

# 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.

<b>ANIM 420</b>	<b>Design and Drawing for Animation III</b>	<b>3.0 UNITS</b>
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.		
<b>ANIM 440</b>	<b>Practicum in Animation II</b>	<b>3.0 UNITS</b>
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		
<b>ANIM 445</b>	<b>Animation Explorations</b>	<b>3.0 UNITS</b>
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.		
<b>ANIM 450</b>	<b>Advanced Senior Project I</b>	<b>3.0 UNITS</b>
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.		
<b>ANIM 451</b>	<b>Animation Senior Project II</b>	<b>3.0 UNITS</b>
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.		
<b>ANIM 470</b>	<b>Animation Internship</b>	<b>3.0 UNITS</b>
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.		
<b>ANIM 490</b>	<b>ANimation Mixed Media</b>	<b>3.0 UNITS</b>
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.		
<b>ARCHITECTUR/LNDSCAPE/INTERIORS (ARLI)</b>		
<b>ARLI 352</b>	<b>Studio III</b>	<b>4.0 UNITS</b>
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		
<b>ARLI 353</b>	<b>Studio IV: Interior Architecture</b>	<b>5.0 UNITS</b>
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		
<b>ARLI 360</b>	<b>Technologies + Ecologies III</b>	<b>3.0 UNITS</b>
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		
<b>ARLI 362</b>	<b>Lighting Fundamentals</b>	<b>2.0 UNITS</b>
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		
<b>ARLI 363</b>	<b>Planning to Plan</b>	<b>2.0 UNITS</b>
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		
<b>ARLI 454</b>	<b>Studio V:Architecture</b>	<b>5.0 UNITS</b>
Design theory, process and building technologies are applied to the problem of a building within an urban context. Prerequisite: ARLI353 Studio IV.		
<b>ARLI 455</b>	<b>Studio VI: Architecture, Landscape, Interiors</b>	<b>5.0 UNITS</b>
Design theory, process, architecture, and landscape technologies are applied to the problem of a building, or buildings, integrated with landscape.		
<b>ARLI 459</b>	<b>Studio Topics: Donghia Masterclass</b>	<b>1.0 UNIT</b>
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.		
<b>ARLI 460</b>	<b>Interior Design Development</b>	<b>2.0 UNITS</b>
An interior space including all finishes, lighting, furniture and integrated custom components is designed, detailed and documented. Prerequisite: ARLI 352 Studio III		
<b>ARLI 461</b>	<b>Constructions: Annual Exhibition Design</b>	<b>3.0 UNITS</b>
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 programming 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 Internship 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 SSC1210/214 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 education 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 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**

**CONC 400 Concept Art Production and Development 3.0 UNITS**

**CONC 401 Concept Art Packaging and Finishing 3.0 UNITS**

## 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, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

**CAIL 200 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 (FNDD)

### **FNDD 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)

### **FNDD 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.

### **FNDD 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.

### **FNDD 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.

### **FNDD 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.

### **FNDD 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.

### **FNDD 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.

### **FNDD 100      Form and Figure      3.0 UNITS**

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

### **FNDD 101      Color and Design      3.0 UNITS**

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

### **FNDD 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: FNDD103, FNDD104 and FNDD105. Students may take 2 courses with the same course number if the topics are different, for example FNDD103A and FNDD103B.

**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 Practicum 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 biennial. 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 oneself" 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 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 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 literacy 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

<b>GDIL 456</b>	<b>Bookmaking Projects</b>	<b>3.0 UNITS</b>
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.		
<b>GDIL 499</b>	<b>ST: Design and Worldbuilding</b>	<b>3.0 UNITS</b>

## ILLUSTRATION (ILUS)

<b>ILUS 101</b>	<b>Illustration Foundation Elective: Introduction to Illustration</b>	<b>3.0 UNITS</b>
Illustration Foundation elective. See Browse Courses for specific topics each semester.		
<b>ILUS 200</b>	<b>Illustration I</b>	<b>3.0 UNITS</b>
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.		
<b>ILUS 201</b>	<b>Illustration II</b>	<b>3.0 UNITS</b>
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.		
<b>ILUS 212</b>	<b>Drawing and Painting I</b>	<b>3.0 UNITS</b>
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.		
<b>ILUS 213</b>	<b>Drawing and Painting II</b>	<b>3.0 UNITS</b>
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.		
<b>ILUS 220</b>	<b>Type for Illustrators</b>	<b>3.0 UNITS</b>
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.		
<b>ILUS 300</b>	<b>Illustration III</b>	<b>3.0 UNITS</b>
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		
<b>ILUS 301</b>	<b>Illustration IV</b>	<b>3.0 UNITS</b>
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		
<b>ILUS 312</b>	<b>Drawing and Painting III</b>	<b>3.0 UNITS</b>
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		
<b>ILUS 313</b>	<b>Drawing and Painting IV</b>	<b>3.0 UNITS</b>
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		
<b>ILUS 330</b>	<b>Visual Storytelling</b>	<b>3.0 UNITS</b>
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.)		

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## Courses

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**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.

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## INTERDISCIPLINARY STUDIES (INTR)

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**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.

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## LIBERAL STUDIES (LIBS)

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

**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**

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

**PHOT 335      Photo Genres: Flattened Space      3.0 UNITS**

Genres courses provide students with the opportunity to explore a variety of topics within the context of photography, targeting specific conceptual, aesthetic, and material approaches in-depth, offering theoretical and vernacular driven investigation. Recent topics offered include Text and Image, Photography and Space, and Our Private Selves. Offered on a rotating basis. See schedule of classes for course offerings and course descriptions.

**PRINTMAKING (PRNT)****PRNT 362      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,

**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 portfolio, 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. Prerequisite: 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 & Environmental 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 learn 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 Development 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 career and complete a detailed and comprehensive roadmap for their journey. To gain actionable insights, students must stretch their investigative, verbal, and leadership skills by sharing their knowledge, opinions and experiences with their classmates, instructors, and guest speakers.

**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)**

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**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