

DEGREE PROGRAMS

LIBERAL ARTS AND SCIENCES

Our Mission

The Liberal Arts and Sciences are the nexus of all education, providing us with the tools to understand the past, negotiate the present, and create the future. Without them we are lost; with them, we can reimagine anything.

Degree Requirements

Liberal Arts and Sciences Course Offerings

All Liberal Arts and Sciences courses are 3 credits.

Students may take Natural Science, Social Science, and Math courses off campus, unless a specific course at Otis College is required by their major. Students must get their substitute courses approved through the Advising Department before they enroll at another institution.

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

Liberal Arts and Sciences Electives

Electives

Course Title	Course Number	Credits
Visual Culture 1	AHCS 122	3.00
Visual Culture 2	AHCS 123	3.00
Visual Culture 2--Advanced	AHCS 123	3.00
Graphic Design/ Illus History	AHCS 222	3.00
Theories and Trends	AHCS 224	3.00
Art History of Game Design	AHCS 229	3.00
Food & Community Garden	CAIL 200	3.00
Human Ecology	CAIL 201	3.00
Innovative Materials Research	CAIL 200	3.00
kNOw Memorials	CAIL 200	3.00
LA Past Lives	CAIL 200	3.00
Paranormal LA	CAIL 200	3.00
Shelter Me	CAIL 200	3.00
Trees in Paradise	CAIL 200	3.00
True Stories	CAIL 200	3.00
DEV Writing Lab	ENGL 102	1.00
Writing Lab	ENGL 103	1.00
Writing as Discovery	ENGL 108	3.00
Activism, Change, and Justice	LIBS 115	3.00
Media:Environments &Experience	LIBS 115	3.00
Narrative: Story and Culture	LIBS 115	3.00
Technology: Innovation &Design	LIBS 115	3.00
Contemporary Fashion Issues	LIBS 210	3.00
Creative Writing Workshop I	LIBS 212	3.00
Alternative Spaces	LIBS 214	3.00
Creative Writing Workshop 1	LIBS 214	3.00

Degree Programs

Culture of the Copy Honors	LIBS 214	3.00
Echoes of the Afterlife	LIBS 214	3.00
Methods and Materials	LIBS 219	3.00
Sophomore Seminar II	LIBS 238	3.00
Teaching for Learning II	LIBS 313	3.00
Art through LA	LIBS 314	3.00
Arts Incubator	LIBS 314	3.00
Business Communication	LIBS 314	3.00
MFK Malawi: Professional Pract	LIBS 314	3.00
Fluid Identitie/ Plural Selves	LIBS 314	3.00
Food Memoir	LIBS 314	3.00
How Fiction Works: A Workshop	LIBS 314	3.00
Human Nature	LIBS 314	3.00
Illusions: Simulacra in Art	LIBS 314	3.00
Media and Propaganda	LIBS 314	3.00
Screenwriting Shorts	LIBS 314	3.00
Social Entrepreneurship	LIBS 314	3.00
Story of Brand	LIBS 314	3.00
Teaching for Learning II	LIBS 314	3.00
The Book as Art(work)	LIBS 314	3.00
The Business of Creativity	LIBS 314	3.00
How Fiction Works	LIBS 316	3.00
Social Entrepreneurship	LIBS 317	3.00
Business Communication	LIBS 318	3.00
Capstone	LIBS 440	3.00
Capstone Continuation	LIBS 445	1.00
Introduction to Programming	MATH 136	3.00
Math for Artists and Designers	MATH 136	3.00
Money Matters	MATH 136	3.00
Mathematics of a Startup	MATH 137	3.00
Programmng/Scripting for Games	MATH 247	3.00
Science & Sustainable Design	NSCI 305	3.00
Science and Sustainable Design	NSCI 307	3.00
Smart Textiles	NSCI 307	3.00
Human Factors in Toy Design	NSCI 308	3.00
Human Factors in Product Des	NSCI 319	3.00

Elective Descriptions

AHCS 122 - Visual Culture 1 (3.00)

AHCS 123 - Visual Culture 2 (3.00)

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

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

AHCS 222 - Graphic Design/ Illus History (3.00)**AHCS 224 - Theories and Trends (3.00)****AHCS 229 - Art History of Game Design (3.00)****CAIL 200 - Food & Community Garden (3.00)**

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

CAIL 201 - Human Ecology (3.00)**CAIL 200 - Innovative Materials Research (3.00)**

This course will be a long-term project for the duration of several semesters. It is a course that benefits students across all majors. Materials are being used in every discipline. The goal is that students of all majors will help to develop and build a materials collection within the library. With the help of the Head Librarian and her team as a committing partner/client, students will envision the space, and design innovative ways to display them effectively. They will develop the first step to an innovative materials collection that, in the long run, will be a permanent section of the library and will serve as a reference tool for students and faculty of all majors. Eventually, depending on budget and space, even a hands-on interdisciplinary maker lab, similar to the KEA lab in Copenhagen.

CAIL 200 - kNow Memorials (3.00)

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

CAIL 200 - LA Past Lives (3.00)

LA Past Lives: Villa Aurora will focus on the cultural landmark and artists' residency at Villa Aurora in Pacific Palisades. This historic home of exiled German-Jewish writer Lion Feuchtwanger and his wife Marta is a metaphor for the urban history of Los Angeles and the creative communities concerned with the ongoing explorations associated with art and design. We will focus on Villa Aurora's history and impact on Los Angeles both as a site of refuge and residence for an international body of artists.

CAIL 200 - Paranormal LA (3.00)

In this course we will look at paranormal movements, cults, spaces, places and occurrences that have happened in Los Angeles and the wider landscape. We will explore the movements of Spiritualism, the New Age, religious ecstatic sects, and various folk religious groups. We will look at local paranormal legends, ghost stories and hauntings. Students will perform ethnography and also work in a team to identify, research and write about a real site where something supernatural occurred and will work to create an app that can be used to map the paranormal spaces of Los Angeles

CAIL 200 - Shelter Me (3.00)

This course supports the development of research techniques, collaboration, critical analysis, creative thinking, articulate expression, and information literacy. The Site Partner for this course is SELAH, a coalition of neighborhood organizers who recognize unhoused individuals as fellow members of our community worthy of the same dignity, respect, and representation afforded to any housed person. It's a sad fact that both nationally and locally, we are seeing dramatic increases in the number of people living on the streets. The demographics of homelessness have changed; people experiencing homelessness are not only getting younger, but they are more likely to work at full-time jobs. Research indicates that one in three people who are homeless have college degrees. Many are families with children. Some are elderly who have aged into homelessness. Still others have fallen on hard times and can't afford the high housing prices. It is vital to gain a historical perspective of the current conditions that lead to homelessness - by understanding the past and present, we can hopefully visualize a better future.

CAIL 200 - Trees in Paradise (3.00)

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

CAIL 200 - True Stories (3.00)

This course improves writing, self-expression, communication, and collaborative skills by introducing students to interviewing techniques and writing skills that will be useful in their professional practice. Small interdisciplinary student groups conduct interviews at the Wende Museum or the Culver City Senior

Center. The research focuses on learning about an elder's life experiences and the associated historical period and location in which they lived. As they collect the information, students are guided through a process in which they work individually and collectively to create an original book that explores the Elder's personal identity, family history, and various compelling intergenerational issues. The illustrated book is based on transcriptions of the interviews, students' research, observations, and revelations concerning the seniors' life experiences. The course culminates in presentations of each subject's life story and the associated student artwork at the Wende Museum.

ENGL 102 - DEV Writing Lab (1.00)

ENGL 103 - Writing Lab (1.00)

ENGL 108 - Writing as Discovery (3.00)

LIBS 115 - Activism, Change, and Justice (3.00)

What does social justice mean to you? How does our social consciousness develop over time? Courses in this special topic delve into a variety of pressing issues ranging from climate change to food insecurity to systemic inequality in order to explore the impact of large and small social movements in the United States and the world.

LIBS 115 - Media:Environments &Experience (3.00)

What do a music festival, an online game, and a social media platform have in common? Are you curious about the way communities form and connect across physical and virtual platforms and networks

LIBS 115 - Narrative: Story and Culture (3.00)

Are you drawn to stories? The power of narratives is in their ability to give shape and context to the human experience. Whether narratives come in the form of oral histories, lyrics, visual stories, or literary forms such as fiction, nonfiction, or poetry, each exploration creates an opportunity for a greater understanding of the world. Courses in this special topic will invite students to explore the idea of stories as carriers of culture.

LIBS 115 - Technology: Innovation &Design (3.00)

Are you curious about integrating technology into your creative practice? At the center of any exploration of technology in art and design is a recognition of humanity's quest for innovation, ability to surmount unknown challenges, ever-evolving imagination, and potential to affect societies worldwide.

LIBS 210 - Contemporary Fashion Issues (3.00)

LIBS 212 - Creative Writing Workshop I (3.00)

How does one transform the great chaos of experiences, obsessions, dreams, ideas, and observations into compelling literature? This course will explore a variety of methods for making that transformation possible. In addition to weekly writing assignments and a final project, you will be asked to read widely, take creative risks with exercises, and create community through avid participation in class discussions. Refining the ability to discuss peer work will be as important as developing one's own writing. Our focus in this course will be on a specific genre of storytelling—what's known as Flash Fiction or Short-Shorts. These stories are shorter than traditional short stories. They're very short stories, generally anywhere from 25 words to around 1000. Sometimes this genre is called Sudden Fiction, Microfiction, Microstories, Hint Fiction, Minisagas, Postcard Fiction, occasionally even Twitterature. In this class, we'll refer to these stories as FFSS (Flash Fiction Short-shorts). Even though these stories are short, they contain the main elements of traditional stories: a beginning, middle, and end. FFSS are compressed, the text doesn't take up much space, but always hints at a story much larger than what's on the page. They provide a story framework that allows the reader to intuit the larger story and its implied meaning.

LIBS 214 - Alternative Spaces (3.00)

This course explores the phenomenon of the alternative art space, which emerged in the 1970s as an artist-driven counterpoint to traditional galleries and museums. These spaces, ranging from repurposed warehouses to digital platforms, continue to shape contemporary art practices by fostering experimentation and challenging institutional norms. We will examine iconic spaces like White Columns in New York and LACE in Los Angeles, alongside international examples such as La Panadería in Mexico City and Greenhouse Berlin. The course will critically analyze how these spaces navigate the tension between remaining "alternative" and becoming institutionalized. Importantly, we will explore the political dimensions of alternative spaces, considering how they provide platforms for marginalized voices and practices, and address pressing social issues. By studying their evolution, students will gain insight into the ongoing struggle for independent artistic expression and community engagement in today's cultural landscape.

LIBS 214 - Creative Writing Workshop 1 (3.00)

How does one transform the great chaos of experiences, obsessions, dreams, ideas, and observations into compelling literature? This course will explore a variety of methods for making that transformation possible. In addition to weekly writing assignments and a final project, you will be asked to read widely, take creative risks with exercises, and create community through avid participation in class discussions. Refining the ability to discuss peer work will be as important as developing one's own writing. Our focus in this course will be on a specific genre of storytelling—what's known as Flash Fiction or Short-Shorts. These stories are shorter than traditional short stories. They're very short stories, generally anywhere from 25 words to around 1000. Sometimes this genre is called Sudden Fiction, Microfiction, Microstories, Hint Fiction, Minisagas, Postcard Fiction, occasionally even Twitterature. In this class, we'll refer to these stories as FFSS (Flash Fiction Short-shorts). Even though these stories are short, they contain the main elements of traditional stories: a beginning, middle, and end. FFSS are compressed, the text doesn't take up much space, but always hints at a story much larger than what's on the page. They provide a story framework that allows the reader to intuit the larger story and its implied meaning.

LIBS 214 - Culture of the Copy Honors (3.00)

This course examines the role that reproduction, imitation, appropriation and reenactment play in both historical and contemporary aesthetic cultures. It asks us to consider the difference between something authentic or original and a fake, a forgery, or a copy. It raises questions about when forgeries, frauds, and appropriations are dangerous or harmful, and when they are acts of productive imagination. It introduces us to the idea of historical re-enactments, and helps us understand how these performances can either promote historical healing or prolong hatred, racism and resentment. More than anything, this is a class full of ideas, each of which is some way relates to the idea of the copy. We'll look at examples as varied as Harlem Renaissance house parties, "fake" authors and artists, drag performance, remix, tacos, and TikTok dance videos, to name just a few. As we look together at these historical and recent examples of cultural blending, translation and theft, we'll consider how they provide insight about our current moment, with its emphasis on social justice and cultural respect, as well as its technologies of rapid exchange, duplication, reaction and response.

LIBS 214 - Echoes of the Afterlife (3.00)

How do different cultures imagine what happens after death—and why do these beliefs matter for artists and designers today? Echoes of the Afterlife explores global death rituals, mythologies, and memorial practices as dynamic systems of storytelling and worldbuilding. Students investigate how concepts of the afterlife shape architecture, visual art, games, and interactive media, drawing connections between cultural cosmologies and contemporary design. Key areas of exploration will include how societies visualize, memory, transition, and rebirth as central to their social order and perceptions of movement between the living world and the afterlife. Through discussion, in-class activities, and individual creative projects, students

will conceptualize and design an alternate reality based on their understanding of the afterlife expressed in their reflective essays, visual analyses, and historical research.

LIBS 219 - Methods and Materials (3.00)

LIBS 238 - Sophomore Seminar II (3.00)

LIBS 313 - Teaching for Learning II (3.00)

Students will synthesize art and design education theories and philosophies emphasizing aesthetic development in youth and adults, museum and community settings, public practices, critical pedagogy, K-12 classroom management, English language learners and special education, health and safety, engaging teaching styles, and best classroom practices. Required for Teacher Credential Preparation and Community Arts Engagement Minors

Pre-requisites: LIBS 311

LIBS 314 - Art through LA (3.00)

This course is predominantly a site visit-focused class, which requires students to participate in one week of field trips throughout Los Angeles during the week of May 18-22. This hybrid course will combine asynchronous online learning with site-specific field trips to analyze the rich relationships between art, space and community in Los Angeles. Research and case studies will include examples from art theory, historic sites, public space, architecture, landscape, urban practices and activism. At the end of the semester, in-depth tours, artist visits and workshops will examine the evolved landscapes of our contemporary city and their impact on communities and art production. Student analysis and feedback will focus on the relationships between art and space via the course texts and experiential learning activities. A detailed itinerary for daily site visits will be provided during the spring semester. This is a travel-study class that will be available OLAY (online asynchronous) during the semester, and will include 4 IN-PERSON workshops/site visits/studio visits in May. Students are REQUIRED to attend all field trips and to be available from 9am-4pm each day. Students will be responsible for their own transportation and parking fees for this course.

LIBS 314 - Arts Incubator (3.00)

Do you want to develop your art and design skills while honing your oral and verbal communication skills and cultural understanding? This innovative incubator program is designed to bridge the gap between your artistic talent and professional success in a global context. This course offers a unique opportunity to: Develop industry-relevant projects: Work on projects aligned with your chosen major (fashion, product, toy, graphic design, animation, game design, or illustration). Receive personalized mentorship: Gain insights and guidance from experienced faculty and guest lecturers who are actively working in creative industries. Improve your verbal and written communication through critical discourse, presentations, and collaborative projects in a supportive environment. Connect with industry professionals, potential employers, and fellow students. Develop a portfolio-worthy project and gain the skills and confidence needed to secure internships and take advantage of opportunities. This incubator is open to all second and third year students, with a special focus on supporting the unique needs of international students. Through hands-on projects, personalized feedback, and a focus on cultural understanding, you'll gain the skills and connections needed to launch your art and design career on a global stage.

LIBS 314 - Business Communication (3.00)

What do you need when you have a product or idea for a business and you have an upcoming meeting with a potential angel investor or other funder? How do you present a proposal and tell the story of your brand, product or idea? How do you use the world of social media to enhance your business? How will you use words, pictures, video and other media to best pitch yourself and your business? Learn to hone your business communication tools for your enterprise or business in this course. Through case studies and critiques, you will learn the art of naming and creating taglines. You will do market research, write a product positioning and a brand story. By semester's end, you will present your business proposal as a pecha kucha. Required for Entrepreneurship minors. Prerequisites: ENTR 301 - Intro to Entrepreneurship and MATH 137 - Mathematics of a Startup. Co-requisite: ENTR401 - Launchpad.

LIBS 314 - MFK Malawi: Professional Pract (3.00)

Made for Kids Malawi: Professional Practice is an interdisciplinary, project-based course designed to prepare students for cross-cultural, socially engaged, and technically complex international fieldwork and design ideation experience. In this advanced collaboration, Otis College students partner with their research and design peers from the EK School of Business in Copenhagen, who specialize in Sustainable Digital Concept Development, as well as Jacaranda graduates who will conduct all of the on-site research the two virtual teams need to analyze larger systems within the Jacaranda School educational complex and outreach programs. Through comparative cultural study, applied design research, software testing, and platform exploration, students have an opportunity to develop their professional collaboration skills as they translate creative ideas into real-world outcomes. By the end of the course, students will have produced a body of work demonstrating global citizenship, interdisciplinary collaboration, and professional readiness. Note: Some students may have the opportunity to travel to Malawi to work with EK students on-site in project implementation teams.

LIBS 314 - Fluid Identity/ Plural Selves (3.00)

The notion of the individual as a singular being with unique qualities and characteristics that distinguishes them from others seems at odds with the fact that our identities can and do change, and that our self-concept may be multiple. This on-line course will focus on works from different disciplines (literature, the visual arts, and film) that explore the fluid nature of identity and / or the plural self, whether in their subject matter or authorial status. To bring nuance to our understanding, we will approach the topic from different perspectives (as critique, methodology, and content) complementing it with occasional critical readings. By semester's end, you will have developed your appreciation of the ways in which its complexities have been addressed in the arts.

LIBS 314 - Food Memoir (3.00)

Food writer Michael Ruhlman says that two activities are unique to us as humans: cooking and storytelling. If you eliminate either of these activities from our lives, he says, our species will cease to exist, "So telling stories about food and cooking is not only natural, it's necessary for our survival." This online asynchronous course invites you to explore the food memoir and learn of its ability to present authentic stories about family and culture, history and nature, trauma and justice--all through the lens of food. You will examine food autobiographies in various formats--such as books, essays, articles, comics and graphic novels--written by authors of diverse backgrounds. By semester's end, you will write and workshop a collection of personal stories of your own that use food as a vehicle for storytelling.

LIBS 314 - How Fiction Works: A Workshop (3.00)

How does a writer transform the wondrous chaos of experiences, obsessions, dreams, observations, ideas, and discourse into compelling fiction? This course will explore various methods and approaches for making that transformation possible through an examination of narrative devices in stories and novels, and through writing assignments which will invite students to take creative risks. Areas of focus will include deepening detail in imagery and language; using dialogue to advance story; understanding point-of-view and encounters with other; making the most of climate and setting, and tense and temporality; complicating conflict; and embedding social discourse and cultural criticism into fiction. The reading will be selected for its diversity in authorship, style, and subject matter. In the first half of the course, students will read short fiction and novel excerpts with relevance to the above topics; they will read two short novels during the second half of the course. Throughout the semester, students will workshop a short story or novel chapter. For this project, students will be asked to bring together something they have long been curious about outside their experience (possibly requiring research)

with something personal and particular to their lives. With permission of the instructor, students may work on graphic novels, comics, animation, games, or other narrative media

LIBS 314 - Human Nature (3.00)

Western culture's relationship with nature is one of exploitation, conquest, industry, and waste, but it's also empowerment, mythology, conservation, and wonder. In Human Nature, LIBS 314, students examine their own relationship with the natural world. How do fiction, film, science, industry, religion, politics, and advertising shape our connection to our environment and our selves? By studying fiction from indigenous and environmentalist authors as well as cross-genre film about nonhuman species, we will see how stories shape our relationship with nature. From the sustainability and environmental justice movements, we will identify our particular concerns about the planet and make strides to recover our birthright: moving from estrangement with the natural world to integration, from despair to hope, from apathy to care. Or, if we already have a practice of climate resilience—we will fine tune our mission. We will compose narratives and analysis that demonstrate an understanding of how storytelling, language, and the visual realm inform our many roles in this altering ecology. Finally, we will reflect on a plan for future engagement with the natural world, be it protective measures through civic engagement, integration through professional practice, or simply more time spent outdoors.

LIBS 314 - Illusions: Simulacra in Art (3.00)

What is Hyperreality? And when did it start as a form of visual representation? In other words: is hyperreality a modern invention or an old preoccupation? The culture of simulation lies at the intersection of art and science and is as old as humankind. Since antiquity, artists have employed a wide range of optical strategies to effectively emulate the physical world. From Zeuxis' illusionistic paintings to Albertian perspective, anamorphoses, dioramas, anatomical waxes, and polychrome sculpture, human fascination with replicating the physical world is far older than our theme parks and recent exploration of Virtual and/or Augmented Reality. This course explores the concepts and practices of hyper-realistic representation and optical illusionism from the ancient world to our contemporary experiments in CGI Imagineering and digital technology. The quest for ingenious methods to fool the eye of the viewer has preoccupied artists for as long as they have made art. This course will introduce students to optical illusions and hyperreal simulacra by means of lectures, discussions, group research projects, and interactive exercises. Although the course will have a few written assignments, the students will also recreate some of the techniques examined in class.

LIBS 314 - Media and Propaganda (3.00)

Words and Images have power. That power can be used to inform and inspire; that power can similarly be used to incite, to shape thoughts, values and to influence or change thought or behavior. When Canadian philosopher Marshall McLuhan wrote the 'medium was the message' in Understanding Media, he understood that it's not only the words, but the medium that determines the information being communicated. McLuhan appeared to have been prescient in comprehending that we would be living at a time when individuals are overwhelmed by information from a variety of sources (newspapers, magazines, radio, television, cable, motion pictures, advertising, public relations, and the internet) each vying for our attention to communicate their message. Media and Propaganda introduces students to theories of communication, presents them with techniques used in propaganda and shows how the impact of mass media can affect the individual as well as society. Students learn how to critically analyze messages and the implications of the media's coverage of political events, wars, civil disturbances, environmental issues and social events. Community Partner: United States Holocaust Memorial Museum

LIBS 314 - Screenwriting Shorts (3.00)

How can you turn a terrific idea into a great little YouTube video? Do you plan to work in the TV and film industry, create animated stories, or design branding and advertising campaigns? Maybe you just want to learn how to tell a good short story or understand the difference between story, narrative, and plot? How can conflict be used to create compelling characters? How does a screenwriter hold everything together? Learn the craft of scripting shorts by exploring these questions and writing scripts in this online course. Through lectures, short assignments, critiques, and the study of short and full-length scripts, you will learn to craft a one-minute and a ten-minute screenplay that can be used to make an animated short or an online clip, take to festivals or develop into a full screenplay.

LIBS 314 - Social Entrepreneurship (3.00)

What role do non-profit entities play in the art world and beyond? What is social entrepreneurship? How do the goals of non-profit arts concerns differ from their for-profit counterparts? This course will examine the current climate for non-profit arts organizations generally and start-ups, in particular, especially those involved in public service, charity work, education, and social justice. Students will research and debate various issues while considering how these may affect their future endeavors. In addition, students will work in groups on a self-generated, unique social entrepreneurship project, where they are encouraged to address social, environmental, and/or cultural issues that interest and motivate them. Students will gain insight into the realities of managing a non-profit arts enterprise by participating in the simulated launch and management of the business concept they designed. Required for Entrepreneurship minors.

LIBS 314 - Story of Brand (3.00)

How is storytelling used to brand a product and how do brands tell stories through multiple platforms? How are Covid 19, #MeToo, Black Lives Matter, Climate Change, and the 2020 Presidential Election changing us and our stories? And how do these stories influence society, branding, and the narratives we tell of ourselves? This junior online elective will explore branding through the lens of history, mythology, psychology, and current events. We'll examine how popular brands have changed societies and how they do it. We'll investigate how narrative is intimately connected to our cognition of ourselves and our world and how it influences the way we evolve. Specifically, we will probe how it alters artists, designers, marketers, and storytellers in our newly configured world. By the end of the semester, students will use one of their own designs or an existing product to create a unified brand message that can live in multiple platforms.

LIBS 314 - Teaching for Learning II (3.00)

Students will synthesize art and design education theories and philosophies emphasizing aesthetic development in youth and adults, museum and community settings, public practices, critical pedagogy, K-12 classroom management, English language learners and special education, health and safety, engaging teaching styles, and best classroom practices. Required for Teacher Credential Preparation and Community Arts Engagement Minors

LIBS 314 - The Book as Art(work) (3.00)

The Millard Sheets Library is filled with art books, as you probably know, but you may not know that it also houses a significant collection of artists' books—that is, artworks in book form. These may take the shape of the familiar codex containing text and/or imagery, or they may be idiosyncratic objects made of varied materials that, in one way or another, engage "the book" conceptually or formally. In this course, we will review the history of this unique medium and explore the library's collection via a curated selection of items. Students will do weekly readings and reading responses, write one paper on an artist's book of their choosing, and collaborate with a classmate to create an artist's book, drawing inspiration from our explorations and discussions.

LIBS 314 - The Business of Creativity (3.00)

This course will examine the business side of the art business. We will discuss principles, concepts, and specific practices necessary to create a viable long-term career as an artist. Discussions will cover a broad range of industries and examine the factors essential to commercial endeavors in general. We will explore in detail primary forms of ownership, commercial exploitation, types of intellectual property rights, and the tools needed to protect your creative work like copyright, trademark, trade name, patent, licensing, sales, etc. to give students a working knowledge of how to effectively protect, control, and monetize their creative output.

LIBS 316 - How Fiction Works (3.00)

How does a writer transform the wondrous chaos of experiences, obsessions, dreams, observations, ideas, and discourse into compelling fiction? This course will explore various methods and approaches for making that transformation possible through an examination of narrative devices in stories and novels, and through writing assignments which will invite students to take creative risks. Areas of focus will include deepening detail in imagery and language; using dialogue to advance story; understanding point-of-view and encounters with other; making the most of climate and setting, and tense and temporality; complicating conflict; and embedding social discourse and cultural criticism into fiction. The reading will be selected for its diversity in authorship, style, and subject matter. In the first half of the course, students will read short fiction and novel excerpts with relevance to the above topics; they will read two short novels during the second half of the course. Throughout the semester, students will workshop a short story or novel chapter. For this project, students will be asked to bring together something they have long been curious about outside their experience (possibly requiring research) with something personal and particular to their lives. With permission of the instructor, students may work on graphic novels, comics, animation, games, or other narrative media

LIBS 317 - Social Entrepreneurship (3.00)

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.

LIBS 318 - Business Communication (3.00)

What do you need when you have a great product and a meeting with a potential investor or funder? How do you present a proposal and tell the story of your brand through social media? Learn to hone your business communication for your entrepreneurial endeavor, be it a complex business or a personal art or design practice in this online course. Through case studies and critiques, you will learn the art of creating mission statement and taglines. You will do market research, and write a product positioning, and brand story. You will communicate a business idea to potential investors through short form and expanded tools. These include Business Pitch, Mission Statement, company description, analysis of opportunities and advantages as well as social and sustainability impact.

Pre-requisites: ENTR 300

LIBS 440 - Capstone (3.00)**LIBS 445 - Capstone Continuation (1.00)****MATH 136 - Introduction to Programming (3.00)**

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

MATH 136 - Math for Artists and Designers (3.00)

This Mathematics course is designed for non-Math majors, covering most mathematical concepts needed for everyday life. Emphasis is on the application of those concepts and their connection to other disciplines to help students learn how math affects the world around them. Topics include critical thinking skills, inductive and deductive reasoning, problem-solving techniques, number theory, sequences, the Fibonacci sequence, conversions to and from the metric system, geometry, topology, consumer mathematics including personal loans, simple and compounded interest, mortgages, annuities, sinking funds, and retirement investments, and finally some topics in probability and statistics. Real-life applications are used for each topic. The textbook, most assignments, and many interactive learning materials, such as instructional videos and animations, are accessible via the Pearson MyMathLab.

MATH 136 - Money Matters (3.00)

This course is intended to empower the students with key skills they need to handle their personal and business finances. Students will be introduced to personal finance and business math concepts through interactive activities, instructional videos, multiple examples, case studies, lectures, and applied problems that resemble real-life situations. Topics include business statistics, payroll, taxes, insurance, financial statements, simple interest, compound interest, consumer credit, mortgages, and investments. All class materials, including the textbook and assignments, will be delivered digitally on MyMathLab by Pearson, providing an excellent learning interface and allowing students to complete assignments at their own pace and get immediate feedback on their performance. Throughout the semester, students will also review some relevant math concepts from high school, such as whole numbers, decimals, fractions, equations, and percents—these will be incorporated into their weekly homework assignments. The class is designed to meet students where they are with their math skills and help them advance to the successful completion of this business mathematics course.

MATH 137 - Mathematics of a Startup (3.00)

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

MATH 247 - Programmng/Scripting for Games (3.00)**NSCI 305 - Science & Sustainable Design (3.00)**

With the current shift toward more sustainable forms of art and design, contemporary artists and designers are uniquely challenged by issues unfamiliar to artists in previous eras. Sustainable design is concerned with the processes and outcomes needed to respond to the growing consciousness surrounding various impacts of art and design on the world's ecological systems and humankind. Through predominantly science-based methods, students will study approaches to sustainability including, but not limited to climate change, biodiversity, biomimicry, cradle to cradle, and life cycle analysis. Content will emphasize the interdisciplinary nature of sustainable design and how it is defined, measured, and tracked by looking at concepts like design for use, dematerialization, substitution, localization and reuse. Note: At least a 1/3 of instruction (5-8 weeks) is delivered online rather than via face-to-face contact. The virtual course contact will occur asynchronously (not at the same time). Required for Sustainability Minors.

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NSCI 307 - Smart Textiles (3.00)

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

NSCI 308 - Human Factors in Toy Design (3.00)

NSCI 319 - Human Factors in Product Des (3.00)