supported by thorough research, and articulating a clear position on how their contributions offer meaningful advancement to the discipline's evolution. Bravery in their work and their interactions with othersThe ability to create conceptually challenging and potentially controversial design directions with conviction, defending their creative decisions through articulate presentations and writing, the ability to engage constructively with diverse perspectives that may challenge their assumptions.

Reflect

MFA Graphic Design student work will demonstrate: Self-awarenessAn ability to articulate a distinctive personal design voice that positions their practice within relevant historical and contemporary contexts, while critically evaluating their own strengths, limitations, and trajectory as design practitioners contributing to the evolving field. Capacity to communicate (orally, written, and/or visually) about their practiceAn ability to present complex design concepts through sophisticated presentations, writing, and visual documentation that effectively translate their ideas into accessible narratives for diverse audiences, demonstrating the ability to adjust communication strategies for different contexts. Capacity to seek, assemble, evaluate, and ethically apply information and ideas from diverse sourcesThe ability to conduct research that synthesizes ideas from multiple disciplines, incorporating new content, critically evaluating the credibility and relevance of various information streams, and thoughtfully integrating these diverse perspectives into design work that acknowledges its intellectual foundations and cultural influences. Analysis of both ethical and aesthetic impacts of art and designAn ability to critically evaluate the societal implications of design decisions through rigorous analysis of their work's potential consequences across cultural, environmental, and economic dimensions, producing design solutions that demonstrate conscious consideration of ethical responsibilities.

Connect

Understanding of themselves as parts of a larger whole made up of human and non-human beings.The ability to create design work that thoughtfully engages with ecological systems and interspecies relationships, evidenced through projects that critically examine the material, environmental, and social impacts of design decisions, while developing methodologies that acknowledge interdependence between human and non-human entities as fundamental to responsible design practice. Awareness of positionality – in the world, their field, their communities.An ability to develop critical frameworks for situating their design practice within complex cultural, socioeconomic, and professional contexts, producing work that demonstrates conscious engagement with how their own identity informs their creative choices, while articulating how their contributions advance equity within design discourse. Ability to work well, collaborate, and build relationships across differences in identity, perspective, aesthetics and disciplinesAn ability to initiate and complete collaborative projects with diverse partners from other disciplines and cultural backgrounds, demonstrating leadership in navigating complex conversations, synthesizing divergent viewpoints into cohesive design artifacts, and leveraging differences in perspective as generative forces that enhance outcomes beyond what could be achieved independently. Integration of skills, information, and conceptsAn ability to create sophisticated design artifacts that unify technical proficiency, theoretical understanding, and research, resulting in work that demonstrates synthesis across disciplinary boundaries while establishing new relationships between previously disconnected conceptual frameworks, methodologies, and bodies of knowledge within the expanded field of design.

Shine

MFA Graphic Design student work will demonstrate: Ability to define aspirations, future goals and their role within the creative economy.The ability to articulate a professional development plan that articulates their unique position within contemporary design discourse, identifies specific pathways for field contribution, and demonstrates how their practice creates value within evolving design economies. Awareness of audience and ability to cultivate relationships with others in their chosen fields.The ability to establish and develop meaningful professional networks and initiate collaborative opportunities that position them as valued contributors to the discourse of graphic design and the creative field at large. Compelling presentation and

exhibition skills, through Annual Exhibition, Capstone, and portfoliosThe ability to frame and present their work through multiple formats, creating cohesive narratives that effectively communicate their design intent within the context of our Annual Exhibition / Final Show, and portfolio reviews that meet industry standards for professional presentation. Proficiency in budgeting, time and project management.The ability to manage design projects through comprehensive plans demonstrating effective timeline management and budgeting, and the ability to adapt methodologies in response to changing parameters while maintaining conceptual integrity. Career readiness, as evidenced by strong interpersonal skills, self-advocacy, adaptation, autonomy, initiative, and willingness to both receive and offer feedbackThe ability to demonstrate professional maturity through self-directed initiatives, articulate communication of expertise, receptiveness to diverse perspectives, constructive participation in critique, and adaptability across professional contexts while maintaining their unique design voice.

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 Artists Projects (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 Artists Projects (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
ST: Vision in Motion	GRDS 621	3.00
ST: Design and Worldbuilding	GRDS 621	3.00

Elective Descriptions

GRDS 621 - ST: Vision in Motion (3.00)

In László Moholy-Nagy's 1947 book and study "Vision In Motion", he wrote: "Vision in Motion is seeing while moving. " After 80 years, screens—smartphones, computers, tablets, public displays—are now the dominant mode of interaction in our culture and society. Seeing, feeling and thinking with motion opened a new dimension for designers: the dimension of time. In this graduate-level elective, students will explore a range of possibilities that moving image based, time-based design works can do: from kinetic type-driven branding system, to video essays and creative broadcasting ideas that combined moving image with storytelling and content production; from commercial to speculative; from Adobe programs and type animation tools, to generative tools, projection mapping and VJing, students will engage with 2-3 semester assignments that cover different mediums, scopes and design issues of this field of practice.

GRDS 621 - ST: Design and Worldbuilding   (3.00)

This course looks at graphic design through the prism of worldbuilding. We will observe how designers construct worlds by arranging images, typography, symbols, and other elements of visual culture. By drawing additional inspiration from film, game design, speculative fiction, and fine art, students will employ worldbuilding techniques across different areas of design, including identity and branding, environmental/exhibition graphics, publication, and video/motion. The class invites students to experiment with the generative potential of unique systems, blending personal voice with collective meaning to design layered, immersive work that resonates with diverse audiences. Students will craft projects in their preferred formats, using conventional and unconventional tools across digital and physical spaces.

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 minor, however, students may be approved to pursue two minors on a case-by-case basis.

Program Learning Outcomes:

Students enrolled in Interdisciplinary Studies will:

- Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
- Develop an art/design practice that is grounded in two or more disciplines.
- Develop and apply interdisciplinary skills, experiences, and knowledge in fields outside of their majors.

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 upon entering the college must meet the requirements above and fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at otis.

The Application Process

Students should complete their declaration of minor form during registration advising for either the first or second semester of the sophomore year. Under limited circumstances, students may declare a minor in the first semester of the junior year. Declaration forms are available online, via the registration page of the otis dashboard and www.otis.Edu/minors. academic advising, the director of interdisciplinary studies, the minor area head(s), and the registrar must approve the application.

- Meet with the Interdisciplinary Studies Director 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 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 - Creative Industry Internship (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. Topics vary each semester. Examples include: Design Lab, Interdisciplinary Practices, Interdisciplinary Career Pathways Fulfills studio electives.

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. Topics vary each semester. Examples include: Design Lab, Interdisciplinary Practices, Interdisciplinary Career Pathways Fulfills studio electives.

Electives

Course Title	Course Number	Credits

Elective Descriptions

ART HISTORY MINOR

Our Mission:

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

Participating Departments:

Program Learning Outcomes:

Students enrolled in the Art History minor will:

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

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 All Fine Arts majors and Art History, Painting, Photography, and Sculpture/ New Genres minors. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 310 - Topics in Art History (3.00)

AHCS 310 are elective Art History courses that address a variety of issues in fine art and visual culture. Course offerings vary each semester. See the Liberal Arts and Sciences department for course offerings and course descriptions. This course may be taken in either fall or spring.

AHCS 310 - Topics in Art History (3.00)

AHCS 310 are elective Art History courses that address a variety of issues in fine art and visual culture. Course offerings vary each semester. See the Liberal Arts and Sciences department for course offerings and course descriptions. This course may be taken in either fall or spring.

AHCS 310 - Topics in Art History (3.00)

AHCS 310 are elective Art History courses that address a variety of issues in fine art and visual culture. Course offerings vary each semester. See the Liberal Arts and Sciences department for course offerings and course descriptions. This course may be taken in either fall or spring.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

Electives

Course Title	Course Number	Credits
Graphic Design/ Illus History	AHCS 222	3.00
History & Future/ Product Desg	AHCS 225	3.00
Art History of Animation	AHCS 228	3.00
Art History of Game Design	AHCS 229	3.00
History of Costume	AHCS 234	3.00
Sophomore Seminar: Global Ar	AHCS 237	3.00
History + Theory IV	CRIT 405	2.00
Art, Space and Place	LIBS 314	3.00
Chinese Cinema	LIBS 314	3.00
History of the Moving Image	CAIL 200	3.00
ST: Modernism to Conceptualism	AHCS 560	3.00
Contemp. Graphic Design Issues	AHCS 577	3.00

Models of Practice	AHCS 587	3.00

Elective Descriptions

AHCS 222 - Graphic Design/ Illus History (3.00)

AHCS 225 - History & Future/ Product Desg (3.00)

AHCS 228 - Art History of Animation (3.00)

AHCS 229 - Art History of Game Design (3.00)

AHCS 234 - History of Costume (3.00)

AHCS 237 - Sophomore Seminar: Global Ar (3.00)

CRIT 405 - History + Theory IV (2.00)

Pre-requisites: CRIT 304

LIBS 314 - Art, Space and Place (3.00)

The words space and place have ever-changing definitions and contexts in our globalized world. This asynchronous online course will focus on exploring the various relationships between a diverse range of creative practices, the space of their production, and the place of their diffusion. Research and case studies will include examples from philosophy, architecture, landscape, art theory, site-specific art, public space, film, urban practices, and activism, examining both the spaces of making art and the art of making spaces. By semester's end, you will record an urban video exploration as well as an artist case-study and research presentation.

LIBS 314 - Chinese Cinema (3.00)

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

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).

AHCS 560 - ST: Modernism to Conceptualism (3.00)

AHCS 577 - Contemp. Graphic Design Issues (3.00)

AHCS 587 - Models of Practice (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 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

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:

Students enrolled in the Art and Design Education minor will:

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

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 ACT and ADED Minors

SSCI 214 - 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 contemporary art history course, you will explore the aesthetic, historical and socio-cultural aspects of community arts and socially engaged art through lectures, videos, readings, reflections and discussions. We will uncover the relationship artists/designers have with building communities and creating localized cultures, and how specific Los Angeles communities have used art as a means to occupy political territories over time. We will meet with contemporary artists, designers and local non-profit arts organizations, museums and public sites to engage in current social practice work in the field and to learn how they create cultural agency and cultivate a rich sense of place. Lastly, you will learn how to develop and write your own proposal for working with local communities to create positive change through socially engaged art. Required for Community Arts Engagement and Art and Design Education minors.

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, Teacher Credential Preparation and Community Arts Engagement 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)

A limited choice of Studio and LAS courses will count as Art and Design Education Electives as determined by the Interdisciplinary Studies Director 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
Art of Care	CAIL 301	3.00
AI Play	CAIL 301	3.00
Disability Arts	CAIL 301	3.00
Re-Imagining MacArthur Park	CAIL 301	3.00
Child Psych:Development& Play	SSCI 211	3.00

Elective Descriptions

CAIL 301 - Art of Care (3.00)

Structured around an open collaboration with SHARK - a public pediatrics clinic specializing in holistic care for survivors of childhood trauma, The Art of Care will introduce students to the principles of trauma-informed care with special attention to how those principles can guide socially engaged artistsâ€™ and designersâ€™ practices. Students will have the opportunity to learn about, engage with, and collaborate on SHARKâ€™s trauma-informed creative programming (including existing mindfulness and meditation, art, and urban farming programs); to participate in and propose strategies for the clinicâ€™s ongoing trauma-informed redesign; and to develop and help implement creative public events to promote resiliency and health in children and families affected by trauma. Studentsâ€™ creative work will be grounded in readings, talks, and discussions addressing the role of care, trauma, and repair in socially engaged art and design practices. The course will also include site visits where students can experience trauma-informed practices and reparative methods in action, including a visit to the Rancho Los Amigos Rehabilitation Hospital where the SHARK Clinic is housed and a visit to one of the urban farms partnering with SHARK to provide holistic programing to patients and their families.

CAIL 301 - AI Play (3.00)

AI PLAY Play Your Way to a more Conscious, Just and Humanized Technological World By the time you finish reading this, AI programs like Midjourney will have generated at least three hundred thousand images. It is estimated that 400 million workers could be displaced because of AI, including teachers :- (AI has little or no ethical oversight or commitment to values. This course takes place in a liminal space, a space in between, on a journey. * Going back to the beginning - to Cultural Ideas focused on Consciousness - to Analog and Sensory experience . . . in order to engage in a more meaningful way with AI, as an artist, designer and creator. PLAYMATES include guests who will engage us in conversations about topics like Drugs, Dreams (-_-) zzz, Outer Space, and Brain Activity to better understand what consciousness is. PLAYTIME includes activities like Teaching an AI machine to recognize sound and image, Playing with the meaning of programming language, Making music visible, and Understanding a computer by pretending to be one. Join us. Real, chill, experimental and unexpected. (Í¡â›â€¯Í“œÊ– Í¡â›) Partners: A Brain Scholar, A Jungian Analyst, A Folklorist / AR Enthusiast, an Ayahuasca Enthusiast

CAIL 301 - Disability Arts (3.00)

How can we build an inclusive community of creatives that thrives because of our differences, our neuro-diversity, and our unique abilities (disabled - non-disabled)? Immersed in the field of Disability Arts, Otis students and artists from ECF Art Centers will participate in inclusive, experimental and reflective processes throughout this in person studio course. The resulting art and design projects, meant to connect us across differences, will be presented to the public in an exhibition at the end of the semester. Partner: ECF Art Center https://www.artecf.org/

CAIL 301 - Re-Imagining MacArthur 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.

SSCI 211 - Child Psych:Development& Play (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, CAIL300 Creative Action Studio (if taken a second time), SSCI211 Child Psychology, and studio courses outside of their major or area of emphasis that expand their art/design making skills.

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:

Students enrolled in the Concept Art Minor will:

- Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
- Develop and apply interdisciplinary skills, experiences, and knowledge in fields outside of their majors.
- Develop an art/design practice that is grounded in two or more disciplines.

Concept Art Minor Required Courses: 15 credits of Concept Art 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
Concept Art Drawing Intensive	CONC 300	3.00
Narrative Design in Games	LIBS 314	3.00
Storytelling Fundamentals	ANIM 210	3.00
Desgn & Drawng for Animation I	ANIM 220	3.00
2D Character Animation	ANIM 310	3.00
Des & Drawing for Animation II	ANIM 320	3.00
Des & Drawng for Animation III	ANIM 420	3.00
Design & Drawing for Game I	GAME 220	3.00
Animal & Creature Drawing	GAME 310	3.00
Art of Costume in Game	GAME 490	3.00
Robots, Vehicles, & Spaceships	GAME 490	3.00
Character Design for Games	GAME 490	3.00
Drawing and Painting I	ILUS 212	3.00
Drawing and Painting III	ILUS 312	3.00
Visual Storytelling	ILUS 330	3.00
ST: Observational Drawing	ILUS 358	3.00
ST: Storyboard Illus	ILUS 358	3.00
Special Topics Digital Paths	ILUS 358	3.00
ST: Narrative Illustration	ILUS 358	3.00
Creative Industry Internship	INTR 330	3.00

Elective Descriptions

CONC 300 - Concept Art Drawing Intensive (3.00)

LIBS 314 - Narrative Design in Games (3.00)

How do you craft a compelling story that adapts to player choices and enhances gameplay? How can we use narrative to support gamification in alternate digital spaces? This course explores the fundamentals of narrative design, focusing on how to structure stories, develop characters, and create responsive dialogue systems. Students will examine the role of AI in narrative design, including tools for generating dynamic dialogue and branching storylines. By examining narrative from the gaming perspective, students have an opportunity to discover how these concepts can support gamification in other areas like brand engagement and experiential marketing. Through a series of mini-projects, students will practice integrating narrative elements into gameplay, culminating in a signature project that showcases their ability to design an immersive narrative experience enhanced by AI.

ANIM 210 - Storytelling Fundamentals (3.00)

ANIM 220 - Desgn & Drawng for Animation I (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.

Pre-requisites: ANIM 250

ANIM 320 - Des & Drawing for Animation II (3.00)

Pre-requisites: ANIM 220

ANIM 420 - Des & Drawng for Animation III (3.00)

Pre-requisites: ANIM 320

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

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 - Art of Costume in Game (3.00)

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

Pre-requisites: GAME 210

GAME 490 - Robots, Vehicles, & Spaceships (3.00)

Concept Design: Robots, Vehicles + Spaceships is a course that explores the exciting world of designing futuristic technology. In this course, students will learn about the principles of concept design and how to apply them to create visually stunning and functional designs. The course will cover the design process from initial concept sketches to final renderings, and students will have the opportunity to explore a range of design styles and techniques. Throughout the course, students will focus on designing robots, vehicles, and spaceships, and will learn about the unique design considerations that come with each of these types of technology. Students will learn how to create designs that are both aesthetically pleasing and functional, taking into account factors such as ergonomics, materials, and engineering constraints. By the end of the course, students will have a portfolio of impressive designs that showcase their skills in concept design and their ability to think creatively and critically about the future of technology. Prerequisite: GAME 220

Pre-requisites: GAME 210

GAME 490 - Character Design for Games (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.

Pre-requisites: GAME 210

ILUS 212 - Drawing and Painting I (3.00)

ILUS 312 - Drawing and Painting III (3.00)

ILUS 330 - Visual Storytelling (3.00)

ILUS 358 - ST: Observational Drawing (3.00)

To exercise one's observational and looking skills and to learn how and why to document what one sees and experiences in a particular way is essential to developing an illustrator's personality and style. A one-of-a-kind art personality needs to be found and nurtured and exercised. In this class students will develop, strengthen, and bring to surface one's thinking and idea producing capabilities while practicing and developing life and street drawing skills. This will include demonstrations of many techniques, tools, possibilities and layers of looking and documenting things, drawing from personal analysis and descriptions on how to use intuition, soul, intellect, emotion and skills. Weekly exercises will include drawing from observation or in a plein air setting, daily entries in sketchbooks, scribble books, and the practice of freedom within conversations about our observations and concepts which will result in 10 - 12 finished illustrations by the end of the semester.

ILUS 358 - ST: Storyboard Illus (3.00)

This studio course introduces illustration students to the art and technique of storyboarding as a powerful visual communication tool. Students will develop the skills to translate written narratives into compelling sequential imagery while exploring storyboarding's applications across multiple industries including film, animation, advertising, and interactive media. Through hands-on projects, students will learn to effectively communicate narrative, pacing, camera angles, composition, and character action. The course emphasizes both traditional drawing techniques and digital workflows, allowing students to develop their unique visual voice while mastering industry-standard storyboarding conventions.

ILUS 358 - Special Topics 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 - ST: 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.

INTR 330 - Creative Industry Internship (3.00)

In this Blended Course, students will synthesize and analyze the connections between what they are learning in their major or minor and what actually happens in professional creative industry settings. Students will do so by participating in a 10 week internship assisting with a design firm, studio, cultural organization, or with an individual artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's place within the creative economy, all of which culminates in the development of a professional online portfolio and preparation for life after Otis. No Pre-requisites. Open studio elective to all majors/minors.

* Animation and Game Design majors must take ILUS212

**A limited choice of Studio and LAS courses will count as Concept Art Minor Electives, as determined each semester by the Interdisciplinary Studies Director, Animation Chair, Game and Entertainment Design Chair and Graphic Design/Illustration Chair. Students choose three electives that are not also requirements of their majors.

CONTEMPORARY CLAY MINOR

Our Mission:

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

Participating Departments:

Program Learning Outcomes:

Students enrolled in Contemporary Clay Minor will:

- Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
- Develop and apply interdisciplinary skills, experiences, and knowledge in fields outside of their majors.
- Develop an art/design practice that is grounded in two or more disciplines.

Course Descriptions

PRDS 362 - Beginning Ceramics (3.00)

This introductory is designed for students in all disciplines. The course is new to the field of ceramics, pushing traditional and historic boundaries and blending them with the state-of-the-art technology. In this project driven studio students learn a variety of hand building techniques such as Potter's wheel, plaster hump, slump, hollow and solid 2-piece plaster molds; extruder, slab coil combined with the use of 3-D printing technology.

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 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 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.

Electives

Course Title	Course Number	Credits
Creative Industry Internship	INTR 330	3.00
Intro to Entrepreneurship	ENTR 301	3.00
Mathematics of a Startup	MATH 136	3.00
Intermediate Ceramics	PRDS 363	3.00

Elective Descriptions

INTR 330 - Creative Industry Internship (3.00)

In this Blended Course, students will synthesize and analyze the connections between what they are learning in their major or minor and what actually happens in professional creative industry settings. Students will do so by participating in a 10 week internship assisting with a design firm, studio, cultural organization, or with an individual artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's place within the creative economy, all of which culminates in the development of a professional online portfolio and preparation for life after Otis. No Pre-requisites. Open studio elective to all majors/minors.

ENTR 301 - Intro to Entrepreneurship (3.00)

MATH 136 - Mathematics of a Startup (3.00)

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

PRDS 363 - Intermediate Ceramics (3.00)

Through hands-on projects, students will learn to conduct user research, create wireframes, prototypes, and interactive designs. Emphasis will be placed on understanding user needs, usability principles, and industry-standard tools and techniques. By the end of the course, students will have a foundational understanding of UI/UX design principles and the skills to create user-centered digital experiences.

Pre-requisites: PRDS 362

*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

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:

Students enrolled in the Creative Writing minor will:

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

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)

Creative Writing Workshops offer art and design students an opportunity to give voice and shape to their creativity through a variety of written expressive forms. The Creative Writing Workshop II provides guidance and support in a structured environment for students enrolled in the minor to develop their writing and explore their personal visions through workshops and lectures. Creative Workshop I & II are required for Creative Writing Minors.

LIBS 316 - Creative Writing Elective (3.00)

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)

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.

Electives

Course Title	Course Number	Credits
Reading Visiting Writers	LIBS 316	3.00
Art of the Novella--Honors	LIBS 314	3.00
Human Nature	LIBS 314	3.00

Elective Descriptions

LIBS 316 - Reading Visiting Writers (3.00)

Love a book and wish you could meet and speak with its author? You can. Built around the Visiting Writers Series which brings poets, fiction writers and essayists to Otis from around the country, in this Synchronous Online course, you'll read and discuss selected works by authors in advance of their visits. You'll meet the authors, listen to them read, talk about their writing and about aspects of contemporary literary culture. You'll get the opportunity to connect personally, ask the writers about their work, their experiences, their lives as artists. For the signature assignment, you'll have the option of developing and delivering an introduction to a visiting author or writing a creative reflection on a writer, their writing, and your own practice. If you are taking this class as a Creative Writing minor, register for the section listed as LIBS316.

LIBS 314 - Art of the Novella--Honors (3.00)

What is a novella? A long story? A short novel? Maybe better questions are: Why has this form attracted so many notable authors, leaving us with a rich literary history? Why is the novella so readily adaptable to film? And why does such an uneasy, awkward, yet enduring genre inspire such admiration among readers? In this course—both a reading seminar and a writing workshop—we will investigate an unexpectedly complex and varied form across modern and contemporary traditions, tracing structural, stylistic, and thematic patterns. Over the course of the semester, students will explore methods for structuring narrative and begin writing their own novellas, which may include visual and graphic elements. Special attention will be given to making applicable skills learned in this course to other long-form projects, like graphic and illustrated novels, films, serial podcasts, and games.

LIBS 314 - Human Nature (3.00)

Western culture's relationship with nature is one of exploitation, conquest, industry, and waste, but it's also empowerment, mythology, conservation, and wonder. In Human Nature, LIBS 314, students examine their own relationship with the natural world. How do fiction, film, science, industry, religion, politics, and advertising shape our connection to our environment and our selves? By studying fiction from indigenous and environmentalist authors as

well as cross-genre film about nonhuman species, we will see how stories shape our relationship with nature. From the sustainability and environmental justice movements, we will identify our particular concerns about the planet and make strides to recover our birthright: moving from estrangement with the natural world to integration, from despair to hope, from 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 this altering ecology. 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.

*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.

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

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:

Students enrolled in Digital Media Minor will:

- Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
- Develop and apply interdisciplinary skills, experiences, and knowledge in fields outside of their majors.
- Develop an art/design practice that is grounded in two or more disciplines.

Course Requirements

Digital Media Minor Required Courses: 15 credits of Digital Media, Animation or Game and Entertainment 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
Storytelling Fundamentals	ANIM 210	3.00
Desgn & Drawng for Animation I	ANIM 220	3.00
Animation Basics	ANIM 230	3.00
2D Character Animation	ANIM 310	3.00
Stop Motion Animation	ANIM 310	3.00
Animation Short Film	ANIM 310	3.00
Digital Sculpting & Z-Brush	ANIM 310	3.00
Lighting: CG & IRL	ANIM 310	3.00
Basics of Video Editing	ANIM 310	3.00
Motion Capture	ANIM 310	3.00
Des & Drawing for Animation II	ANIM 320	3.00
Acting for Animation	ANIM 340	3.00
Des & Drawng for Animation III	ANIM 420	3.00
Producing & Production Mgmt	ANIM 490	3.00
Storytelling: Studio Ghibli	ANIM 490	3.00
Sound Design for Production	ANIM 490	3.00
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
Game Design II	GAME 300	3.00
Animal & Creature Drawing	GAME 310	3.00
Intro. to 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
Cultural & Social Des for Game	GAME 320	3.00
VFX for Games	GAME 332	3.00
3D fr Game & Entertainment III	GAME 460	3.00
Art of Costume in Game	GAME 490	3.00
Robots, Vehicles, & Spaceships	GAME 490	3.00
Character Design for Games	GAME 490	3.00
Blender for 2D Artists	GAME 490	3.00
Advanced Texture Painting	GAME 490	3.00
Creative Industry Internship	INTR 330	3.00
ST: Design Lab	INTR 330	3.00
Cultural & Social Des for Game	SSCI 213	3.00
Art History of Animation	AHCS 228	3.00
Art History of Game Design	AHCS 229	3.00
Programming/Scripting for Game	MATH 247	3.00

Elective Descriptions

ANIM 210 - Storytelling Fundamentals (3.00)

ANIM 220 - Desgn & Drawng for Animation I (3.00)

ANIM 230 - Animation Basics (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.

Pre-requisites: ANIM 250

ANIM 310 - Stop Motion Animation (3.00)
The Stop Motion Animation course offers students an immersive journey into the captivating world of frame-by-frame animation. Through hands-on projects, technical demonstrations, and in-depth discussions, students will learn the fundamentals of stop motion animation, from conceptualization to execution. Emphasis will be placed on mastering the art of storytelling, character development, and scene composition within the unique realm of stop motion. Students will gain proficiency in utilizing industry-standard equipment and software, enabling them to bring their imaginative visions to life. This course is designed to cultivate creativity, technical expertise, and a profound understanding of the intricacies of stop motion animation as a powerful storytelling medium.

Pre-requisites: ANIM 250

ANIM 310 - Animation Short Film (3.00)
In this intensive studio course, students will work collaboratively to create an original animated short film, combining both 3D and 2D animation techniques. Each student will take on specific roles within the production pipeline, such as animator, rigger, modeler, lighting artist, or compositor, to simulate a professional, industry-standard production workflow. The course will focus on teamwork, communication, and applying both technical and creative skills to produce a cohesive and polished final project.

Pre-requisites: ANIM 250

ANIM 310 - 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. I will teach you the same workflows that I used for many of the online lectures I conducted over the past several years.

Pre-requisites: ANIM 250

ANIM 310 - Lighting: CG & IRL (3.00)
This course exists to further expand and develop your understanding of Lighting both physically and digitally. The course is designed through the use of a few specific tools but not limited to, in order to broaden your creative understanding of lighting and it shapes your visual storytelling experiences. The goal is for you to walk away from this course with a firm knowledge in Lighting and understanding how specific tools can be used to help you communicate your creative ideas. You will be utilizing Maya as our main 3D application in the course, with expectation that you will have a firm grasp of this tool to further your ideas by the end of the semester. This is not a Basic Maya Class. This comprehensive course covers the foundations of lighting both in CG and in live action settings.

Pre-requisites: ANIM 250

ANIM 310 - Basics of Video Editing (3.00)

This course introduces students to the fundamentals of video editing. They will explore essential principles and techniques, including shot selection, sequencing, pacing, storytelling, and sound design. The course also covers industry-standard software such as Adobe Premiere Pro and After Effects. Through hands-on projects, students will develop their editing skills in areas such as montage editing, music video production, sound design, and motion graphics, culminating in a final project. By the end of the course, students will have a strong understanding of the video editing process, including pre-production planning, industry-standard post-production workflows, and audio mixing. Students will leave the course with the skills and confidence to edit videos professionally, creating high-quality content using industry-leading tools.

Pre-requisites: ANIM 250

ANIM 310 - Motion Capture (3.00)

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

Pre-requisites: ANIM 250

ANIM 320 - Des & Drawing for Animation II (3.00)

Pre-requisites: ANIM 220

ANIM 340 - Acting for Animation (3.00)

Pre-requisites: ANIM 250

ANIM 420 - Des & Drawng for Animation III (3.00)

Pre-requisites: ANIM 320

ANIM 490 - Producing & Production Mgmt (3.00)

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

ANIM 490 - Storytelling: Studio Ghibli (3.00)

Learn the art and craft of storytelling by exploring classic Studio Ghibli animated films, including Hayao Miyazaki's Spirited Away, My Neighbor Totoro, and Princess Mononoke and Isao Takahata's Grave of the Fireflies and The Tale of Princess Kaguya. Study the elements of storytelling, such as the three-act structure, the Japanese four-act structure, concept, character and conflict creation, dialogue, point of view, and world building -emphasizing visual storytelling. Assignments will help you become skilled with these elements of storytelling. By the semester's end, you will create your own original coming-of-age story for an animated short.

ANIM 490 - Sound Design for Production (3.00)

Through hands-on projects and in-depth analysis, students will learn the fundamentals of sound recording, editing, and mixing, as well as how to manipulate sound creatively to enhance storytelling and emotional impact. During the semester, students will: 1) Understand Sound Fundamentals – Demonstrate knowledge of sound theory, acoustics, and the psychological impact of audio in media, 2) Edit and Manipulate Audio – Use industry-standard digital audio workstations (DAWs) to edit, process, and enhance sound elements, 3) Design Immersive Soundscapes – Apply layering, mixing, and spatial audio techniques to create engaging sound environments for film, games, and digital media, 4) Integrate Sound with Visual Media – Synchronize and design audio elements to enhance storytelling and emotional impact in multimedia projects, 5) Develop a Professional Sound Portfolio – Produce and present a collection of original sound design work suitable for industry applications, 6) Analyze and Critique Sound Design – Evaluate sound in professional media and provide constructive feedback on audio design choices.

GAME 200 - Game Design I (3.00)

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

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

GAME 300 - Game Design II (3.00)

Pre-requisites: GAME 200

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. to Blender (3.00)

An introduction course to Blender 3D, an application used on award-winning projects and quickly becoming an industry standard. This course is designed for artists looking to transition into professional 3D work using Blender. Covering essential skills such as modeling, texturing, lighting, rendering, and animation, students will develop industry-standard techniques to create polished, portfolio-ready projects. Through hands-on exercises and workflow insights, participants will gain the confidence to apply their skills in game design, animation, visual effects, and more. Ideal for artists aiming to elevate their craft and break into the 3D industry

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

This course provides an immersive, professional-style game development experience for advanced undergraduate and graduate students. Students from Otis Art and Design, USC 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 - Adv Game Creative w/ USC II (3.00)

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 - Adv Game Creative w/ USC III (3.00)

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 & Social Des for Game (3.00)

Pre-requisites: GAME 220

GAME 332 - VFX for Games (3.00)

Pre-requisites: GAME 220

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

Pre-requisites: GAME 360

GAME 490 - Art of Costume in Game (3.00)

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

Pre-requisites: GAME 210

GAME 490 - Robots, Vehicles, & Spaceships (3.00)

Concept Design: Robots, Vehicles + Spaceships is a course that explores the exciting world of designing futuristic technology. In this course, students will learn about the principles of concept design and how to apply them to create visually stunning and functional designs. The course will cover the design process from initial concept sketches to final renderings, and students will have the opportunity to explore a range of design styles and techniques. Throughout the course, students will focus on designing robots, vehicles, and spaceships, and will learn about the unique design considerations that come with each of these types of technology. Students will learn how to create designs that are both aesthetically pleasing and functional, taking into account factors such as ergonomics, materials, and engineering constraints. By the end of the course, students will have a portfolio of impressive designs that showcase their skills in concept design and their ability to think creatively and critically about the future of technology. Prerequisite: GAME 220

Pre-requisites: GAME 210

GAME 490 - Character Design for Games (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.

Pre-requisites: GAME 210

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.

Pre-requisites: GAME 210

GAME 490 - Advanced Texture Painting (3.00)

This course provides an in-depth exploration of advanced texturing techniques for game development. Students will learn how to create high-quality textures using Substance 3D Painter and Substance Designer, implement advanced texture workflows in Unreal Engine 5, and integrate materials effectively into a 3D game environment. Through weekly assignments, students will build their skills step by step. The final project will involve creating a simple 3D scene in Maya and ZBrush, texturing it using Substance 3D Painter and Designer, and importing it into Unreal Engine 5 to showcase textures and cinematics.

Pre-requisites: GAME 210

INTR 330 - Creative Industry Internship (3.00)

In this Blended Course, students will synthesize and analyze the connections between what they are learning in their major or minor and what actually happens in professional creative industry settings. Students will do so by participating in a 10 week internship assisting with a design firm, studio, cultural organization, or with an individual artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's place within the creative economy, all of which culminates in the development of a professional online portfolio and preparation for life after Otis. No Pre-requisites. Open studio elective to all majors/minors.

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. Enrollment is restricted to students already hired by Design Lab. More info here: https://www.otis.edu/design-lab . Fullfills studio elective, can be taken twice.

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

AHCS 228 - Art History of Animation (3.00)

AHCS 229 - Art History of Game Design (3.00)

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:

Students enrolled in the Entrepreneurship Minor will:

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

Course Requirements

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.

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. Open to all other students. Prerequisite: ENTR300 Entrepreneurial Internship. Co-requisite: ENTR401 Launchpad.

ENTR 400 - Launchpad (2.00)

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: ENTR310 Entrepreneurial Internship. Co-requisite: LIBS318 Business Communication.

MATH 137 - Mathematics of a Startup (3.00)

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

Electives

Course Title	Course Number	Credits
Creative Industry Internship	INTR 330	3.00
ST: Design Lab	INTR 330	3.00

Elective Descriptions

INTR 330 - Creative Industry Internship (3.00)

In this Blended Course, students will synthesize and analyze the connections between what they are learning in their major or minor and what actually happens in professional creative industry settings. Students will do so by participating in a 10 week internship assisting with a design firm, studio, cultural organization, or with an individual artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's place within the creative economy, all of which culminates in the development of a professional online portfolio and preparation for life after Otis. No Pre-requisites. Open studio elective to all majors/minors.

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. Enrollment is restricted to students already hired by Design Lab. More info here: https://www.otis.edu/design-lab . Fullfills studio elective, can be taken twice.

*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 through a combination of studio and art history courses. Explorations in oil, acrylic and mixed media as well as analysis of contemporary practices lead to students developing personal strategies in painting.

Participating Departments:

Program Learning Outcomes:

Students enrolled in the Painting Minor will:

- Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
- Develop and apply interdisciplinary skills, experiences, and knowledge in fields outside of their majors.
- Develop an art/design practice that is grounded in two or more disciplines.

Course Requirements

Painting Minor Required Courses
Total: 15 credits of Painting courses.

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

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

Electives

Course Title	Course Number	Credits
Painting I	PNTG 204	3.00
Painting Genres: Oil and Water	PNTG 306	3.00
Painting and Printmaking	PNTG 306	3.00
Experimental Drawing Projects	DRWG 320	3.00
Studio III	FINA 374	3.00
Advanced Topics: Wilderness	FINA 406	3.00
Embodied Exp, Movmnt Creativit	FINA 406	3.00
Creative Industry Internship	INTR 330	3.00
FA Contemporary Art Survey	AHCS 226	3.00
Sophomore Seminar: Global Ar	AHCS 237	3.00

Elective Descriptions

PNTG 204 - Painting I (3.00)

PNTG 306 - Painting Genres: Oil and Water (3.00)
Oil and Water is a painting studio elective course in which students will learn advanced technical skills and materials specific to both oil paint and watercolor. Our class time will be entirely devoted to studio work. Following a short demonstration and introduction to the weekly materials, methods and approaches, students will be painting, and class time will be devoted to exploring the ideas demonstrated in class. A variety of traditional and contemporary painting materials and methods will be discussed and demonstrated. We will be making a variety of mediums and mixing and making our own paint. We will also be exploring different techniques for building surfaces and supports. At the end of the term students will have a professional command of oil and watercolor painting materials, methods and surfaces and they will be very well prepared to continue their explorations independently.

PNTG 306 - Painting and Printmaking (3.00)
This painting course is designed to give students an introduction in printmaking techniques that we will be using to create mixed-media paintings. Our course will be structured around demonstrations, lectures, readings and discussions. By completing the assignments and participating in critique, students will have a strong foundation and technical ability in printmaking and the use of the Printmaking lab, as well as a contextual understanding of contemporary issues in painting. We will be splitting our time between the painting studio and the printmaking lab.

DRWG 320 - Experimental Drawing Projects (3.00)

FINA 374 - Studio III (3.00)

Pre-requisites: PNTG 214 PHOT 214 SCNG 214

FINA 406 - Advanced Topics: Wilderness (3.00)

"This course begins as a seminar exploring aesthetic and political uses of the Western United States√¢‚Ñ¢ landscape as preparation for a five day trip across the Great Basin, ending amidst stalactites in a cave below Nevada. Some of the topics covered in the seminar section of the course will include: Kant√¢‚Ñ¢s Analytic of the Sublime, the Freudian Oceanic, Anton Ehrenzweig√¢‚Ñ¢s concept of dedifferentiation, Romanticism, the writings of Robert Smithson, the history of land art and earthworks, the role of landscape in narrative cinema in particular the Western and science fiction genres, distinctions between land and landscape and space and place, and an analysis of wilderness as an ideological construct. This class culminates in a road trip across the Basin and Range. Students will camp and cook each night, practice the skill of extended observation, as well as have fireside group discussions of the surroundings and the experience in light of texts. Travel Fee $400."

FINA 406 - Embodied Exp, Movmnt Creativit (3.00)

This course explores dance and movement as a medium for self-expression, creative discovery, and social-emotional learning. Designed for artists and designers, the course will introduce students to various movement practices that enhance body awareness, creativity, and emotional intelligence. By integrating physical practice with reflective discussions, students will explore how movement impacts artistic expression, collaboration and personal well-being

INTR 330 - Creative Industry Internship (3.00)

In this Blended Course, students will synthesize and analyze the connections between what they are learning in their major or minor and what actually happens in professional creative industry settings. Students will do so by participating in a 10 week internship assisting with a design firm, studio, cultural organization, or with an individual artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's place within the creative economy, all of which culminates in the development of a professional online portfolio and preparation for life after Otis. No Pre-requisites. Open studio elective to all majors/minors.

AHCS 226 - FA Contemporary Art Survey (3.00)

AHCS 237 - Sophomore Seminar: Global Ar (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 and editorial photography through a combination of studio and art history courses. A variety of traditional, experimental, darkroom and digital approaches will be explored as students develop their individual representational languages.

Participating Departments:

Program Learning Outcomes:

Students enrolled in the Photography minor will:

- Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
- Develop and apply interdisciplinary skills, experiences, and knowledge in fields outside of their majors.
- Develop an art/design practice that is grounded in two or more disciplines.

Course Requirements

Photography Minor Required Courses
Total: 15 credits of Photography courses.

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

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

Electives

Course Title	Course Number	Credits
Studio III	FINA 374	3.00
Advanced Topics: Wilderness	FINA 406	3.00
Embodied Exp, Movmnt Creativit	FINA 406	3.00
Photography I	PHOT 204	3.00
Photo Genres: Thinking LA	PHOT 335	3.00
Photo Genres: Editorial	PHOT 335	3.00
Creative Industry Internship	INTR 330	3.00
FA Contemporary Art Survey	AHCS 226	3.00
Sophomore Seminar: Global Ar	AHCS 237	3.00

Elective Descriptions

FINA 374 - Studio III (3.00)

Pre-requisites: PNTG 214 PHOT 214 SCNG 214

FINA 406 - Advanced Topics: Wilderness (3.00)

"This course begins as a seminar exploring aesthetic and political uses of the Western United States√¢‚Ç¨‚Ñ¢ landscape as preparation for a five day trip across the Great Basin, ending amidst stalactites in a cave below Nevada. Some of the topics covered in the seminar section of the course will include: Kant√¢‚Ç¨‚Ñ¢s Analytic of the Sublime, the Freudian Oceanic, Anton Ehrenzweig√¢‚Ç¨‚Ñ¢s concept of dedifferentiation, Romanticism, the writings of Robert Smithson, the history of land art and earthworks, the role of landscape in narrative cinema in particular the Western and science fiction genres, distinctions between land and landscape and space and place, and an analysis of wilderness as an ideological construct. This class culminates in a road trip across the Basin and Range. Students will camp and cook each night, practice the skill of extended observation, as well as have fireside group discussions of the surroundings and the experience in light of texts. Travel Fee $400."

FINA 406 - Embodied Exp, Movmnt Creativit (3.00)

This course explores dance and movement as a medium for self-expression, creative discovery, and social-emotional learning. Designed for artists and designers, the course will introduce students to various movement practices that enhance body awareness, creativity, and emotional intelligence. By integrating physical practice with reflective discussions, students will explore how movement impacts artistic expression, collaboration and personal well-being

PHOT 204 - Photography I (3.00)

PHOT 335 - Photo Genres: Thinking LA (3.00)

In this class we will wonder about this brightly lighted, 4000 square mile tissue of enigmas and contradictions.Through field trips, literature, visual art and screenings of many films we will look at the portrayal of Los Angeles and the myths surrounding it. We will analyze it through issues such as ecology, race relations, power structures, urban planning and car culture. We will strive to understand the dreams and promises that the city offers reflected through its film industry, infrastructure and geography. Eventually, as appropriate for a city that is widely considered as a city of the future, will will try to imagine it's

potential prospects and where is it heading to. Throughout the course the students will be encouraged to find their own interests in the city, develop their own research, and create a body of work relating to it.

PHOT 335 - Photo Genres: Editorial (3.00)

In this course, students will gain an understanding of what it is like to work for a variety of contemporary publications. From straightforward, traditional portraiture to more conceptual stories, students will experience realistic, industry-related challenges gaining valuable knowledge of the field. While making work of their own, students will also closely examine both historical and contemporary work. In the interest of developing a professional practice, students will be encouraged to get to know their potential clients, establish connections with photo editors and art directors, shape ideas and concepts using art references, and create a clear production plan before a session. Formulating one's own visual style will be encouraged. Over the course of the semester, students will have various assignments that underscore the value of pre-production, thoughtful planning, and overall professionalism. Course work will also simulate the experience of meeting clients, fulfilling requests and executing their own clear, distinct vision. They will also develop their taste and personal portfolios, ultimately putting them in a strong position to strategically enter the field.

INTR 330 - Creative Industry Internship (3.00)

In this Blended Course, students will synthesize and analyze the connections between what they are learning in their major or minor and what actually happens in professional creative industry settings. Students will do so by participating in a 10 week internship assisting with a design firm, studio, cultural organization, or with an individual artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's place within the creative economy, all of which culminates in the development of a professional online portfolio and preparation for life after Otis. No Pre-requisites. Open studio elective to all majors/minors.

AHCS 226 - FA Contemporary Art Survey (3.00)

AHCS 237 - Sophomore Seminar: Global Ar (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:

Students enrolled in the Sculpture/New Genres minor will:

- Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
- Develop and apply interdisciplinary skills, experiences, and knowledge in fields outside of their majors.
- Develop an art/design practice that is grounded in two or more disciplines.

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 I	SCNG 204	3.00
Ceramics	SCNG 236	3.00
Miniature World, Surreal Scrn	SCNG 309	3.00
Studio III	FINA 374	3.00
Advanced Topics: Wilderness	FINA 406	3.00
Embodied Exp, Movmnt Creativit	FINA 406	3.00

Elective Descriptions

SCNG 204 - Sculpture/New Genres I (3.00)

SCNG 236 - Ceramics (3.00)

SCNG 309 - Miniature World, Surreal Scrn (3.00)

This course explores the intersection of installation, performance, and digital media through experimental world-building and experimental video compositing. Students will begin by crafting miniature sets—sculptural installations that play with materials, lighting, and scale—before integrating their own bodies or performers into these environments using green screen technology and other intuitive digital tools. Layering live action, puppetry, found footage, animation, and AI-generated imagery, they will construct surreal, multi-dimensional video worlds that blur the line between the real and the imagined. Drawing from historical and contemporary practices in installation, stage design, performance, and experimental film, the course emphasizes hybrid storytelling, pushing students to manipulate presence, narrative, and visual relationships through playful, open-ended experimentation. Projects will culminate in dynamic multimedia works that merge tactile and digital elements into evocative, otherworldly compositions.

FINA 374 - Studio III (3.00)

Pre-requisites: PNTG 214 PHOT 214 SCNG 214

FINA 406 - Advanced Topics: Wilderness (3.00)

"This course begins as a seminar exploring aesthetic and political uses of the Western United States√¢‚Ç¨‚Ñ¢ landscape as preparation for a five day trip across the Great Basin, ending amidst stalactites in a cave below Nevada. Some of the topics covered in the seminar section of the course will include: Kant√¢‚Ç¨‚Ñ¢s Analytic of the Sublime, the Freudian Oceanic, Anton Ehrenzweig√¢‚Ç¨‚Ñ¢s concept of dedifferentiation, Romanticism, the writings of Robert Smithson, the history of land art and earthworks, the role of landscape in narrative cinema in particular the Western and science fiction genres, distinctions between land and landscape and space and place, and an analysis of wilderness as an ideological construct. This class culminates in a road trip across the Basin and Range. Students will camp and cook each night, practice the skill of extended observation, as well as have fireside group discussions of the surroundings and the experience in light of texts. Travel Fee $400."

FINA 406 - Embodied Exp, Movmnt Creativit (3.00)

This course explores dance and movement as a medium for self-expression, creative discovery, and social-emotional learning. Designed for artists and designers, the course will introduce students to various movement practices that enhance body awareness, creativity, and emotional intelligence. By integrating physical practice with reflective discussions, students will explore how movement impacts artistic expression, collaboration and personal well-being

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:

Students enrolled in Graphic Design Minor will:

- Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
- Develop and apply interdisciplinary skills, experiences, and knowledge in fields outside of their majors.
- Develop an art/design practice that is grounded in two or more disciplines.

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 I	GDES 200	3.00
Typography I	GDES 220	3.00
Graphic Design III	GDES 300	3.00
Typography III	GDES 320	3.00
Systems and Identity	GDES 453	3.00
Visual Language	GDES 459	3.00
Designing for Digital Products	GDES 472	3.00
Special Topics: RISO Print	GDIL 333	3.00
Professional Practice	GDIL 354	3.00
Editorial Illustration	GDIL 357	3.00
Letterpress for Graphic Design	PRNT 362	3.00
Graphic Design/ Illus History	AHCS 222	3.00
Infographics	MATH 136	3.00
Creative Industry Internship	INTR 330	3.00

Elective Descriptions

GDES 200 - Graphic Design I (3.00)

GDES 220 - Typography I (3.00)

GDES 300 - Graphic Design III (3.00)

GDES 320 - Typography III (3.00)

GDES 453 - Systems and Identity (3.00)

GDES 459 - Visual Language (3.00)

GDES 472 - Designing for Digital Products (3.00)

GDIL 333 - Special Topics: RISO Print (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.

GDIL 354 - Professional Practice (3.00)

GDIL 357 - Editorial Illustration (3.00)

PRNT 362 - Letterpress for Graphic Design (3.00)

Letterpress for Graphic Design explores the craft of letterpress printing and its applications in contemporary graphic communication contexts. This workshop-based course connects historical printing methods with modern design thinking, allowing students to physically engage with typographic principles and production techniques. Through a series of hands-on projects, students will build essential printing vocabulary and develop technical proficiency with specialized equipment—all skills that enhance their design capabilities and visual problem-solving approach.

AHCS 222 - Graphic Design/ Illus History (3.00)

MATH 136 - Infographics (3.00)

In the 21st century, the need for data visualization in a variety of fields will be enhanced as artists and designers promote new more creative visual experiences to represent knowledge and information. This course encourages students to experience math visually and translate their understanding of their research topic and collected data into a visually exciting and informative infographic. An infographic is a tool that transfers the information about a topic into a visual representation. It combines charts, graphs, diagrams, maps and timelines as well as other designing elements such as images and animations to represent data and information. It helps us understand the topic faster and easier than reading pure text or trying to analyze a significant amount of data. This class will have three major components: data visualization science, data visualization tools and hands-on projects. The students will learn about the science of data visualization through readings, lectures and educational videos as well as analyzing and interpreting infographics in major magazines and newspapers. They will master different software applications such as MS Excel, Adobe Illustrator and Tableau through in class tutorials and group activities. Finally they will utilize the knowledge and skills to create infographics that are visually appealing and well organized, convey the information accurately, and tell a story. The signature assignment for this course will be a class project on Avoiding Climate Disaster and it will be completed in close collaboration with NSCI 307 D: Avoiding Climate Disaster. For this project, students, under the supervision of both instructors, will locate credible, science-backed data sources online, and design infographics that represent their findings visually to raise awareness, and promote responsible decisions. This project will include a field trip to a Los Angeles City water sanitation facility, and an installation of the students printed work on the 3

INTR 330 - Creative Industry Internship (3.00)

In this Blended Course, students will synthesize and analyze the connections between what they are learning in their major or minor and what actually happens in professional creative industry settings. Students will do so by participating in a 10 week internship assisting with a design firm, studio, cultural organization, or with an individual artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's place within the creative economy, all of which culminates in the development of a professional online portfolio and preparation for life after Otis. No Pre-requisites. Open studio elective to all majors/minors.

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:

Students enrolled in Illustration Minor will:

- Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
- Develop and apply interdisciplinary skills, experiences, and knowledge in fields outside of their majors.
- Develop an art/design practice that is grounded in two or more disciplines.

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 I	ILUS 200	3.00
Drawing and Painting I	ILUS 212	3.00
Type for Illustrators	ILUS 220	3.00
Illustration III	ILUS 300	3.00
Drawing and Painting III	ILUS 312	3.00
Visual Storytelling	ILUS 330	3.00
ST: Observational Drawing	ILUS 358	3.00
Special Topics: Queer Comics	ILUS 358	3.00
Special Topics: Portraiture	ILUS 358	3.00
ST: Storyboard Illus	ILUS 358	3.00
Special Topics Digital Paths	ILUS 358	3.00
ST: Narrative Illustration	ILUS 358	3.00
Special Topics: Surface Design	ILUS 358	3.00
Alt Materials & Processes	ILUS 363	3.00
Alt Mat & Proc for Illustrato	ILUS 363	3.00
Graphic Design/ Illus History	AHCS 222	3.00
Creative Industry Internship	INTR 330	3.00

Elective Descriptions

ILUS 200 - Illustration I (3.00)

ILUS 212 - Drawing and Painting I (3.00)

ILUS 220 - Type for Illustrators (3.00)

ILUS 300 - Illustration III (3.00)

ILUS 312 - Drawing and Painting III (3.00)

ILUS 330 - Visual Storytelling (3.00)

ILUS 358 - ST: Observational Drawing (3.00)
To exercise one's observational and looking skills and to learn how and why to document what one sees and experiences in a particular way is essential to developing an illustrator's personality and style. A one-of-a-kind art personality needs to be found and nurtured and exercised. In this class students will develop, strengthen, and bring to surface one's thinking and idea producing capabilities while practicing and developing life and street drawing skills. This will include demonstrations of many techniques, tools, possibilities and layers of looking and documenting things, drawing from personal analysis and descriptions on how to use intuition, soul, intellect, emotion and skills. Weekly exercises will include drawing from observation or in a plein air setting, daily entries in sketchbooks, scribble books, and the practice of freedom within conversations about our observations and concepts which will result in 10 - 12 finished illustrations by the end of the semester.

ILUS 358 - Special Topics: Queer Comics (3.00)
Storytelling: Queer Comics introduces students to the storytelling modes and genres employed within the canon of Queer comic history. For the past half-century, Queer comics have captured both the day-to-day lives of LGBTQ+ communities and the fantasies, hopes, and desires of those same communities - a panel-by-panel history of a churning mix of intertwined communities engaged every bit as much in ongoing struggles for civil rights and existential survival as in the challenges and joys of friendship, personal growth, and romance. Beyond a broad introduction to the genre and its sub-genres, students will work on their own short-form (single panel and 4-panel) comics, as well as a long-form comic story, with an emphasis on autobiographical and character-driven storytelling. This course will include conversations with guest speakers who are at the forefront of Queer comics, with a focus on illuminating opportunities for students to get their work out into the world and in the hands of audiences.

ILUS 358 - Special Topics: Portraiture (3.00)
Introduction to Portrait drawing techniques working from live models and photography. Students will explore variety of mediums and styles to develop dynamic and captivating portraits. Focus will be on drawing on paper. This hands-on course guides students through facial anatomy, proportion, and expression while developing observational skills and technical proficiency with a variety of drawing tools.

ILUS 358 - ST: Storyboard Illus (3.00)
This studio course introduces illustration students to the art and technique of storyboarding as a powerful visual communication tool. Students will develop the skills to translate written narratives into compelling sequential imagery while exploring storyboarding's applications across multiple industries including film, animation, advertising, and interactive media. Through hands-on projects, students will learn to effectively communicate narrative, pacing, camera angles, composition, and character action. The course emphasizes both traditional drawing techniques and digital workflows, allowing students to develop their unique visual voice while mastering industry-standard storyboarding conventions.

ILUS 358 - Special Topics 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 - ST: 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 - Special Topics: Surface Design (3.00)
Everything has a surface. This elective will allow you to explore and recreate multiple surfaces in new ways each week, building an amazing array of samples. We will learn how to simulate existing surfaces through fun, traditional and experimental methods such as Frottage, Solar prints, acrylic transfers, fabric dyeing and Decollage. Hand-made samples will get converted to digital output in the form of contemporary Style Guides, Trend boards and visionary, market-specific products.

ILUS 363 - Alt Materials & Processes (3.00)

ILUS 363 - Alt Mat & Proc for Illustrato (3.00)

AHCS 222 - Graphic Design/ Illus History (3.00)

INTR 330 - Creative Industry Internship (3.00)
In this Blended Course, students will synthesize and analyze the connections between what they are learning in their major or minor and what actually happens in professional creative industry settings. Students will do so by participating in a 10 week internship assisting with a design firm, studio, cultural organization, or with an individual artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's place within the creative economy, all of which culminates in the development of a professional online portfolio and preparation for life after Otis. No Pre-requisites. Open studio elective to all majors/minors.

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:

Students enrolled in the Motion Design minor will:

- Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
- Develop and apply interdisciplinary skills, experiences, and knowledge in fields outside of their majors.
- Develop an art/design practice that is grounded in two or more disciplines.

Participating Departments

The Motion Design minor is open to all undergraduate majors.

Course Descriptions

TYPG 299 - Typography Courses (3.00)

*Typography Electives could include: 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.

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.

MOTN 325 - Motion Design Explorations (3.00)

Typography, color, shape, light, and more help make for effective motion design. Learn the fundamental principles of each of these and work on combining them to create effective motion design pieces

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
Cinema 4D Mograph	MOTN 490	3.00
Typography I	GDES 220	3.00
Typography III	GDES 320	3.00
Type for Illustrators	ILUS 220	3.00
Creative Industry Internship	INTR 330	3.00

Elective Descriptions

MOTN 490 - 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.

Pre-requisites: MOTN 230

GDES 220 - Typography I (3.00)

GDES 320 - Typography III (3.00)

ILUS 220 - Type for Illustrators (3.00)

INTR 330 - Creative Industry Internship (3.00)

In this Blended Course, students will synthesize and analyze the connections between what they are learning in their major or minor and what actually happens in professional creative industry settings. Students will do so by participating in a 10 week internship assisting with a design firm, studio, cultural organization, or with an individual artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's place within the creative economy, all of which culminates in the development of a professional online portfolio and preparation for life after Otis. No Pre-requisites. Open studio elective to all majors/minors.

*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:

Students enrolled in the Product Design minor will:

- Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
- Develop and apply interdisciplinary skills, experiences, and knowledge in fields outside of their majors.
- Develop an art/design practice that is grounded in two or more disciplines.

Course Requirements

Product Design Minor Required Courses
Total: 15 credits of Product Design courses.

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

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

Electives

Electives

Course Title	Course Number	Credits
Design Studio I	PRDS 202	3.00
Design Communication I	PRDS 210	3.00
Methods and Materials I	PRDS 230	3.00
Design Studio III	PRDS 302	3.00
Design Studio IV	PRDS 303	3.00
Design Communication III	PRDS 310	3.00
Studio Elective – Packaging	PRDS 345	3.00
Furniture & Lighting	PRDS 345	3.00
Intro to Interaction Design	PRDS 345	3.00
Beginning Ceramics	PRDS 362	3.00
Intermediate Ceramics	PRDS 363	3.00
Design & Market I	PRDS 440	3.00
Creative Industry Internship	INTR 330	3.00
History & Future/ Product Desg	AHCS 225	3.00

Elective Descriptions

PRDS 202 - Design Studio I (3.00)

PRDS 210 - Design Communication I (3.00)

PRDS 230 - Methods and Materials I (3.00)

PRDS 302 - Design Studio III (3.00)

Pre-requisites: PRDS 210 PRDS 203

PRDS 303 - Design Studio IV (3.00)

Pre-requisites: PRDS 210 PRDS 203

PRDS 310 - Design Communication III (3.00)

PRDS 345 - Studio Elective – Packaging (3.00)

This course positions the designer as the director of storytelling, branding, form development, communication, and execution. Co-taught by two expert instructors, this course offers a holistic approach to fragrance packaging development, integrating two- and three-dimensional design principles, novel time-based storytelling techniques, and three-dimensional form exploration.

PRDS 345 - Furniture & Lighting (3.00)

A project-based studio course that introduces students of all disciplines to skills in the design and making of furniture and lighting. The course projects blend technology, spatial awareness, and craft within the ever-changing manufacturing landscape of Los Angeles. Students explore their design aesthetics and learn the importance of how to express their unique point of view through the products they design. Each student will design and build a finished object for the home that aligns with their personal design philosophy. Students can choose to fabricate their own objects or collaborate with fabricators/manufacturers in the Los Angeles area. Students gain a design and manufacturing perspective and practical knowledge of production strategies necessary for the success of designers today.

PRDS 345 - Intro to Interaction Design (3.00)

In this introductory course, students will explore the fundamentals of Digital Product Design through UX, UI, and IxD. A hands-on course that delves into User Experience (UX) design, User Interface design, and interaction design to explore the essentials for creating engaging products. With advances in technology, more and more of these objects have digital interface components that enhance or extend the user experience.

PRDS 362 - Beginning Ceramics (3.00)

PRDS 363 - Intermediate Ceramics (3.00)

Through hands-on projects, students will learn to conduct user research, create wireframes, prototypes, and interactive designs. Emphasis will be placed on understanding user needs, usability principles, and industry-standard tools and techniques. By the end of the course, students will have a foundational understanding of UI/UX design principles and the skills to create user-centered digital experiences.

Pre-requisites: PRDS 362

PRDS 440 - Design & Market I (3.00)

INTR 330 - Creative Industry Internship (3.00)

In this Blended Course, students will synthesize and analyze the connections between what they are learning in their major or minor and what actually happens in professional creative industry settings. Students will do so by participating in a 10 week internship assisting with a design firm, studio, cultural organization, or with an individual artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's place within the creative economy, all of which culminates in the development of a professional online portfolio and preparation for life after Otis. No Pre-requisites. Open studio elective to all majors/minors.

AHCS 225 - History & Future/ Product Desg (3.00)

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:

Students enrolled in the Sustainability Minor will:

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

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. Partner: Transition Mar Vista May be taken in either fall or spring, must be completed in the sophomore year.

NSCI 305 - Science Sustainable Des Minors (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. Prerequisite: CAIL201 or instructor's approval. Required for Sustainability minors. May be taken as the LAS junior elective with permission of the department. This course will fulfill the LAS junior elective for Fashion, Product Design and Toy Design majors who have a specific required NSCI course.

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

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
Wild in the City	CAIL 301	3.00
Regenerative Farming	CAIL 301	3.00
Advanced Topics: Wilderness	FINA 406	3.00
Creative Industry Internship	INTR 330	3.00
CAIL: Food and Urban Gardening	CAIL 200	3.00
Trees in Paradise	CAIL 200	3.00
Avoiding Climate Disaster	NSCI 307	3.00
Futuristic Foodways	SSCI 210	3.00
Human Nature	LIBS 314	3.00

Elective Descriptions

CAIL 301 - Wild in the City (3.00)

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

CAIL 301 - Regenerative Farming (3.00)

Working with The Regenerative Farm, part of the Will Rogers Learning Community, this class will dig, both literally and metaphorically, into the practice and planet-positive consequences of Regenerative Farming - the sustainable future of agriculture. Working directly with the stewards of the farm, students will research the background, systems and strategies of Regenerative Farming and propose and develop creative projects to support the mission and work of the farm, as well as having an opportiuny to experience life on the farm. Examples might include wayfinding and signage, educational public murals and installations, digital storytelling and content.

FINA 406 - Advanced Topics: Wilderness (3.00)

"This course begins as a seminar exploring aesthetic and political uses of the Western United States√¢‚Ç¨‚Ñ¢ landscape as preparation for a five day trip across the Great Basin, ending amidst stalactites in a cave below Nevada. Some of the topics covered in the seminar section of the course will include: Kant√¢‚Ç¨‚Ñ¢s Analytic of the Sublime, the Freudian Oceanic, Anton Ehrenzweig√¢‚Ç¨‚Ñ¢s concept of dedifferentiation, Romanticism, the writings of Robert Smithson, the history of land art and earthworks, the role of landscape in narrative cinema in particular the Western and science fiction genres, distinctions between land and landscape and space and place, and an analysis of wilderness as an ideological construct. This class culminates in a road trip across the Basin and Range. Students will camp and cook each night, practice the skill of extended observation, as well as have fireside group discussions of the surroundings and the experience in light of texts. Travel Fee $400."

INTR 330 - Creative Industry Internship (3.00)

In this Blended Course, students will synthesize and analyze the connections between what they are learning in their major or minor and what actually happens in professional creative industry settings. Students will do so by participating in a 10 week internship assisting with a design firm, studio, cultural organization, or with an individual artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's place within the creative economy, all of which culminates in the development of a professional online portfolio and preparation for life after Otis. No Pre-requisites. Open studio elective to all majors/minors.

CAIL 200 - CAIL: Food and Urban Gardening (3.00)

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 allows one to see the ways inadequate access to nutritious and whole food options leads to chronic ailments that could be prevented if people had affordable and nutritious options available in their neighborhoods. The majority of people who suffer from illnesses related to poor nutritional diets are BIPOC (Black, Indigenous, People of Color) and those who are more likely to go hungry are women and children. These issues are not isolated; they are explainable through a historic review of ways land and food have been weaponized against BIPOC through the American legal system. Moreover, corporate control of food along with real estate practices have contributed to the development of food deserts, which further impact BIPOC women and children the right to access affordable and healthy food options. Despite historic oppression, and neighborhood divestment, people are empowered to take action and address food injustice. One way organizers and neighborhood residents address the immediate need to access food is through the development of and/or participation in community gardens. There, people not only have opportunities to learn how to grow their own vegetables, but they also meet folks of different races, cultures and experiences and with whom they learn to trade veggies, share nutritional information, swap recipes and share other resources needed. In this way, community gardens build vibrant soci

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 County'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

NSCI 307 - Avoiding Climate Disaster (3.00)

We are sliding into environmental disaster. Climate change poses increasing risks to our lives. Otis students come from all over the world, fluent in many languages. We need you to visually communicate that we are on the cusp of eco catastrophe, and climate disaster must be avoided. While class is conducted in English, student research may be conducted in any language, and information adapted and transmitted culturally and appropriately. Topics: How we make and grow things, move around, keep warm and cool, achieve zero greenhouse emissions, expand solar and wind energy, create new technologies, and adjust to change. Signature Assignment: Completed in close collaboration with Math Information Graphics. For this project, under the supervision of both instructors, students will locate credible, science-backed data sources online and design infographics that represent their findings visually to raise awareness and promote responsible decisions. This project will include a field trip to a Los Angeles City water sanitation facility and an installation of the students' printed work on the 3rd floor of Otis College.

SSCI 210 - Futuristic Foodways (3.00)

Imagine the future of foodways and food systems as it relates to cultural traditions, diet, environment, technology (e.g., 3D printing, robots, AI), product design, sustainability, culinary extinction, and even outer space, solarpunk, and apocalyptic scenarios. This online course introduces you to futures thinking and foresight tools/methods to learn from our past and present to speculate about the future. By semester's end, you will have created a poster featuring futuristic food cookbook recipe and technological artifact; and a research paper/podcast about a food-related topic reimagined from a science fiction/ futuristic perspective.

LIBS 314 - Human Nature (3.00)

Western culture's relationship with nature is one of exploitation, conquest, industry, and waste, but it's also empowerment, mythology, conservation, and wonder. In Human Nature, LIBS 314, students examine their own relationship with the natural world. How do fiction, film, science, industry, religion, politics, and advertising shape our connection to our environment and our selves? By studying fiction from indigenous and environmentalist authors as well as cross-genre film about nonhuman species, we will see how stories shape our relationship with nature. From the sustainability and environmental justice movements, we will identify our particular concerns about the planet and make strides to recover our birthright: moving from estrangement with

the natural world to integration, from despair to hope, from 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 this altering ecology. 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.

*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

ADVERTISING DESIGN (ADVT)

ADVT 240   **Advertising Workshop**   **3.0 UNITS**
Introduces students to the world of advertising with real-world assignments. They analyze various historical and contemporary campaigns to learn why they were successful and how they affected American culture.

ANIMATION (ANIM)

ANIM 101   **Animation Foundation Elective: 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 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   **Design and Drawing 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 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 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**
Students will work in teams to create a digital animation project, synergizing skills learned in all Previous courses. Students will be exposed to the dynamics of teamwork and the importance of project management. This is an advancement of Animation Studio project I. Student will be expected to use advance techniques.

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 440   Practicum in Animation II   3.0 UNITS
Continuing the work from Practicum I, students will also learn advanced character animation tools and techniques, with an emphasis on performance, story, and character development. Prerequisite: ANIM331 3D Animation II

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.

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.

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. Approval of the Department Chair required.

ANIM 490   ANimation Mixed Media   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.

ARCHITECTUR/LNDSCAPE/INTERIORS (ARLI)

ARLI 352   Studio III   4.0 UNITS
Design theory, process, and interior technologies are applied to projects that address non-residential interiors, such as restaurants, stores, spas, exhibits, entertainment and meeting venues, etc. Prerequisites: ARLI250 Studio I, ARLI261 Technologies + Ecologies II, ARLI273 Digital Media II-B

ARLI 353   Studio IV: Interior Architecture   5.0 UNITS
Design theory, process, building and interior technologies are applied to the problem of a residential program sited within an existing building. Prerequisites: ARLI352 Studio III, ARLI360 Technologies + Ecologies III

ARLI 360   Technologies + Ecologies III   3.0 UNITS
The materials and methods of building construction are studied. Basic structural principles are presented through an introduction to forces and resultants in beams and columns. Prerequisite: ARLI250 Studio I, ARLI271 Digital Media II-A

ARLI 362   Lighting Fundamentals   2.0 UNITS
The basic design and technical requirements of lighting systems are introduced with an emphasis on commercial and entertainment applications. Prerequisite: ARLI250 Studio I, or equivalent. This course can be used as a Sustainability Elective

ARLI 363   Planning to Plan   2.0 UNITS
Space planning conventions, with an emphasis on access and circulation, are introduced, practiced and modified. Resultant effects on use and lifestyle are discussed through precedents as well as the students' projects. Prerequisite: ARLI 250 Studio I

ARLI 454   Studio V:Architecture   5.0 UNITS
Design theory, process and building technologies are applied to the problem of a building within an urban context. Prerequisite: ARLI353 Studio IV.

ARLI 455   Studio VI: Architecture, Landscape, Interiors   5.0 UNITS
Design theory, process, architecture, and landscape technologies are applied to the problem of a building, or buildings, integrated with landscape.

ARLI 459   Studio Topics: Donghia Masterclass   1.0 UNIT
Design theory, process, and appropriate technologies are introduced and applied to a focused spatial design project. The topic varies per offering and is determined on the basis of faculty and student interest. Prerequisites vary as noted per offering. This course may be repeated for credit.

ARLI 460   Interior Design Development   2.0 UNITS
An interior space including all finishes, lighting, furniture and integrated custom components is designed, detailed and documented. Prerequisite: ARLI 352 Studio III

ARLI 461   Constructions: Annual Exhibition Design   3.0 UNITS
An interior or exterior environment is designed, documented and constructed. Prerequisite: ARLI454 Studio V

ARLI 463   Annual Exhibition Construction   **1.0 UNIT**
Students participate in the collaborative construction and/or installation of an interior or exterior environment. No homework. Three contact hours per credit as scheduled by the Instructor. No prerequisite, open to students in any department. This course may be repeated for credit.

ARLI 464   Design Development: Structure, Landscape, Interiors   **2.0 UNITS**
Interior, landscape, or architectural components of a prior or current studio project are designed, developed, and represented in orthographic drawings and rendered views.

ARLI 465   Presentation Techniques: Portfolio + Annual Exhibition Prep   **2.0 UNITS**
Comprehensive presentations of selected studio projects are designed and produced for display and/ or public presentation. Co-requisite: Concurrent enrollment in ARLI462 Constructions.

ARLI 466   Internship   **2.0 UNITS**
Students work under supervision of existing staff of a professional design firm (Employer). Work includes the observation and/or practice of professional activities, excluding clerical, as documented by the Employer. The duration of work must equal and may not exceed 45 hours per enrolled credit, per semester.

ARLI 467   Internship   **3.0 UNITS**
Students work under supervision of existing staff of a professional design firm (Employer). Work includes the observation and/or practice of professional activities, excluding clerical, as documented by the Employer. The duration of Work must equal and may not exceed 45 hours per enrolled credit, per semester. This course may be repeated for credit.

ARLI 469   Lighting Internship   **2.0 UNITS**
Students work under supervision of existing staff of a professional lighting firm (Employer). Work includes the observation and/or practice of professional activities, excluding clerical, as supervised and documented by the Employer. The duration of work must equal and may not exceed 45 hours per enrolled credit, per semester. This course may be repeated for credit. Prerequisites: ARLI471 Advanced Lighting Design and enrollment in the Certificate in Lighting Design through Otis College Extension Division.

ARLI 475   Fabrications S   **2.0 UNITS**
Methods of wood joinery and detailing are introduced and practiced through the design, documentation and fabrication of a container for the housing and display of small objects. Prerequisite: ARLI 250 Studio I and ARLI 271 Digital Media II-A, or equivalents

ART HISTORY & CRITICAL STUDIES (AHCS)

AHCS 585A   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 122   Visual Culture 1 Gateways to Art and Culture   **3.0 UNITS**
This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th 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, both in the 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 discourses.

AHCS 123   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 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-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, trans-global, diasporic, technically creative and environmentally demanding present and future.

AHCS 222   Graphic Design/ Illustration History   **3.0 UNITS**
How do the communication arts reveal the expectations and values of a culture and society at any given time? What are the moral and ethical responsibilities of the communication artist? From typography to photography, trademarks to corporate logos, and from posters to postcards to illustrated electronic paperless forms, the communication arts provide a crucial link to people, places, and to popular culture. This course presents an overview of the communication arts, focusing upon the instrumentality of graphic design, advertising, and illustration in the construction of complex social, political, cultural, racial, ethnic, and gender identities. Activities and assignments such as panel discussions and photo essays afford students a chance to see the connection between their work, and larger historical, contemporary, and global aspects of culture. Most significantly, this course provides an opportunity to understand the vast influence that the communication arts have wielded and continue to wield across the world. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 224   Theories and Trends in Contemporary Art, Media and Culture   **3.0 UNITS**
This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and

Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

AHCS 225   History and Future of Product Design   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 all 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 All Fine Arts majors and Art History, Painting, Photography, and Sculpture/ New Genres minors. This course may be taken in either fall or spring, must be completed in the sophomore year.

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. 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. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 234   History of Costume   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.

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 course explores historical global perspectives on toys, trends, and play, providing valuable context for the emerging toy designer. You will develop a cultural awareness of the evolution of the toy industry reflected by past and current societal changes. Active research, videos, readings, and discussions inform personal narrative writing along with engaging, creative group projects. Class projects will be relevant and enhance the experience of studio toy design classes. By the semester's end, you will have completed quality research on your favorite childhood toy and designed an instructional game focusing on a chosen era, genre, or region related to the history of toys. Required for all Toy Design majors. .

AHCS 237   Sophomore Seminar: DEI in Global Art and Culture   3.0 UNITS
With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 310   **Topics in Art History**   **3.0 UNITS**
AHCS 310 are elective Art History courses that address a variety of issues in fine art and visual culture. Course offerings vary each semester. See the Liberal Arts and Sciences department for course offerings and course descriptions. This course may be taken in either fall or spring.

AHCS 499   **Contemporary Graphic Design Issues**   **3.0 UNITS**

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 designed to acquaint students with the artwork currently being shown 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. Course structure: 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   **Contemporary 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 585   **1960s to the Present**   **3.0 UNITS**
This course spotlights a different subject and instructor each semester. Instructors offer their own expertise on topics relating to contemporary issues involved in artistic practice.

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   **Art, Theory, Practice I**   **3.0 UNITS**
In this seminar we will develop an understanding of the material, social, and political implications of aesthetic form. Form is understood as an organizing principle that is anchored within material reality and which affects this reality in turn. The essays we will read in this seminar engage in questions of humanity, power relations, representation, and aesthetics from a variety of perspectives and discursive fields. We will use these texts as a starting point to discuss how cultural producers and theorists have responded to the representational politics of the present. Alongside, we will consider art practices within the larger cultural and socio-political environment. The goal will be the development of individual, subjective voices within a collective, collaborative, and relational process.

AHCS 651   **Art, 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**
A limited choice of Studio and LAS courses will count as Art and Design Education Electives as determined by the Interdisciplinary Studies Director 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   **Special Topics: Art Therapy**   **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. Required for Art and Design Education minors. Open to all other 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.

ARTISTS, COMMUNITY & TEACHING (ACTS)

ACTS 300   Special Topics: Art Therapy   **2.0 UNITS**

ACT Special Topics are a series of studio based courses that focus on conceptual, aesthetic and interdisciplinary approaches to art and design edu- cation and community engagement. Topics vary each semester. Fulfills requirements of ACT: Community Arts Engagement Minor. Can be taken as an elective for Juniors and Seniors of all majors.

ACTS 335   Community Arts Internship   **2.0 UNITS**

Students intern at K-12 schools, museums, galleries, cultural organizations, or with socially engaged artists and designers to expand and reflect on their understanding of education theory and community engagement. Required for Community Arts Engagement minors. Can be taken as a studio elective for all other students. This is course is Blended Asynchronous. Ten weeks of this course will be conducted online asynchronously (not meeting at the same time) to allow for internships. Prerequisite: Community Arts in LA, or Interdisciplinary Studies Director's approval.

CATALOG ELECTIVE COURSE (ELEC)

ELEC 299   Studio Elective   **2.0 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.

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.

CONCEPT ART (CONC)

CONC 299   Concept Art Elective   **3.0 UNITS**

A limited choice of Studio and LAS courses will count as Concept Art Minor Electives, as determined each semester by the Interdisciplinary Studies Director, Animation Chair, Game and Entertainment Design Chair and Graphic Design/Illustration Chair. Students choose three electives that are not also requirements of their majors. Examples include courses in storytelling and representational image making with wet, dry, digital and Ai processes.

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   Adv Connctns thru Colr & Desig   **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 art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, techn ology, 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 pr ofessionalism and collaboration skills.

CAIL 200   Creative Action Liberal Arts   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

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. Partner: Transition Mar Vista May be taken in either fall or spring, must be completed in the sophomore year.

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

DIGITAL MEDIA (DGMD)

DGMD 405   Senior Project II (ANIM)   3.0 UNITS
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: Junior required core area of emphasis classes (ANIM330/331 or GAME330/331 or MOTN330/331).

DGMD 411   Business Seminar II   2.0 UNITS
Continuing from the first semester, students learn more about job availability. They practice interviewing techniques, write a professional resume, and document and organize their work to create appropriate reels and portfolios, with the goal of packaging and presenting themselves to employers.

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 050   Developmental English I   3.0 UNITS
Developmental English I is a for credit, non-degree applicable course designed to support native and non-native speakers of English language in developing the basic Standard English language skills needed for reading, analyzing, writing, and discussing college-level material. The class focuses on organizing ideas into unified and coherent sentences and paragraphs and developing these into a portfolio of drafted, revised, and edited essays. Students are required to work with an SLC tutor on a weekly basis. A minimum grade of "C" (2.0) is required to pass this course.

ENGL 090   Developmental English II   3.0 UNITS
Developmental English II (DEV II) is a for-credit, non-degree applicable course in developing the Standard English skills needed to read, analyze, write, and discuss college-level material. The class focuses on critical thinking, exploring the writing process, organizing information and ideas, culminating in developing a portfolio of drafted, revised, and edited essays. The skills of invention, drafting, revising, and editing are practiced in four to five essays, including at least three drafts each. Students write narratives, text-based papers, persuasive essays, etc., along with reading short non-fiction works. DEV II prepares students for the writing requirements in their core and elective classes. A minimum grade of "C" (2.0) is required to pass this course.

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. It is a co-requisite requirement for the following Developmental English classes: ENGL 020, ENGL 050, and ENGL 090.

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 on-going reading and writing assignments as well as complete activities tailored to meet your individual needs. It is a co-requisite requirement for some ENGL 107, Writing in the Digital Age students, based on the Writing Placement Assessment.

ENGL 108   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 will be invited to turn your curiosity into a research question about a topic that captures your interest. 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 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

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 310   Entrepreneurial Internship   2.0 UNITS
Students will intern at small businesses, start-ups, non-profits and/or artist/designer studios to experience and reflect on the day-to-day business practices of their chosen field. Ten weeks of this blended course will be conducted online asynchronously (not meeting at the same time) to allow for internships. Required for Entrepreneurship minors. Prerequisites: ENTR300 Introduction to Entrepreneurship, MATH137 Money Matters, and LIBS317 Issues in Entrepreneurship.

ENTR 400   Launchpad   2.0 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: ENTR310 Entrepreneurial Internship. Co-requisite: LIBS318 Business Communication.

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.

ENVIRONMENTAL DESIGN INTERIORS (ENVI)

ENVI 350   Interiors + Furniture Studio I   4.0 UNITS

ENVI 450   Interiors+Furniture Studio II   5.0 UNITS

FASHION DESIGN (FSHD)

FSHD 101   Fashion Foundation Elective: Intro to Fashion Design & Illustration   3.0 UNITS
Fashion Design Foundation elective. See Browse Courses for specific topics each semester.

FSHD 202   Sophomore Studio I   4.0 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 several garment samples, patterns, and a sewing notebook to use for future courses.

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
Take your fashion croquis 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 croquis. You will learn to create your own custom brushes to replicate elements like lace and stitching. Using drawing tools 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 235   Digital Design II   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 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 301   Junior Studio II   5.0 UNITS
Transform your own designs from 2-Dimensional drawing to real life garment. This in-class course allows you to apply the skills and knowledge you've acquired while continuing to explore more advanced draping and pattern-making techniques. You will approach your Mentor Project by following the same methods used in the fashion industry, developing a work calendar, incorporating your treatment samples made in Junior Studio I towards your selected design. With the Mentor Project as the main focus of this course, there are opportunities for advanced draping exercises as well as exploring sustainable practices within the fashion industry.

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 325   Digital Design III   1.0 UNIT
Improve your Illustrator and Photoshop skills even further in this online course. Learn advanced skills and techniques for quickly illustrating and editing projects necessary for an exciting fast-paced fashion industry. Working in conjunction with Design you will focus on specific skills required to create your first Mentor Project including techniques for developing, applying, and recoloring original textile print designs and custom graphics. You will also learn to add sophisticated details and flourish to your flats using advanced illustrator techniques and along the way you will be polishing your layout and presentation skills. Prerequisite: FSHD323 Digital Design I & II

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 363   Fashion Design and Ilus 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 on-campus course, part on-campus and part remote, 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 opportunity for a sustainable project if you so desire. By the end of this course, you will have designed two collections for a contemporary market, a sketch book, fabric stories with treatments and designer level flat sketches aimed at preparing you for an internship in the fashion industry.

FSHD 390　　Studio Elective ST: CLO 3D　　　　　　　　　　　　　　　　　　　　　　**2.0 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 392　　Special Topics in Fashion　　　　　　　　　　　　　　　　　　　　　　　　**3.0 UNITS**

FSHD 400　　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 fashion houses. You will learn about bespoke tailoring techniques needed to construct a classic tailored jacket. In preparation for your Senior Mentor Project, your instructors will guide you to drape, draft a pattern and sew a finished garment. Through these projects you will come to understand the handling and constructing of couture fabrics and be challenged to experiment with sophisticated hand-sewing techniques. By the end of the course, you will create a classic tailored jacket and a Mentor-guided higher priced designer garment of your own design. Prerequisite: FSHD301 Junior Studio II; Co-requisite: FSHD462, Fashion Design and Illustration III; Lab Fee: $150

FSHD 401　　Senior Studio II　　　　　　　　　　　　　　　　　　　　　　　　　　　**6.0 UNITS**
Turning your 2-Dimensional design into a high-end luxury garment entails sophisticated and precise construction methods. This in-class course further engages you in the 3-D interpretation and completion of your original designs developed for Mentor Projects. You will perform advanced applications of draping, pattern drafting, classic tailoring, and couture sewing techniques for a luxury label that could include an eveningwear project. You will develop and abide by strict timelines, be proactive and offer suggestions during professional fittings. By the end of the course, you will complete an original designer-level creation, encouraged to work independently and innovatively within the context of a professional working environment.

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 425　　Digital Design IV　　　　　　　　　　　　　　　　　　　　　　　　　　　**1.0 UNIT**
A Technical Pack is a blueprint used in the fashion industry to communicate creative ideas to a factory or clothing "maker". This skill set is required by clothing manufacturers when young designers enter the work force. In this online course, you will walk through the process of developing an industry standard tech pack for two different garments. You will draw technical flats with all the construction details, develop spec sheets, pattern cards, bill of materials, and branding. Upon completion of the class, you will have generated 2 Tech Packs for your Senior Portfolio.

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/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 and 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

FSHD 462　　Fashion Design and Illustration III　　　　　　　　　　　　　　　　　　　**4.0 UNITS**
Senior students design apparel alongside professional designers representing the designer/contemporary market. Working within Mentors following the fashion industry's seasonal schedule, students design contemporary clothes and a potential costume project in finer/couture fabrics and finishing techniques. Illustration emphasizes complex sketches to capture a look appropriate to the project. Students will develop technical flats using traditional and digital methods. This on-campus course will culminate in a high-end menswear, or womenswear collection of 12 designs, including technical flats and fabric boards with complex fabric treatments. Prerequisite: FSHD363 Fashion Design and Illustration II, Co-requisite: FSHD400 Senior Studio

FSHD 476　　　Portfolio Development　　　　　　　　　　　　　　　　　　　**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, illustrations, and technical flats. A Tech Pack developed in Digital Design IV is included. This blended course concludes with a Senior Exhibit Portfolio Review where industry representatives and recruiters provide insightful critique of the portfolios and potential job offers. Optional Costume Portfolio.

FINE ARTS (FINA)

FINA 101　　　Fine Arts Foundation Elective: Introduction to Fine Arts: Painting and Sculpture　　　**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 353　　　Studio IV　　　　　　　　　　　　　　　　　　　　　　　　**3.0 UNITS**
An advanced studio course emphasizing the disciplines of Painting, Photography, and Sculpture/New Genres but open to any kind of artwork, Studio IV provides a working forum for junior level students in which to address and develop their own art practice. Students investigate specific concepts, processes, and visual strategies toward the development of an individual studio practice and a developed body of work. This production-oriented course examines how artists use their time in the studio. We focus on developing and expanding the students' potential and commitment, personal vocabulary and corresponding technique. Individual and group critiques, seminars, and individual meetings provide insight into different approaches to art making and help students find the concepts and working methods that best suit them. A rigorous approach to production is expected. Attending the Visiting Artist Lecture Series is required and familiarizes the students/artists with an international art community. Each focusing on a distinct sub-genre of artistic practice, the four sections in Studio IV are a combination of a 2-hour advanced seminar/workshops where specific concepts, processes and visual strategies are investigated, combined with a 4-hour intense and rich studio experience providing hands-on production in various media and methods. This course is designed as a conducive transition from classroom assignments to the development of each artist's particular studio practice. With all Fine Arts majors working simultaneously within their individual section, this team of Faculty from the programs of Painting, Sculpture/New Genre and Photography lead the class through interactive seminars, discussions and work- shops, field trips and reviews during this advanced studio class.

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　　　Art as Ceremony　　　　　　　　　　　　　　　　　　　　　**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　　　Advanced Seminar: Queer Science, Queer Bodies　　　　　　　　　**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 455　　　Professional Practices　　　　　　　　　　　　　　　　　　　**2.0 UNITS**
This practical and hands-on course addresses professional practices in Fine Arts through a series of workshops and seminars. Working in conjunction with Senior Studio II, topics include: building various business practices; gallery representation; alternative spaces and practices; professional development beyond art school; artist residencies; and various career opportunities for artists.

FINA 471　　　Senior Studio II　　　　　　　　　　　　　　　　　　　　　**5.0 UNITS**
The final semester of Senior Studio is devoted to the completion of a cohesive body of work culminating in the senior exhibition. Students continue independent studio practice, discussions and critiques with mentors and peers, and studio visits with a variety of visiting artists. The Visiting Artist Lecture Series familiarizes the student-artist with the international art community. The building and mounting of the senior show, culminates the year's work. This course addresses issues that prepare students for a life in art after graduation, as well as graduate school preparation and career and employment opportunities. *Attendance to Fine Arts Visiting Artist Lecture Series also required as part of this course. (Tues. 11-12:20, the Forum)

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. 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. Offered spring semester only.

FINA 499   **Out on the Town**   **3.0 UNITS**

FINE ARTS MEDIA (MEDA)

MEDA 211   **Intro to Time-Based Work**   **3.0 UNITS**
This course offers an introduction to working with moving images and sound as an art form. While receiving training in basic digital production and editing techniques using Adobe premier and other professional applications, students will complete several short projects of their own. Techniques covered will include color keying (green screen), lighting, camera work, editing, sampling, chopping looping, mixing, mastering, exporting and file conversion for sound and digital video media. Furthermore, we will be analyzing historical and contemporary film to help contextualize your video practice.

MEDA 320   **Time Based Media Projects**   **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 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 dimension of body and identity, post-humanism, cyborg, anime. Research themes could deal with fashion, ergonomics, participatory/performance art. (open media, clay, or fiber)

FNDT 104B   **Expanded Studio Dimensional Studies: Digitally Enhanced: World-Building**   **3.0 UNITS**
This course explores the built environment and storytelling. Spatial investigations focus on scale, materials, construction, site, atmosphere, human needs, and innovation. Students analyze the 3D design objects that populate our world within the context of materiality, function, contemporary living, location.

FNDT 103A   **Expanded Studio Drawing from Observation: Dynamics of Color+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 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, and students will begin to shape their personal artistic vision.

FNDT 103B   **Expanded Studio Drawing from Observation: Figure: Design + Composition**   **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 103C   **Expanded Studio Drawing: Experimental Drawing**   **3.0 UNITS**
Students will discover how to incorporate theory and practice through experimenting with traditional and non-traditional drawing mediums including, light, sound, body, performance and how drawing relates to new technologies and other media. An exploration of drawing as a concept, challenging what drawing currently is and what drawing can become. Special emphasis is given to drawing as a fundamental means for thinking, playing, taking risks and problem-solving.

FNDT 105A   **Expanded Studio Transmedia: Design Cultures**   **3.0 UNITS**
This course explores design principles in visual communication across cultural contexts and contemporary media. Students will engage in projects, critiques, and discussions that focus on the relationship between media, platforms, technology, and society. Emphasis is placed on collaborative problem-solving, innovative thinking, and the exploration of media.

FNDT 105B   **Expanded Studio Transmedia: Documentary Strategies**   **3.0 UNITS**
This course centers the use of film, video, photography, audio practices and time-based media to investigate documentary concepts and communicate novel ideas that analyze and reflect the lived world. Instruction emphasizes the technical (best practices for using digital equipment/technology) and the conceptual (idea development and critical inquiry) to explore creative possibilities of multi-modal communication. Students will engage with field-work methodologies to create interactive, installation, sound, and/or performance works. The course fosters a critical understanding of how media, technology, narrative, and context converge to create impactful documentary works.

FNDT 100   **Form and Figure**   **3.0 UNITS**
This course provides a comprehensive study in drawing from observation. Students begin by lear ning 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 structur es. Students will develop an awar eness of the playful, rhythmic relationships between various components of a compositional sett ing 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 r elational measurement, compositional organization, and the accurate placement of form in space, will infor m all drawing activities such as drawing objects, figures, and environments, which will enhance students' per ceptual abilities.

FNDT 101   **Color and Design**   **3.0 UNITS**
Students will create innovative and impactful designs by lear ning 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 pr oblem-solving and critical thinking skills, as well as de veloping their visual literacy and communication abilities. Thr ough this course, students will lear n fundamental concepts relevant to today's creative industries, laying a solid foundation for further explor ations.

FNDT 103   **Drawing from Observation**   **3.0 UNITS**
These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104   Expanded Studio Dimensional Studies   **3.0 UNITS**
Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105   Expanded Studio Transmedia   **3.0 UNITS**
Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 145   Fashion Elective: 3D Shape   **2.0 UNITS**
See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

FNDT 150   Foundation Illustration Elec   **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 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.

GAMES AND ENTERTAINMENT (GAME)

GAME 101   Game & Entertainment Foundation Elective: Game Basics   **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   Anatomy for Entertainment Design   **3.0 UNITS**
Elective courses in Game and Entertainment Design. See schedule of classes for course offerings and course descriptions.

GAME 315   Adv Game Creative w/ 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   Adv Game Creative w/ USC II   **3.0 UNITS**
Otis artists and USC Engineering and Cinema students are collaborating to develop the next greatest gaming experience. Each USC undergrad game team provides information about their game development and students can choose which ones to join. They are looking for several artists for each game including an art director, character, prop and environment artists. Otis students will be critical to the development of the visual look and feel of the game. You will work as part of the team, shifting priorities, changing designs, iterating options, with engineers and coders. The exciting collaboration of creative minds culminates in the Annual Online Games Expo, where the games will be showcased and played by major industry leaders, influencers, and the community! GAME315A - Adv. Game Creative I (1st-time enrolled) GAME316A - Adv. Game Creative II (2nd-time enrolled) GAME317A - Adv. Game Creative III (3rd-time enrolled)

GAME 317   Adv Game Creative w/ USC III   **3.0 UNITS**
Otis artists and USC Engineering and Cinema students are collaborating to develop the next greatest gaming experience. Each USC undergrad game team provides information about their game development and students can choose which ones to join. They are looking for several artists for each game including an art director, character, prop and environment artists. Otis students will be critical to the development of the visual look and feel of the game. You will work as part of the team, shifting priorities, changing designs, iterating options, with engineers and coders. The exciting collaboration of creative minds culminates in the Annual Online Games Expo, where the games will be showcased and played by major industry leaders, influencers, and the community! GAME315A - Adv. Game Creative I (1st-time enrolled) GAME316A - Adv. Game Creative II (2nd-time enrolled) GAME317A - Adv. Game Creative III (3rd-time enrolled)

GAME 320   Cultural and Social Design for Game   **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 440   Practicum in Game and Entertainment Design II   **3.0 UNITS**
Further advanced tools and techniques, with an emphasis on creating work that supports the storytelling and interactive aspects of games and entertainment. Concept artists, modelers, lighters, and so on, will have their own areas of study. Prerequisite: GAME430 Practivum in Games and Entertainment I

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.

GAME 490   Character Design for Game   **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.

GRADUATE STUDIES (GRAD)

GRAD 550   Advanced Ceramics   **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 631   Collaborative Art and Action   **3.0 UNITS**

GRAD 654   Art as Ceremony   **3.0 UNITS**
Seminar/studio hybrid. Students build knowledge and professional capacity through project-based learning in the areas of diplomacy, discourse analysis, civics, community research, community organizing, planning and project management as they intersect the field of art production. Students apply knowledge and critical thinking to build research-driven, discourse-driven art practices. See department for specific course offerings.

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. It will culminate in the end-of-semester review during which the student and a review committee will discuss and evaluate the development of the student's practice as observed over the course of the semester within the framework of the seminar. 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 a collective in-depth discussion about the work's material, theoretical, and cultural positioning. The course provides an in-depth discussion and investigation of how an artist's work is perceived as a public statement and how one's work exists in the world. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

GRAD 775   Exhibition Preparation   **1.0 UNIT**

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.

GRAD 789   Visiting Lecture Series   **1.0 UNIT**
This is a weekly lecture series where artists, theorists and curators present their own work and discuss some aspect of contemporary visual art that is of interest to the graduate student community. The class can be taken alone, or in conjunction with In Context.

GRAPHIC DESIGN (GRDS)

GRDS 550   Advanced Imagemaking   **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   ST: Design and Worldbuilding   **3.0 UNITS**
The projects assigned use theory, methodology, and personal interests to expand student, knowledge of typography and its role within graphic design. Each section will host a visiting type designer who will workshop with the students and establish the beginnings of designing a typeface.

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 (GDES)

GDES 101   Graphic Design Foundation Elective: Introduction 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 a continuation of Graphic Design I, exploring visual communication histories, theories, and methodologies commonly used by contemporary graphic design practitioners. Through exercises and projects emphasizing type + image integration and visual + cultural literacy, you will further develop a process that involves visual research, concept generating, form-making, and craft skills. The coursework will expand and extend the knowledge base of Graphic Design 1, focusing on semiotics, multi-page publications, digital media and motion-based applications. Prerequisite: GRDS200 Graphic Design I or approval of Chair

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

GDES 320   Typography III   3.0 UNITS
Publication focuses on building content-driven typographic systems and structures, and understanding their relationship to content, concept, and narrative. Students will curate, design, and produce a typographic book. Heavy emphasis will be placed on typographic detailing and refinement (typographic craft), in addition to the advanced, systematic application of the modular grid. Students will also be expected expand their visual liter- acy with respect to both contemporary and historical publication typography through continued visual research. Prerequisite: GDES221 Typography II or approval by Chair

GDES 321   Typography IV   3.0 UNITS
Type on screen and beyond. This course is an expansion of typographic fundamentals from Type 1–3 (hierarchy, composition, system, structure, sequence/ pacing) to new contexts and mediums. Although projects are more self-directed and outcomes are more open-ended, assessment of work is still based on functionality, legibility in context, visual interest, and typographic craft regardless of medium, scale, or format. The projects emphasize a dialogue between classroom work and the larger cultural and historical context. There is no programming requirement for this class. Even if students know how to program or write code, they should not plan to program any of their projects. The focus of this class is the design of project(s). They will be expected to present their screen-based work in an organized way that clearly demonstrates the hierarchies, formal palette, and functionality of their project. This can take the form of an interactive PDF, a video, a slideshow, or any other appropriate format. Prerequisite: GRDS320 Typography III

GDES 330   Web Coding: Let's Play & Build Web Typography   3.0 UNITS

GDES 381   Environmental Graphics   3.0 UNITS
Students are introduced to site-specific three-dimensional design systems, signage and applications for buildings, events, exhibits, and other spatial environments. Projects expand the students' understanding of human factors, architectural scale, way-finding, materials, and methods for creating effective dimensional design.

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

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/ILLUSTRATION (GDIL)

GDIL 333   Making with AI Generators   3.0 UNITS

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 (Graphic Design)   3.0 UNITS
This course prepares students to enter the expansive and ever-changing graphic design field. Students leave the class having completed a professional website, resume, business card, letterhead, cover letter, invoice, promotional leave-behind, and a product available for sale in a real-world marketplace. Students develop and improve interview and networking techniques vital to engaging in the professional world. At the end of this class students will be able to locate, research, and secure internships and employment that aligns with their interests, ambitions, and professional goals. 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 372   Illustrative Typography   3.0 UNITS
Typography is a craft act. This course will use unconventional techniques and approaches to allow each student to achieve a strong creative voice through lettering. A combination of the old (handmade calligraphy) and the new (3D printing or A.I.) will be the starting point for this workshop-like class.Each student will be encouraged to express their own inner voices, fears, goals, tastes, and, above all, the will to find their creative passion through letters.

GDIL 410   Entrepreneurship 101 (Graphic Design)   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   ST: Design and Worldbuilding   **3.0 UNITS**

ILLUSTRATION (ILUS)

ILUS 101   Illustration Foundation Elective: Introduction 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 from print to motion through the conditions of real world illustration projects.

ILUS 212   Drawing and Painting I   **3.0 UNITS**
Drawing and Painting I is one of two consecutive courses for sophomore illustrators that introduces students to a variety of drawing and painting materials and methods used by professional working artists and illustrators to communicate narratives. To develop these necessary skills, special emphasis is given to representational drawing as a fundamental means for thinking, looking, and authorship. Drawing and Painting I will guide students through the stages of completing a project from concept sketches to finished drawings using value, line, observation, appropriate materials, dry and wet techniques, composition, narrative and development of a unique style using traditional media.

ILUS 213   Drawing and Painting II   **3.0 UNITS**
Drawing and Painting II provides students with an opportunity to explore and develop an intimate sense of color within the design world. Students are introduced to a variety of color painting media including oil, acrylic, watercolor, gouache, etc. Curriculum is focused on color theory, color mixing/matching, handling of media, proficiency of application, uses of media based on context, experimentation with pigments, and pigment chemistry. Additionally, students will implement the conceptual design strategies learned from Drawing and Painting I including maintaining a sketchbook, intentional research, design development via rough thumbnail sketches, studies, and comprehensive sketches.

ILUS 220   Type for Illustrators   **3.0 UNITS**
This course is designed for Sophomores to introduce and expand upon the fundamentals of typography and the study of letterforms, with the emphasis placed on exploring type as a tool integral to contemporary Illustrative practices.

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

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 330   Visual Storytelling   **3.0 UNITS**
How can we best engage, motivate, and drive emotion through imagery? In this class students will do various exercises to explore compositional elements, acting, symbolism, and implied narrative. Our midterm will be a one page script, that we'll then create artwork from for the final. Each week we'll study various artworks from literature, painting, script writing and film (live-action and animated), to discuss the differences between genres and how visual communication is used. And In weekly in-class exercises, students will experiment with different devices. Lectures include case studies, commercial techniques, and contemporary methodologies. We'll utilize a sketchbook, traditional mediums, and various programs for compositing/digitizing artwork (Photoshop, After Effects, Toonboom Harmony.)

ILUS 333   **Illustration Elective**   **3.0 UNITS**

ILUS 358   **ST: Energetic Editorial Expressions**   **3.0 UNITS**
Special topic course. See schedule of classes for course offerings and course descriptions.

ILUS 363   **Alternative Materials and Processes**   **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.

INTERDISCIPLINARY STUDIES (INTR)

INTR 330   **Special Topics in Interdisciplinary Studies: Design Lab**   **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. Topics vary each semester. Examples include: Design Lab, Interdisciplinary Practices, Interdisciplinary Career Pathways Fulfills studio electives.

LIBERAL STUDIES (LIBS)

LIBS 115   **Thought Lab 2--Advanced: Foundation Seminar: Narrative: Story & Culture - Advanced**   **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. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

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. 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, diversity, environmental concerns, labor injustice, and ethical issues. This course will familiarize students with the recent revolutions, present condition, and possible future scenarios in the fashion world. Students will 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, the fashion revolutions at the end of last millennium, the phenomenon of fast fashion and the environmental crisis it caused – including current research and future trends. May be taken in either fall or spring, must be completed in the sophomore year.

LIBS 212   **Creative Writing Workshop I**   **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   **Art of Cinema**   **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**
With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. Required 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 ACT and ADED Minors

LIBS 312   Creative Writing Workshop II   **3.0 UNITS**
Creative Writing Workshops offer art and design students an opportunity to give voice and shape to their creativity through a variety of written expressive forms. The Creative Writing Workshop II provides guidance and support in a structured environment for students enrolled in the minor to develop their writing and explore their personal visions through workshops and lectures. Creative Workshop I & II are required for Creative Writing Minors.

LIBS 313   Teaching for Learning II   **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, Teacher Credential Preparation and Community Arts Engagement minors. Prerequisite: LIBS311/314 Teaching for Learning I.

LIBS 314   Anthro through a SciFi Lens   **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   How Fiction Works   **3.0 UNITS**
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   **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.

LIBS 318   Business Communication   **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. Open to all other students. Prerequisite: ENTR300 Entrepreneurial Internship. Co-requisite: ENTR401 Launchpad.

LIBS 405   Business of Fashion   **2.0 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 on-campus class provides an overview of the apparel manufacturing process outside the realm of the design room, and the marketing partnership of wholesale manufacturers and retailers. The semester begins with professional practice protocols and job search strategies in preparation for a successful entry into the workplace.

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**
The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have 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.

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

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.

LIBS 445   Capstone Continuation   **1.0 UNIT**
The Liberal Arts and Sciences 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 Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process 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. Students who earned a D in the fall will automatically be enrolled in the 1-unit Spring semester Continuation class to raise their grade to passing.

LIBS 774   Thesis I   **3.0 UNITS**
This course supports students in the development of their written thesis about their work and practice. Students will acquire critical writing skills that will prepare them for the literary demands of an artist, including grant applications.

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.

MATHEMATICS (MATH)

MATH 136   Introduction to Artificial Intelligence with Python   **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 introductory course introduces non-financial professionals to the basic tenets of personal financial planning concepts for effectively under- standing their own finances and using them in their own commercial enterprises to record and manage business operations (accounting, inventory management, marketing, sales forecasting, and financial analysis). Students will learn the math concepts necessary for time value of money managing and calculations and will gain a basic understanding of budgeting and cash flow, credit, banking, saving, investments (fixed income, stocks, mutual funds), insurance, long-term planning (retirement, education, etc.), taxation, employment benefits. The course will include the basic principles of elementary arithmetic, elementary algebra, statistics and probability. Required for Entrepreneurship minors.

MATH 246   Applied Trigonometry   **3.0 UNITS**
Covers topics in analytical geometry and trigonometry. There is an emphasis on algebraic manipulation and on applications of the topics covered to the design field. Required for Architecture/Landscape/Interiors majors

MATH 247   Programmng/Scripting for Games   **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 will gain practical experience and master debugging techniques to ensure smooth game performance. In the second part of the course, we will 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 will design game mechanics, create user interfaces, and integrate audio-visual effects. By the end, you will have a solid foundation in programming and scripting for games using the Unreal Engine. Unleash your creativity into Programming/Scripting for Games, empowering you to bring your game ideas to life! Required of all Game and Entertainment Design majors.

MOTION DESIGN (MOTN)

MOTN 230   Motion Design Fundamentals   **3.0 UNITS**
An introduction to basic design and motion design principles and techniques.

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   3D for Motion Graphics Cinema   **3.0 UNITS**

MOTN 325   Motion Design Explorations   **3.0 UNITS**
Typography, color, shape, light, and more help make for effective motion design. Learn the fundamental principles of each of these and work on combining them to create effective motion design pieces

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.

MOTN 440   Practicum in Motion Design II   **3.0 UNITS**
Continuing the work from Practicum I, spring semester will consist of Test, Select and Iterate, Plan, Produce, and Deliver the finished pieces. Prerequisite: MOTN430 Practicum in Motion Design I

MOTN 490   3D for Motion Graphics Cinema 4D II   **3.0 UNITS**
These are timely and ever evolving electives designed to extend the students' expertise and experience in creating and producing outstanding motion design pieces and campaigns. Prerequisites: DGMD230 Motion Basics

NATURAL SCIENCE (NSCI)

NSCI 305   Science & Sustainable Design   **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. Prerequisite: CAIL201 or instructor's approval. Required for Sustainability minors. May be taken as the LAS junior elective with permission of the department. This course will fulfill the LAS junior elective for Fashion, Product Design and Toy Design majors who have a specific required NSCI course.

NSCI 307   Avoiding Climate Disaster   **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**
Anatomy is the study of the structures and functions of the human body, and ergonomics is the applied science of equipment design. This course examines the human anatomy and its implications for the ergonomic design of toys for children at different stages of physical maturation. Required for Toy Design majors. Available to non-majors as approved by the Chair.

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 utilizes the principles of physics to understand human anatomy as a mechanical system. Emphasis is placed on physiological issues related to age, gender, and physical disabilities. Consideration is also given to the implications of these principles for applied ergonomics. Required for Product Design majors. Available to non-majors as approved by the Chair.

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: Artist as Researcher   **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**

]his 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   Introduction to Letterpress   **3.0 UNITS**

PRNT 373   Print Media Workshop   **3.0 UNITS**

Students refine their vision in advanced projects based on their conceptual practice and critical dialogue. Emphasis is on development of personal imagery and exploration of the media through one or two projects that form a body of work related to their practice. In depth consultations and reviews are held.Students draw upon Los Angeles' wide range of print publishers and shops, learning professional methods.

PRNT 375   Hybrid Letterpress Digital Design and Photopolymer Techniques   **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. Pre-requisites: PRNT362 / DGMD310 Introduction to Letterpress and prior experience with Adobe Illustrator.

PRODUCT DESIGN (PRDS)

PRDS 101   Product Design Foundation Elective: 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.

PRDS 230   Methods and Materials I   **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,

Courses

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 practice the design process while learning to design a family of products, within a brand's form language. These will include consumer electronics and/or lighting. The focus is on investigating issues such as human factors, need finding, materials exploration, functionality, internal components that allow the object to work, and user/product interaction with a strong emphasis on concept and form excellence. The content, theme, and focus of this studio vary from semester to semester. Skills and knowledge introduced: product category, business dynamics/value analysis, product development, and design writing. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, brand, materials, manufacturing, sustainability, industry awareness, individual & group critique, meaning/semantics, model making, 3D form, storytelling, visual & oral presentation, design research, observational research, ideation, brainstorming.

PRDS 303　　　Design Studio IV　　　**3.0 UNITS**
Students connect and apply the soft goods-making skills learned to design a family of objects in the soft goods category of projects that include fashion accessories, footwear, and activewear. Students will design and create three-dimensional products from flat patterns. Students will investigate issues such as human factors, need finding, materials and hardware exploration, function, style, and performance. Strong emphasis on concept, form, style, and excellence in execution. Skills and knowledge introduced: Patternmaking, CLO software. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, brand, materials, manufacturing, sustainability, industry awareness, individual and group critique, meaning/semantics, modelmaking, 3D form, storytelling, visual & oral presentation, design & observational research, ideation, brainstorming.

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 output their efforts through renderings, drawings, or 3D objects. Instructors give 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.

PRDS 345　　　Designing the Future of How We Live with Jonathan Louis　　　**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 is designed for students in all disciplines. The course is new to the field of ceramics, pushing traditional and historic boundaries and blending them with the state-of-the-art technology. In this project driven studio students learn a variety of hand building techniques such as Potter's wheel, plaster hump, slump, hollow and solid 2-piece plaster molds; extruder, slab coil combined with the use of 3-D printing technology.

PRDS 363　　　Intermediate Ceramics　　　**3.0 UNITS**
This is an intermediate-level course reserved for students who demonstrate the ability to make limited mass production or art installation multiples, emphasizing sustainable, environmental, and financial practices. Prerequisite: Ceramic Production Techniques I or department or instructor approval.

PRDS 402　　　Product Design Studio V　　　**3.0 UNITS**
This advanced project-based studio course introduces students to more in-depth product design scenarios and explores and discovers possible design solutions, users, and markets. Students engage in investigative research within a field of interest to discover a problem, theme, or opportunity to serve as their project. Students are expected to integrate all aspects of their education in a comprehensive brief for in-depth investigation and development of their senior project. Instructors mandate deliverables for all research, concept, and design work that the students complete. The thesis project concept, support research, and ideation are submitted as both a public presentation, physical prototype, and written artifact (process book) at the end of the semester. Students are expected to perform at a high level of critical thinking and creativity, aesthetics, functionality, craftsmanship, communication, presentation, and documentation of their design process. Skills developed: research, teamwork, information design, sustainability, prototyping, leadership, ideation, brainstorming, time management, meaning/semantics, design writing, ethics, point of view, and voice.

PRDS 403　　　Product 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 but has a strong focus on preparing students for their post-Otis experience by introducing professional practices germane to product design as a field. 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.

PRDS 410　　　Design Communication V　　　**3.0 UNITS**
This is an elective studio that allows students to choose to focus on specific software or areas that will further support their skills and goals 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, After Effects, Cinema 4D, Figma, drafting, rendering, 2D digital fluency, visual stylization, and composition.

PRDS 421　　　Integrated Design VI　　　**2.0 UNITS**
These two-semester courses explore emerging technologies and interaction design based upon user experience research. Students engage in research and apply functional analysis techniques, task and user modeling methodologies that lead to strategic thinking in their designs. Emphasis is placed on developing a proficiency in communicating complex information in simple terms for client presentation and product development. In class projects complement the main Design Studio and thesis projects. Co-requisites: PRDS 400/401 Design Studio V/VI.

PRDS 433   Prod.Dev.Studio IV: Packaging & Visual Storytelling   **3.0 UNITS**
An advanced studio project-based course that focuses on new product design, development, and management methodologies related to the development cycle of products from design to manufacturing, marketing, and product distribution. Students present their work to sectors associated with the type of product. Students develop a product and plan for their projects or a collaborative team project with an institutional or industry partner.

PRDS 440   Design & Market I   **3.0 UNITS**
Design-driven companies of today and the future are looking for hybrid designers who can work across design, business, and marketing functions while retaining their depth of design savvy. This advanced project-based course focuses on design, development, brand, and line extensions related to the development of the cycle of products from design concept to manufacturing and product distribution. Skills reinforced: cross-functional skill development, industry awareness, professional design practices.

PRDS 441   Design & Market II   **3.0 UNITS**
Design-driven companies of today and the future are looking for hybrid designers who can work across design, business, and marketing functions while retaining their depth of design savvy. This advanced project-based course focuses on design, development, brand, and line extensions related to the development of the cycle of products from design concept to manufacturing and product distribution. Skills reinforced: cross-functional skill development, industry awareness, professional design practices.

PRDS 473   Digital Design V/RHINO   **2.0 UNITS**
These courses are primarily an elective that provides students opportunities to master their skills in 3D modeling either in Solid Works or Rhino software. Course work focuses on various strategies and skills required to organize accumulated digital work into a market-ready professional port-folio, website, or presentation. Emphasis is developing proficiency in tactical presentation strategies that deliver impact with a visual and rhetorical force that will persuade the audience. In-class projects complement the main Design Studio Capstone project and Senior Show projects. Prerequi-site: Digital Design III PRDS 273 or waiver upon Chair or instructor approval

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   **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 Advanced Topics:Miniature Worlds and Surreal Screens   **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   Artist & Enviornmental Justice   **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 Psychology: Development and Play   **3.0 UNITS**
A comprehensive overview of child development from conception to adolescence, including developmental stages, critical periods, effects of early stimulation, environmental enrichment, and how to apply this information when designing children's toys, books, games, products, and entertainment. Required for Toy Design majors.

SSCI 213   Cultural and Social Design for Games   **3.0 UNITS**

Welcome to the Cultural and Social Design for Games course! This course explores the profound social and cultural impact of video games. We'll delve into the social aspects of game design and games, analyzing how games shape our interactions, communities, and identities. Through case studies, we'll examine the rise of online multiplayer games and esports, discussing their influence on social relationships, inclusivity, and diversity. We will also focus on the cultural dimensions of games. We'll explore the diverse cultural influences and representations within games, addressing topics like race, gender, sexuality, and ethnicity. By critically analyzing these elements, we'll discuss issues of representation, cultural appropriation, and the potential for games to challenge stereotypes. Ultimately, this course equips you with a deep understanding of the social and cultural impact of video games, providing the tools to analyze games from a cultural and social perspective. Join us as we embark on this captivating journey into the world of Cultural and Social Design for Games! Required of all Game and Entertainment Design majors.

SSCI 214   Community Arts in LA   **3.0 UNITS**

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

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   (Post)Apocalypse: Creative Practices for the End of the World   **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.

THEORY AND CRITICAL STUDIES (CRIT)

CRIT 304   History + Theory III: Contemporary Theories and Practices in Architecture   **2.0 UNITS**

A diversity of critical and generative approaches to twentieth and twenty-first century design is situated historically, while introducing current themes and debates in contemporary architectural practice and related disciplines. Prerequisite: CRIT205 History + Theory I or CRIT206 History + Theory II. Required for Architecture/Landscape/Interiors majors.

CRIT 405   History + Theory IV   **2.0 UNITS**

Interior organizations are examined through spaces of work and consumption, ergonomics, office landscaping, corporate parks, brandscapes, junk space, malls, themed environments, surveillance, and spectacle. Prerequisite: CRIT304 History + Theory III. Required for Architecture/Landscape/Interiors majors.

CRIT 406   History + Theory V: Landscape Theory and Practice   **2.0 UNITS**

Landscape as a system of representation and performance is studied through the tradition of formal and picturesque gardens, the discourses of the beautiful and sublime, urban parks, the integration of modernism and landscape, earth art, everyday and extreme landscapes, industrial and natural ecologies, and landscape urbanism. Prerequisite: CRIT304 History + Theory III. Required for Architecture/Landscape/Interiors majors.

TOY DESIGN (TOYD)

TOYD 101   Toy Design Foundation Elective: Intro 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 toys that engage children across various play patterns. You'll apply drawing, model-making, and fabrication skills to create original toy concepts. You'll learn to conduct market research and analysis to ensure your designs are viable and positioned strategically for their intended audience. Using various fabrication techniques, you'll translate your idea into a 3-D model and present the final product to faculty and visiting toy industry professionals. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

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 toys that engage children across various play patterns. You'll apply drawing, model-making, and fabrication skills to create original toy concepts. You'll learn to conduct market research and analysis to ensure your designs are viable and positioned strategically for their intended audience. Using various fabrication techniques, you'll translate your idea into a 3-D model and present the final product to faculty and visiting toy industry professionals. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

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 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 will earn how to take a concept from rough sketch to a refined set of technical illustrations. You will learn digital tools that will enable you to produce drawings that accurately convey your design intent and serve as a blueprint when creating a prototype model. The skills acquired during these courses will be utilized throughout the remainder of your Toy Design studio courses.

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 302   Toy Design III   **3.0 UNITS**
Story-based toys and line extensions are important in building toy brands. In these on-campus courses, you will conceptualize and bring a character-based product line to life. Storyboarding will be utilized to show how the characters live in their world. You will also create your own play accessory as a stand-alone item or to complement your existing toy line. Advanced presentation and building techniques will be used to showcase toy concepts and features. Prototype models could be articulated with movement and incorporate lights and sounds. Consideration will be given to how your line could become a brand. Toy Design studio courses could be sponsored, in which case the toy category or brand would be predetermined.

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 which can be expanded to become a toy brand with line extensions. Students will utilize analog and digital drawing skills, technology including digital design software for rapid prototyping, and explore methods of fabrication using a variety of materials. Students will learn the most effective methods of presenting their toy concepts visually, demonstrating new features digitally when it is the most effective way of communicating play patterns and function. Corporate sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals.

TOYD 323   Drawing for Portfolio Developm   **3.0 UNITS**
This course concentrates on the creation, organization, and presentation of the student's portfolio. Students will develop the knowledge of how to compile a cohesive body of work to assemble in a portfolio. Students will design a logo and create a promotional sheet that reflects their graphic skill, and creative styling and examples of their design work. Students will write a résumé that expresses their creativity, design experience, and links to a digital portfolio. Additional attention is given to interviewing skills and techniques.

TOYD 333   Visual Communication IV   **3.0 UNITS**
This is an advanced computer lab course that allows students to continue to develop their 3- D modeling skills with Rhino and learn more advanced modeling techniques. Students will continue to develop their rendering and animation skills. The course will introduce Adobe After Effects as a means to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Content focuses on the advanced use of computer programs to output models for ongoing projects. Students apply acquired learning to improve toy design projects.

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 will concentrate on the creation, organization, and presentation of your portfolio. You'll design a logo and create a promotional sheet that reflects your graphic skill and creative styling with best-in-class examples of your work. Finally, you'll write a résumé that expresses your creativity and design experience with links to a digital portfolio.

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 advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine. Students will progress to more advanced modeling techniques and will continue to develop their rendering and animation skills. You'll be introduced to programs such as Adobe After Effects to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Students will be able to apply acquired learning to improve all their toy design projects and presentations.

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 will learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine. Students will progress to more advanced modeling techniques and will continue to develop their rendering and animation skills. You will 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 402   Toy Design VI   **3.0 UNITS**
These are advanced level courses in which students continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology, and integrating them into the toy design process. Students will have been

exposed to the unique and different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Corporate-sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. Students may have had the opportunity to participate in summer internships where they gained real world experience, and will be able to apply that learning as well as their class- room experience to design and prepare their senior show. This special showcase of their talents is held at the end of the semester.

TOYD 404   Toy Design V   3.0 UNITS
In these advanced level on-campus courses, students will continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed to different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Students may have participated in summer internships where they gained real world experience and will be able to apply that learning as well as their classroom experience to design and prepare their final projects, portfolio, and senior show. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

TOYD 405   Toy Design Vi   3.0 UNITS
In these advanced level on-campus courses, students will continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed to different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Students may have participated in summer internships where they gained real world experience and will be able to apply that learning as well as their classroom experience to design and prepare their final projects, portfolio, and senior show. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

TOYD 421   Digital Drawing & Illus II   2.0 UNITS
An advanced computer lab course that allows students to apply their knowledge from prior drawing classes to ongoing projects in an effort to build their portfolios.

TOYD 426   Games and Game Theory   3.0 UNITS
Focuses on game theory from a behavioral science perspective, and applies that perspective to an understanding of a variety of games. The course includes a historical and cross-cultural emphasis. Students create an original game and fully functioning prototype.

TOYD 430   Package Design   2.0 UNITS
Focuses on creating three-dimensional solutions to solve a variety of packaging and retail problems In addition to marketing issues, package design addresses a variety of storage and safety concerns.

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. 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 452   Professional Development I   3.0 UNITS
This course is Part I of a two-course professional development series that requires students to engage in an immersive manner on career development and working professionalism by exploring and participating in all facets of career development in the toy and related industries. This course prepares students to explore, navigate and enter the workplace with toy industry specific checklists, resumes, personal brands, websites/portfolios, as well as asset inventories which will be developed, reviewed, and shared throughout the semester as each student engages in the initial phases of their job search. Each student will build a mindful path to their unique and successful care er and complete a detailed and comprehensive roadmap for their journey. To gain actionable insights, students must stretch their investigative, verbal, and leadership skills by sharing their knowledge, opinions and experiences with their classmates, instructors, and guest speakers.

TOYD 453   Professional Development II   3.0 UNITS
This course is part of a professional development journey that requires each student to engage in a path of focused study on the topic of working professionalism by actively participating in and interacting with classroom simulations, industry speakers, and seminars that will bring the toy industry directly to the classroom in a one-of-kind hands on experience. This course provides a solid basis for understanding toy industry practices across the board. It introduces core behaviors, business and industry concepts including but not limited to advertising, brand directional outlines, consumer behavior, costing, legal, logistics, marketing, marketing research, management, manufacturing, merchandising, operations, pricing, product development, sales, and social media as well as workplace recognition and decolonization. Students will understand how this industry scaffold impacts design and how it will affect them as designers.

TYPOGRAPHY ELECTIVE (TYPG)

TYPG 299   Typography Courses   **3.0 UNITS**
*Typography Electives could include: 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