

This is an official addendum to the 2022-23 Course Catalog. This lists the updated degree requirements for the following department and programs:

Liberal Arts and Sciences

Creative Action Integrated Learning

Interdisciplinary Studies: Minors

LIBERAL ARTS AND SCIENCES

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

PROGRAM LEARNING OUTCOMES

Students in the Liberal Arts and Sciences (LAS) Department will:

- Communicate ideas in a coherent, logical, and compelling way for different purposes and audiences.
- Identify issues clearly, synthesize and contextualize relevant sources, and make connections across experiences and disciplinary perspectives to create well-reasoned and imaginative approaches to issues, problems, and challenges.
- Develop skills to locate, evaluate, and use information resources from both traditional and emerging technologies appropriately, effectively, and ethically.
- Develop collaborative skills to construct knowledge, negotiate effective outcomes, and generate new insights.
- Forge interdisciplinary connections among the liberal arts and sciences, studio, and community.
- Develop cultural awareness in a global context

DEGREE REQUIREMENTS

Liberal Arts and Sciences Courses and Credits for the Bachelor of Fine Arts Degree make up one-third of the credits required for graduation with a Bachelor of Fine Arts degree.

The three credit courses are distributed among the following: Liberal Arts and Sciences course designations and abbreviated as follows:

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

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

- **AHCS120** Introduction to Visual Culture (3)
- **AHCS121** Birth of the Modern (3)
- **ENGL107** Writing in the Digital Age (3)
- **LIBS114** Ways of Knowing (3)

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

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

REQUIRED COURSES

Students are required to fulfill Art History, Capstone, English, Creative Action, Liberal Studies, and Social Science within the categories on the Chart below. Art History, English, Creative Action, Upper Division LAS electives and Capstone cannot be taken off campus.

The column on the left identifies the subject area and includes sub-headings for the Foundation (FNDT) and General Education credits each major requires. For example, Animation (ANIM) requires the completion of 6 Art History credits during the Foundation year. The total Art History requirement for the major is 12 credits

	ANIM	FSHD	FINA	GAME	GDES	ILUS	PRDS	TOYD
ENGL	3	3	3	3	3	3	3	3
CAIL	3	3	3	3	3	3	3	3
LIBS – FNDT	3	3	3	3	3	3	3	3
LIBS – 200-400	12	11	12	12	12	12	12	12
AHCS – FNDT	6	6	6	6	6	6	6	6
AHCS – 200-300	6	6	6	6	6	6	6	6
Math	3	3	3	3	3	3	3	3
SSCI	3	3	3	3	3	3	3	3
NSCI	3	4	3	3	3	3	3	3
Total	42	42	42	42	42	42	42	42

REQUIRED LIBERAL STUDIES COURSES BY MAJOR

ART HISTORY

Graphic Design, Illustration

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

AHCS222 History of Graphic Design and Illustration (3)

Animation:

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

AHCS228 Art History of Animation(3)

Fashion Design:

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

AHCS372 History of Costume (3)

Fine Arts:

AHCS226 Contemporary Art Survey (3)

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

Game and Entertainment Design:

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

AHCS229 Art History of Games (3)

Product Design:

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

AHCS225 The History and Future of Product Design (3)

Toy Design:

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

AHCS236 History of Toys (3)

SOCIAL SCIENCES

Animation, Graphic Design, Illustration ; Fashion Design; Fine Arts; Product Design:

SSCI210 Social Science (3)

Game Design

SSCI213 Cultural and Social Design for Games (3)

Toy Design:

SSCI211 Child Psychology: Development and Play (3)

MATHEMATICS

Animation; Graphic Design; Illustration; Fashion Design; Fine Arts; Product Design; Toy Design:

MATH136 Math Elective (3)

Game and Entertainment Design:

MATH247 Programming/Scripting for Games (3)

NATURAL SCIENCES

Animation; Game and Entertainment Design; Graphic Design; Illustration; Fine Arts:

NSCI307 Natural Science (3)

FASHION DESIGN:

NSCI311/312 Textile Science I/II (4)

PRODUCT DESIGN

NSCI319 Human Factors in Product Design (3)

TOY DESIGN

NSCI308 Human Factors in Toy Design(3)

CREATIVE ACTION

All majors:

CAIL200 Creative Action Lecture (3)

LAS CAPSTONE

Animation, Fashion Design, Fine Arts, Game and Entertainment Design, Product Design, Toy Design:

LIBS440 LAS Capstone (3)

Graphic Design, Illustration

LIBS404 GDILCapstone (3)

LIBERAL ARTS AND SCIENCES ELECTIVE CREDITS BY MAJOR

To be selected from a list of Sophomore/Junior Electives posted each semester.

ANIMATION:

LIBS214 (3)

LIBS314 (6)

FASHION DESIGN:

LIBS214 (3)

LIBS314 (3)

LIBS405 (2)

FINE ARTS:

LIBS238 (3)

LIBS314 (6)

GAME AND ENTERTAINMENT DESIGN:

LIBS214 (3)

LIBS314 (6)

GRAPHIC DESIGN

LIBS214 (3)

LIBS314 (6)

ILLUSTRATION

LIBS214 (3)

LIBS314 (6)

PRODUCT DESIGN:

LIBS214 (3)

LIBS314 (6)

TOY DESIGN:

LIBS219 (3)

LIBS314 (9)

OTIS HONORS PROGRAM

The Otis College LAS Honors Program brings motivated, academically oriented students together as a cohort for four years of study, providing them advanced, cross-disciplinary coursework with agency over what they investigate. During their Foundation year, Honors students participate in a core curriculum addressing the intersections of art, design, ideology, social responsibility, and sustainability. As sophomores, Honors students will experience an immersive Los Angeles art and culture experience through their Art History requirement. During their junior year, students dive deeper into the Liberal Arts and Sciences departmental themes of identity, diversity, creativity, social responsibility, and sustainability to satisfy their upper division LAS elective. The program culminates with an Honors Capstone course in the fall semester of senior year and a final social event in the spring.

In order to remain in the Honors Program, students must satisfy two criteria:

Students must pass their Honors courses with a grade of C or better

Students must retain a GPA of 3.0 or higher

Qualified students may apply into the Honors Program between semesters prior to their junior year. Transfer students or students that join the program after their Foundation year will be required to complete a minimum of three classes in order to graduate from the Honors Program.

To graduate from the Honors Program, entering Foundation students will complete seven Honors Level courses at Otis barring exceptional circumstances. Students with Advanced Placement credit or who are hoping to pursue a minor may be approved to have some Honors courses applied toward other requirements, or required Minor courses approved for Honors credit.

LEARNING MANAGEMENT SYSTEM—THE NEST

The Learning Management System (LMS), known as “The Nest” is a digital platform that organizes and stores all LAS course content like assignments, supplemental materials, tests, and student work.

E-LEARNING CLASSES

Blended (BL) classes replace at least 1/3 of traditional face-to-face instructional “seat time” with online learning activities. Online (OL) classes are conducted 100% in a virtual learning environment. The overall amount of work and learning outcomes remain the same as does the time required, but flexibility is increased. E-Learning course offerings change each semester and will be designated on the course schedule at the time of Registration. See the Liberal Arts and Sciences Department course listings for more information.

SENIOR LIBERAL STUDIES CAPSTONE LIBS440

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.

ALL LIBERAL ARTS AND SCIENCES CLASSES ARE 3 CREDITS UNLESS OTHERWISE NOTED.

LIBERAL ARTS AND SCIENCES COURSE OFFERINGS

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

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

LIBERAL STUDIES REQUIREMENTS BY YEAR

FOUNDATION YEAR LIBERAL ARTS AND SCIENCES REQUIREMENT

WAYS OF KNOWING LIBS114

Ways of Knowing is an interdisciplinary, participation-based course designed to explore the role narrative plays in shaping our understanding of our diverse personal and collective identities. The stories we tell ourselves and those we pass on to others, as well as the stories we inherit, actively contribute to our openness to cultural differences in local and global settings. Through the lens of the story and the culture from which it emerges, students will connect the emotion, language, and intellectual thought central to compelling storytelling to their exploration of the five LAS themes of identity, diversity, creativity, social responsibility and sustainability.

SOPHOMORE YEAR LIBERAL ARTS AND SCIENCES ELECTIVES

COURSES LISTED AS LIBS214

These courses introduce students to special topics in the liberal arts and sciences that can inspire them to explore new intellectual and creative pathways.

UPPER DIVISION JUNIOR/SENIOR YEAR LIBERAL ARTS AND SCIENCES ELECTIVES

COURSES LISTED AS LIBS314

These courses enhance students' understanding of timely and challenging issues and events with the goal of expanding their emerging practice as artists and designers.

LIBERAL ARTS AND SCIENCES REQUIRED COURSES BY SUBJECT AREA

ENGLISH REQUIREMENTS AND COURSE LISTINGS

Initial placement in English courses is determined by the Writing Placement Assessment. A grade of “C-” or better must be earned in order to pass the Foundation year required course ENGL 107 Writing in the Digital Age.

Based on the Writing Placement Assessment, students may be required to take the following prerequisites before enrolling in the required ENGL 107 course: ENGL 020, ENGL 050, ENGL 090, and/or the co-requisite: ENGL 102 or ENGL 103 Writing Labs.

The ENGL 102 Writing Lab is required for students who place in ENGL 020, ENGL 050 and ENGL 090. Many of the reading and writing assignments are connected to their concurrent Art History course Visual Culture (AHCS120) or Ways of Knowing (LIBS114) classes. These language skills reinforcement classes and writing labs serve as bridges to student success in future Liberal Arts and Sciences courses. A grade of “C” or better is required to pass ENGL 020, ENGL 050 and ENGL 090.

ENGLISH FOR ENGLISH LANGUAGE LEARNERS

ENGL020

English for English Language Learners is a for credit, non-degree applicable semester of intensive English language study focusing on basic language tools. Grammar in use, vocabulary building, and the communication skills of listening, reading, writing, and speaking, are reviewed and practiced with an emphasis on the particular needs of the ELL student of art and design. Students are required to work with a Student Learning Center (SLC) tutor on a weekly basis. A minimum grade of “C” (2.0) is required to pass this course

DEVELOPMENTAL ENGLISH I

ENGL050

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. *Prerequisite: Successful completion of ENGL020 English for English Language Learners or placement through the Writing Placement Assessment.*

DEVELOPMENTAL ENGLISH II

ENGL090

Developmental English II is a for credit, non-degree applicable course in developing the Standard English skills needed for reading, writing, discussing, and analyzing college level material. The class focuses on critical thinking, exploring the writing process, organizing information and ideas, culminating into a portfolio of drafted, revised, and edited essays. A minimum grade of “C-” is required to pass this course. Students who earn a “C-” must also enroll in the English 103 Writing Lab when satisfying Writing in the Digital Age ENGL 107. *Prerequisite: Successful completion of ENGL050 Developmental English I or placement through the Writing Placement Assessment. Students receiving a C- may continue onto ENGL 107 if enrolled in ENGL 103.*

DEV WRITING LAB

ENGL102

The ENGL 102 Writing Lab focuses on building essential written communication, content development, and critical thinking skills and is a co-requisite requirement for the following Developmental English classes, ENGL 020, ENGL 050, and ENGL 090.

WRITING IN THE DIGITAL AGE

ENGL107

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Most successful artists and designers share the ability to articulate the concepts, passion, and purpose that drives their creative work. Writing in the Digital Age (WITDA) students will explore ongoing social, cultural, and technological changes that are revolutionizing the way “digital natives” (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have analyzed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to an example of persuasive digital writing in which they argue for—or against—a current trend or cultural phenomenon. A minimum grade of “C-” is required to pass this course. *Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.*

WRITING LAB

ENGL103

The ENGL 103 Writing Lab focuses on supplemental written communication, content development, and critical thinking skills. It is a co-requisite requirement for some ENGL 107, Writing in the Digital Age students, based on their writing placement assessment.

WRITING IN THE DIGITAL AGE HONORS

ENGL107

This course examines modern and contemporary literature in the Digital Age and is linked to AHCS 120 Honors Introduction to Visual. A minimum grade of "C-" is required to pass ENGL107H.

MATHEMATICS REQUIREMENTS and COURSE LISTINGS

MATH FOR ARTISTS AND DESIGNERS

MATH136

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

MATHEMATICS OF A STARTUP

MATH136

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.

MONEY MATTERS

MATH137

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.

ART HISTORY REQUIREMENTS and COURSE LISTINGS

INTRODUCTION TO VISUAL CULTURE:

AHCS120

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gender, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

HONORS INTRODUCTION TO VISUAL CULTURE

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Honors Visual Culture uses a combination of theoretical articles, weekly critical writing, and intensive class discussions for a more in-depth and nuanced study of the current debates regarding the validity of a single Eurocentric art historical canon. We raise essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gender, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

BIRTH OF THE MODERN:

AHCS121

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live — and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts — past and present — readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

HONORS BIRTH OF THE MODERN

The Honors Birth of the Modern course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. This class provides a deeper and more nuanced investigation of the theories, methodologies, and issues central to an understanding of what we call modernity and modern art. Students explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live — and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts — past and present — readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

REQUIRED ART HISTORY COURSES FOR MAJORS and MINORS

COMMUNITY ARTS IN LA

AHCS221/220

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 minors.*

CONTEMPORARY ART SURVEY

AHCS226

This is a survey of contemporary fine art on a global stage. *Required for All Fine Arts majors and Art History, Painting, Photography, and Sculpture/ New Genres minors.*

HISTORY OF COSTUME

AHCS372

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

HISTORY OF GRAPHIC DESIGN AND ILLUSTRATION

AHCS222

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. *Required for Graphic Design, and Illustration Majors.*

HISTORY OF TOYS

AHCS236

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

HISTORY AND FUTURE OF PRODUCT DESIGN

AHCS225

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.*

ART HISTORY OF ANIMATION - 3 credits

AHCS228

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. *Required for all Animation Majors.*

ART HISTORY OF GAMES - 3 credits

AHCS229

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, iconic games; landmark companies; and, innovative technology and hardware.

By the end of the course, students will have gained a comprehensive understanding of the history of video games and the cultural impact they have had on society. They will be able to analyze and critically evaluate video games as a form of media, and understand the challenges and opportunities facing the video game industry today. *Required for all Game and Entertainment majors.*

SOPHOMORE SEMINAR I AND II: DEI IN GLOBAL ART AND CULTURE - 3 credits

AHCS237/LIBS238

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 of all Fine Arts majors.*

REQUIRED LIBERAL STUDIES COURSES FOR MAJORS and MINORS

BUSINESS OF FASHION

LIBS405—2 CREDITS

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.*

MONEY MATTERS

MATH137

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 management 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.*

TEXTILE SCIENCE I

NSCI311—2 CREDITS

Study fibers, yarns, and fabrics, and acquire a practical understanding of how each affects the appearance and performance of the textile product. 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 *Required for Fashion Design majors. Lab Fee: \$30*

TEXTILE SCIENCE II

NSCI312—2 CREDITS

Study knit construction, its design possibilities, and how it affects the performance of the fabric and finished product. Knit swatches using a variety of stitches, combining yarns and varying gauge. 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 is examined. *Required for Fashion Design majors. Lab Fee: \$30.*

HUMAN FACTORS IN TOY DESIGN

NSCI308

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.*

HUMAN FACTORS IN PRODUCT DESIGN

NSCI319

Uses 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.*

SCIENCE AND SUSTAINABLE DESIGN

NSCI305/307

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.*

CHILD PSYCHOLOGY: DEVELOPMENT AND PLAY SSCI211

A comprehensive overview of child development from conception to adolescence, including development 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.*

TEACHING FOR LEARNING I LIBS213/214

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. Arts 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 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 arts 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 Art and Design Education minors.*

TEACHING FOR LEARNING II LIBS313

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-bias practices. You will build your own curricula, write lesson plans, and hone your teaching skills by collaborating with a local art/design educator to teach a lesson to their students – while being videotaped for your portfolio. This is your chance to refine your pedagogy (teaching practice) and update your teaching philosophy and portfolio in preparation for a career as a credentialed art teacher or a community-based teaching artist/designer. *Required for Art and Design Education minors. Prerequisite: LIBS213 Teaching for Learning I.*

ISSUES IN ENTREPRENEURSHIP LIBS314/316

What is the current climate for start-ups and small businesses? Students will research and debate a range of issues while considering how they may affect their future business pursuits. Topics may include: capitalism, economic class, new economic models, business for social good, intra-preneurship, business leadership, small business law and liability, copyrights, ethics, labor practices, global business cultures, the role of social media, and potential environmental impacts of small businesses, among others. *Required for Entrepreneurship minors.*

BUSINESS WRITING LIBS 318

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 in this online course. Through case studies and critiques, you will learn the art of naming and creating taglines. You will do market research, and write a product positioning, and brand story. By semester's end, you will present your business proposal as a Pecha Kucha to potential investors and industry leaders. *Required for Entrepreneurship minors. Prerequisite: ENTR300 Entrepreneurial Internship. Co-requisite: ENTR400 Launchpad.*

CREATIVE WRITING WORKSHOP I/II LIBS212/214/312/314

Audre Lorde famously wrote the master's tools will never dismantle the master's house. What possibilities open up when we use language—a tool that often props up structures of confinement and limitation—on our own terms? How can we use writing to expand the work we do as artists, designers, and makers? Is the language we use a “master's tool” or a tool we use to “dismantle the master's house”? And how do we transform the great chaos of experiences, obsessions, dreams, ideas, and observations into compelling literature? Creative Writing Workshops I & II are an opportunity to explore these questions and more with other readers and writers. You will be asked to read widely, take creative risks with writing experiments, and create community through avid participation in class discussions.

In addition to two brief (2–3 pages), prompt-based writing assignments, students will complete two or more developed (6–8 pages), self-determined writing projects, using the forms and strategies of their choosing. All writing will be workshopped in class, allowing us to refine our ability to critique peer work. Throughout the semester, we will read a range of literary works, essays and interviews intended to inspire our writing and spark in-class discussions. *Creative Writing Workshop I & II are required for Creative Writing Minors.*

METHODS AND MATERIALS

LIBS219

Methods and Materials gives students a strong foundation for understanding the vast assortment of materials and methods by which things are built, made, manufactured with an emphasis on toys and consumer products. One will learn the fundamental technical means for successfully expressing a design concept in mass production.

Manufacturing will also be discussed and learned from a world view highlighting in depth global centric topics like Factory Conditions, Product Safety, Sustainability and Up and Recycling. Finally, while the course will be comprehensive and rigorous, the speakers, lectures and course activities will infuse the excitement of what it's like to truly understand and participate in the miraculous supply change of goods and services and view this dynamic system as everything comes together to make, develop, and manufacture products. *Required of all Toy Design majors.*

PROGRAMMING/SCRIPTING FOR GAMES

MATH 247

This course is your gateway to the realm of game development, focusing on the programming and scripting aspects using the powerful Unreal Engine. Dive into the fundamentals of game programming, exploring programming languages, logic, and syntax. Learn to write scripts that control gameplay mechanics, implement AI, and create interactive elements. Through hands-on exercises, you'll gain practical experience and master debugging techniques to ensure smooth game performance.

In the second part of the course, we'll delve deeper into the Unreal Engine and its scripting language, Blueprint. Unlock the potential of Blueprint's node-based system to create visually stunning and highly interactive games. Discover event-driven programming and object-oriented design to craft complex behaviors. Through engaging projects, you'll design game mechanics, create user interfaces, and integrate audio-visual effects. By the end, you'll have a solid foundation in programming and scripting for games using the Unreal Engine. Unleash your creativity into Programming/Scripting for Games, empowering you to bring your game ideas to life! *Required of all Game and Entertainment Design majors.*

CULTURAL AND SOCIAL DESIGN FOR GAMES

SSCI213

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.*

ELECTIVES

The following electives may be offered under different course codes in any given semester. Elective offerings may change. Course descriptions for all electives will be provided in the Nest each semester. These courses allow students to explore special topics in art history, the social sciences, literature, entrepreneurship, and sustainability among other topics. Through these diverse course offerings students will be able to expand their creative practice in unexpected and intellectually enriching ways.

Here are the various elective categories for the courses listed below:

Art History (AHCS 220, 310)

Liberal Studies (LIBS 214, 314)

Social Science (SSCI 210)

Natural Science (NSCI 307)

VIDEO, NEW MEDIA, AND THE IMAGE

How do new media define contemporary art practices? From the early origin of cinema to interactive media, art has always played a pivotal role in both shaping and using images as its language. This course explores contemporary art practices that either integrate or investigate new media as means of expression. We will follow the history and present uses of cinema, video art and new technological mediations, such as computer interactive interfaces, Internet, film and new genres in art, which redefine the boundaries of art.

MEDIA AND SOCIETY

Examines key issues and questions in media culture, communication and digital technologies concerning the transformation of creativity and the shaping of social spaces.

WOMEN IN ART: FEMINIST ART: 1960S-PRESENT

Why do people think feminist art is just about gender equity? It's not. Feminist artists' practices are about human rights (including gender, racial, economic equity, environmental justice) and address issues raised by inequities stemming from structural racism that are at the center of contemporary events. The reason these artistic practices have such a broad range of concerns is that they emerged alongside the Civil Rights movement and second wave feminism in the 1960s. Artists' strategies range from the humorous to the enraged, and the range of media is wide, including video and ephemeral work, such as performance art, and craft (including the fiber arts and traditionally devalued labor). In this synchronous online course, we will look at feminist artistic practices in the U.S.A., Europe, Asia, and Latin America from the late 1960s through today. Students will learn to interpret art and understand the ways that intersectionality plays out in feminist art. Students will learn about the historical role played by institutions (galleries, museums, art schools), and critics in excluding women and POC from the canon, and they will also see how individual artists and groups like the Guerrilla Girls have sought to rectify these disparities. In addition to becoming familiar with the last sixty years of feminist art, by the end of the course, students will develop the skills and confidence to evaluate any contemporary artist's work from the standpoint of its feminist content (demonstrated through one project focusing on a single artist of the student's choice). And since feminist artists often began from the premise "the personal is political," students will also reflect upon how feminist goals may influence their own artistic practice.

HISTORY OF AESTHETICS

From the ancient Greeks to the present, philosophers have debated the meaning and purpose of art. This course provides a framework for contextualizing the background of influential aesthetic philosophies.

MULTICULTURALISM & AMERICAN TV

A general survey of the history and theories of contemporary American television in order to investigate its parameters as a multicultural forum. As a curated, strategic primer to the pertinent aesthetic, economic and technological developments tied to American television, it is also designed to give young scholars and media makers a working knowledge of the foundational critical terms and the enveloping discourse tied to television arts in the United States.

ISSUES IN DOCUMENTARY CINEMA

Examines the nature and function of documentary film, addressing important social, technological, industrial, aesthetic, ethical and ideological issues through an analysis of diverse films, filmmakers, and theoretical models. Special attention will be paid to documentary film's complex relationship with objectivity and subjectivity, rhetoric, "reality," and documentary's overlap with fiction forms. Finally, this course touches upon the issue of creativity by examining the changing nature and place of documentary in television and digital media, such as YouTube.

GLOBAL CINEMA

This course is timely and relevant because it helps to unravel some of the world's complexities by giving students new perspectives on cinema and film industries from other parts of the world, as well as an understanding of different cultures and their representation in cinema, including film industries based in India, Nigeria, Hong Kong, mainland China, Mexico, France, Germany, Japan, Senegal, and Korea, among others. Students will discover that Hollywood is not the only way to tell stories in films, not only in terms of narrative and style, but also in terms of racial representation and cultural and political values.

Students will be able to speak knowledgeably about various international film movements and industries, will know more about how world history influences what we see in global cinema, will recognize transnational influences between various film styles and movements, be able to analyze aesthetic and narrational cinematic devices and their effects and functions, and explain how globalization influences national film industries. The course is also timely because it discusses the diverse ways in which audiences respond to and make use of films and their representations of different cultures. This course will address the diversity and identity themes by paying particular attention to the concept and meaning(s) of "national cinema" and its criticisms and contemporary challenges, as well as to the aesthetic and narrational qualities of specific groups of films and their transnational historical influence.

AMERICAN FILM: 1950-PRESENT

As the center of the most dominant film industry in the world, American films not only make up the national cinema of the United States but are a part of a global formation at the forefront of world cinema culture. This course will examine how American films set the default standard for film form, style, and technical innovation while inspiring the creation of a transnational, foundational film theory and scholarship. One of the goals of this course is to encourage you to consider the many ways that the study of film informs the practice of making cinema itself. You will attain a working knowledge of the larger ideological underpinnings of film style, film authorship, narrative and the social cultural values of film as both art and commodity. You will also learn the ways in which the American film industry deploys various strategies to maintain its global market dominance. A set of subthemes organizing this course on American film include realism as a paramount artistic value and mode of production, the triumph of classical Hollywood genres, art cinema and film authorship as a set of dynamic transnational cultural flows between the U.S. and the world, and the sustainability of American independent cinema. Your work in the course will help you think and write about American films with greater sophistication and knowledge grounded in media theory and film history. This will ultimately give you the holistic tools to make you a better filmmaker and artist.

AMERICAN IDENTITY AND HOLLYWOOD CINEMA

The election of Barack Obama in 2008 spurs the U.S. mainstream press to ponder if America had finally become a post-racial society. But the numerous Hollywood films produced decades after the passing of the Civil Rights Act of 1964 and the Voting Rights Act of 1965 that legally granted full rights of citizenship to Black Americans and made Obama's ascendance possible, including the movies released during his presidency, attest that any claims of "post-identity" are premature and shortsighted. While Hollywood as a cultural, ideological and industrial apparatus has often re-circulated age-old tropes about identity that continue to anchor collective perceptions of race and racism, gender, sexuality, religion, and class it continues to reconfigure our understanding of American identity as a social formation, often through the filmic creation and exclusion of "others" and the making of cinematic icons who embody an evolving American mythos of heroism. As such, our course gives you the tools to be a better and more nuanced critical reader of popular media which in turn will inform and ground your media consumption and production practices in a more ethical manner.

CONTEMPORARY CHINESE CINEMA

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

TREND FORECASTING

Far more than predicting next season's colors or hemlines; Trend Forecasting uncovers and deciphers market tendencies relevant to trade strategies and creative directions, as well as interprets all social and cultural forces that shape taste and drive consumers' behaviors and choices in our society. Trend Forecasting is rapidly claiming center stage in product development and marketing across professional fields: from design to interior decoration, industrial production, and even lifestyle.

STORY OF BRAND

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.

BUSINESS WRITING

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 in this online course. Through case studies and critiques, you will learn the art of naming and creating taglines. You will do market research, and write a product positioning, and brand story. By semester's end, you will present your business proposal as a Pecha Kucha to potential investors and industry leaders.

FAIRYTALES, DIVERSITY, & STORYTELLING

Who doesn't love a good yarn? We will be discussing fairy tales along with a smattering of legends and myths that say something about diverse cultures and their belief systems. The manner in which these tales are analyzed and perceived by various societies and the contexts in which they are told will also be addressed. Students will tell tales, read and collect them, and create projects around and with them.

Students will read about and discuss the scholarship from different cultures regarding oral narration. Most particularly students will be introduced to major theoretical perspectives regarding narrative, including: viewing stories as survivals and historical entities, as definable structures, as aspects of culture, as manifestations of human behavior and as manifestations of the human mind. Students will learn about the relation between fieldwork and the study of narration and perform their own fieldwork with a storyteller.

Students will view films regarding narratives, hear storytellers, read stories and tell stories. They will have the opportunity to understand, analyze and even create their own oral narrative.

BEASTS OF MYTH AND FANCY

How are these beasts created? What rules govern their universe? Why do we still find meaning in their existence? This class will engage your creativity by exploring the ancient ways of fabulous beasts and their reason for being. We will explore these questions and the cultural contexts that foster the creation of mythical beasts through multimedia presentations and research that allows us to understand the stories and their functions. This research will help you conceptualize and design a mythological creature of your own and develop a story that inspires its existence. We will learn about various cultures and their mythologies to understand how the politics of identity, belief, and culture are codified in the mythical creatures, their powers, and the myths that reinforce their importance. We also will investigate the ability of contemporary myths to convey cultural beliefs. I sincerely hope you are as excited to begin this journey as I am to guide you through it.

READING VISITING WRITERS

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

STRANGE LADIES: SHORT STORIES

Upending Reality “Life is so perplexing. Things get strange fast. Chance rules...The new heroine is the super adaptable woman, wanderer, perpetrator and acceptor of illogical action,” writes Joy Williams.

You’ll read closely and discuss in depth short stories by female authors writing in the genus: strange fiction. This includes surrealism, magical realism, fabulism—genres in which the rules of the familiar world are bent, in which a permeable and squiggly line separates accepted realities from the dreamlike, the fantastical, the bizarre. Why female authors? According to Sarah Jane Cody, this mode of storytelling, with “its characteristic slippages and rejection of traditional logic, seems ideally suited to portray the strangeness inherent to women’s experience.” You’ll read redefined realities as political and cultural and psychological subversion, exploring essential and unsettling complexities of marginalized experiences.

You’ll read two stories each week and engage in lively discussion unpacking works by a range of authors including Venita Blackburn, Carmen Maria Machado, Merce Rodoreda, Sarah Shun-lien Bynum, Helen Oyeyemi, Kelly Link, Katherine Vaz and others.

AFRO-CARIBBEAN ART

Discover the African influence in the western hemisphere and specifically in the United States by exploring the Spanish Caribbean’s African roots through its ritual arts, pop culture, and colonial history. Contemporary news stories frequently reference the lasting effects of these cultures’ visual and performative arts, but why are these insights important? We will deconstruct the beliefs and traditions that traversed the Middle Passage to explore how these cultures have survived hundreds of years of bigotry, misunderstanding, and exploitation. This blend of African cultural identities continues to influence cultures globally through the historic rhythms, flavors, and belief systems of its diverse societies. Using videos, readings, and lectures, students will research how these ritual arts practitioners negotiate contemporary society while preserving their cultural histories through their religious practice.

POETRY: THE VOICES OF MANY

Are you interested in learning about poetry and how it can share a relationship with visual art? Have you ever had an interest in learning the true depth and meaning behind poems and the various ways they mask their messages? In this course, your artistic abilities will be challenged while you learn how to not only decipher and write poetry, you will also have a chance to cultivate your design skills and create artwork that is in communication with poetic themes of your choosing. You will explore the lives of others and what compelled them to write and share their stories with the world while discovering where your voice and art skills fit into the conversation. You will also learn how to closely analyze poetry and writing and be challenged to implement visual designs within your written or collected works. In this class, you will have the chance for publication and the opportunity to either find a voice you never thought you had or make an existing one stronger. Through the creation of both a Chapbook of poems and an Anthology of poems by the end of the semester, you will find and re-imagine the true relationship between poetry and design.

BLACK POETRY MATTERS

This class uses the Black Lives Matter movement to learn about African-American writing and encourages students to generate imaginative responses to the political and social realities we find most impactful. What are the “needful facts” that writing and art-making can provide in a time of dire and often debilitating brutality? How might we, as artists, resist becoming paralyzed by overwhelm, fear, and rage in contexts that are legitimately overwhelming, fearful, and outraging? What kinds of work might we make when we feel compelled to use our artwork to engage the most passionate political questions of our moment? This class has two primary goals: to use the Black Lives Matter movement as a catalyst for learning more about African-American writing as we explore the texts that inform and are informed by Black Lives Matter, and to generate ideas about how to respond imaginatively to the political and social realities that are most meaningful to us, whatever those may be. We will take our own subject positions into account as we learn together, acknowledging that these questions may resonate very differently for writers of different backgrounds.

CIVIL RIGHTS: THEN AND NOW

Through discussion, personal reflection, research, guest speakers, and use of the media, this class will explore the core issues of civil rights from 1954 to 2021, focusing on diversity and the state of civil rights today. The discussion will include the transition from the success of the Reconstruction Era to the oppression of the Jim Crow area and the severity of Black codes. We will explore and connect the Civil Rights movements of a diverse group of people and how, in some instances, they embraced solidarity. By the end of the semester, you will know the major players who were part of the struggle to create change and their roles. The class will culminate in a collaborative project that demonstrates the students’ creativity, skill and technique, visual fluency, critical thinking, and perspective on the progress of civil rights.

MUSIC OF THE CIVIL RIGHTS ERA

From the labor movement of the 1940s to the BLM protests of recent years, musicians have played a central role in communicating the hopes and dreams, anxieties and frustrations of America's marginalized communities in their long struggles for justice and dignity. This course will examine the music of the American Civil Rights era from a cross-cultural perspective, focusing on Black, Jewish, Chicano, Asian American, Pacific Islander, and Native American social movements. The historical contexts of these movements will be explored, along with the lives and work of the musical artists who gave voice to these stories of suffering and resilience. Musical texts will include, among many others, Nina Simone's cry against racial violence in "Mississippi Goddam"; Los Alvarados' prideful anthem of the Chicano movement, "Yo Soy Chicano"; Janelle Monae and Wondaland's tribute to the victims of police violence, "Hell You Talmbout"; and Tribe Called Red's call for unity in "Electric Powwow." Guiding questions include: Why are artists in general, and musicians in particular, so often at the center of social movements? What do these artists and their music have to teach us about the "inner life" of social movements, that is, the experiences, ideas, and emotions that move people to build community in struggle. Students will be assessed based on four criteria: class participation, two papers, and one final creative project (signature assignment). Class will be taught in lecture format with interactive discussions, media viewing, and writing exercises designed to reinforce concepts and help students draw connections between course material and their own experiences as artists. The first paper will ask students to research and write a profile of a civil rights musician; the second paper will ask students to explore what music can tell us about the "inner life" of a social movement through the curation of a musical playlist with interpretive notes; and the final creative project (signature assignment) will challenge students to integrate what they learned by drawing connections between their own artistic practices, communal aspirations, and social commitments.

VAMPIRE LITERATURE AND LORE

The vampire is deeply embedded in numerous mythologies, legends, folk beliefs, and popular culture products. Explore how the image of the vampire has changed historically and cross- culturally, delving into social movements that have inspired a penchant for the undead.

ART OF ISLAM

Through an introduction to the vast array of art forms (including architecture) and an exploration of earlier influential Quranic precepts, students will investigate how the Islamic orientation toward the infinite (as opposed to the transient and contingent) expresses itself in profuse geometric decoration. By surveying the major geographical and period categories of Islamic art and culture, students will gain a greater understanding of the influences of Western Orientalist discourse.

VIRTUAL WORLDS

This online course, offered during Summer, explores the currently burgeoning online and gaming spaces termed virtual worlds. The course addresses these created communities, their history and realities, avatars and character invention, narrative threads in these spaces, emerging real/ virtual economies, and the cultural implications of these behaviors and places. This course is delivered 100% online rather than via face-to-face contact. The virtual course contact will occur asynchronously (not at the same time.)

SECRET SOCIETIES AND CONSPIRACY THEORIES

Secret societies and conspiracy theories abound but do you know their origin and rationale? Why do they still fascinate us? Are these forces at work today? How can you prove or disprove their influence? You will reach your own conclusions once you have engaged in a social, cultural, and historical analysis.

NATURAL/PHYSICAL SCIENCE COURSES

NSCI and SSCI courses below are a sample of the courses that may be offered in a particular semester. Course descriptions for all course offerings available each semester will be provided in the Nest.

NSCI307

EXAMPLES OF PREVIOUS AND PLANNED NSCI307 COURSES:

SCIENCE AND SUSTAINABLE DESIGN

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.*

AVOIDING CLIMATE DISASTER

We are sliding into environmental disaster. From extreme weather to rising seas, climate change poses increasing risks to our ecosystems. You will evaluate how we make and grow things, move around, keep warm and cool, achieve zero greenhouse emissions, expand solar and wind energy, create new technologies, and adjust to change. Your signature assignment will let science lead the way as you evaluate how artists and designers are responding to an upcoming eco-catastrophe.

SOCIAL SCIENCE COURSES

SSCI210

EXAMPLES OF PREVIOUS AND PLANNED SSCI 210 COURSES:

ARTISTS & ENVIRONMENTAL JUSTICE

Do artists have a role to play in discussions of climate change, toxic waste in BIPOC communities, and police violence against Black Americans? You be they do! In fact, artists have historically been on the forefront of change-making actions, and we explore these activist stances through the lens of critical environmental justice studies. This course provides foundational ideas that a) inform an understanding of the interconnections between environmental and social causes, but also b) inspire action. As an educator and activist I find it important for students to a) learn how to inform themselves and b) develop confidence to take action in support of human and more-than-human rights, equity for all, and earth care. I aim to empower everyone in my class to take action for change whether that be individual daily actions or public art practice and installations. In turn, I offer a class that seeks to inform, but also to give students practical tools for application. The class is divided into three parts; the first 4 weeks students learn about the environmental justice movement in the United States, when it started, who the leaders of the movement have been, and what issues are championed. Next, students are placed in groups so they can select a case study to research and report on to the class. Lastly, students apply what they have learned to the development of an artistic intervention they can do to address an environmental justice concern in their own communities. An informed artist is a liberated artist with the power to take action for change whether big or small.

FUTURISTIC FOODWAYS: SCI FI AND IN REAL LIFE

Food pills, 3-D food printers, and alternate food sources once seemed futuristic, yet now are real options. This asynchronous online course explores food and foodways re-imagined in science fiction and real life as it relates to technology, product design, sustainability, culinary extinction, outer space, aliens, zombies, and apocalyptic/dystopian worlds. By semester's end, you'll have created visuals/writings for a futuristic food experience cookbook and a research paper/podcast about science fictional representation of food and foodways.

STORY OF BRAND

What is the connection between Greek myths and Nike? How did Old Spice use stories to sustain massive viral buzz? This course examines how storytelling is used to brand a product. Branding is a sophisticated form of narrative. Understanding branding not only prepares students for design jobs, but also helps them understand how the world is organized around narrative. Students will learn the mechanics of branding, such as learning to: name products, create taglines, product copy, product positioning, and creating a brand story for social media. Learning the nuts and bolts of branding will introduce our students to the mechanisms and history of branding.

INTRODUCTION TO PSYCHOLOGY

Provides a foundation for understanding theories and basic concepts in psychology.

ANTHRO THRU A SCI-FI LENS

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

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

CREATIVE ACTION: AN INTEGRATED LEARNING PROGRAM

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

PROGRAM LEARNING OUTCOMES

- Through collaborative projects, students will:
- Negotiate diverse public spheres.
- Work in interdisciplinary teams.
- Develop transdisciplinary problem-solving skills.
- Conceptualize, analyze, and define issues and solutions.
- Plan and propose creative solutions for a specific context, informed by engagement with a community group.

CREATIVE ACTION MISSION STATEMENT: HOW CAN ART TRANSFORM A COMMUNITY?

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

DEGREE REQUIREMENTS

- Creative Action courses are woven throughout the entire undergraduate curriculum and are structured as follows:
- CAIL101 A three-credit introductory studio course taken in the Foundation year
- CAIL200 A three-credit Liberal Arts and Sciences elective course taken in the Sophomore year.
- CAIL301 A three-credit elective studio course taken in the Junior year.

CONNECTIONS THROUGH COLOR AND DESIGN

CAIL101 — 3 credits

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.

CREATIVE ACTION LIBERAL ARTS

CAIL200 (LAS) — 3 credits

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 the Liberal Arts department for offerings.

CREATIVE ACTION LEARNING STUDIO

CAIL301 (STUDIO) - 3 credits

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. A limited choice of CAIL301 courses will count for the Community Arts Engagement and Sustainability Minor. Please see the Interdisciplinary Studies Director.

EXAMPLES OF PREVIOUS AND PLANNED CAIL301 COURSES:

BAN THE BOTTLE ABOLISH THE BAG

Students learn ways to reduce plastic pollution in oceans, starting by conducting research on the impact plastic trash has on our local oceans, wildlife, and communities. They will then work in multidisciplinary teams to develop proposals to educate and encourage the reduction, reuse, and refusal of plastic bags, bottles, and containers. Partner: Surfrider

WILD IN THE CITY, CITY IN THE WILD:

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

COMIC HEROES: FROM 2-D TO 3-D

An exploration of comics and their 3-D counterparts. Outcome may be an intriguing marketing promotion or perhaps a “final product” that could range from a virtual world, to an action figure, a digital game, or even a user-created and edited website. Partner: Nonprofit focused on gender identity

COMMUNITY RADIO

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

BRANDING WITH A CAUSE

Can branding and design be a catalyst of social change and innovation? Join us and The Spirit Awakening Foundation, a charitable arts organization dedicated to assisting “at-risk” youth and children in the juvenile justice system, and make a difference in the lives of others through art and design interventions. Partner: Spirit Awakening Foundation

NEIGHBORGAPBRIDGE: AUGMENTED REALITY PLAYGROUND

Use Science, AR and PLAY — to Build a Better Future. Augmented reality is an immersive experience that transports the user to a different world or perspective. AR is already being used by forward-thinking non-profits and schools to educate, build empathy and raise awareness for social good. This course is a playground, where our GAME is shaping an inclusive, sustainable, and empathetic future and our PLAYMATES are Scientists, Established Designers and “Up and Coming Ones” from a local K-5 Public School. “Virtual field trips” connect us with folks from UCLA BIOLOGY LAB, JPL, Space X and SMASH (Santa Monica Alternative School House). No AR experience necessary. Join our Design Squad. Create and “product test” your AR prototypes with the experts: “Planet Loving” third and fourth graders. Chill, Joyful + Experimental. Partners: JPL, UCLA, SPACE X, SMASH

FLUID CONNECTION: REDESIGNING THE WATER CYCLE IN LA

Why are the grassy medians of Beverly Hills dry and brown? What's the social function of a rain barrel? Do we want purple recycled water pipe lines in our neighborhood? What is the difference between recycled and desalinated water? Why should anybody in Los Angeles care? This course is a collaborative venture with the Water District to make artifacts and leverage design systems to change LA's relationship with water. Partner: West Basin Municipal Water District

MADE FOR KIDS: CHILDHOOD LEARNING AND DEVELOPMENT STUDIO

In "Made for Kids," Otis students collaborate in interdisciplinary teams in a studio setting to conceive and execute diverse projects with our community partner, Westport Heights Elementary School. Students learn to think conceptually about issues of design/art from multiple points of view; to conduct projects outside the traditional boundaries of the classroom; to work in service of and in collaboration with clients; to gain experience in writing proposals, generating budgets and taking a "real" project from concept through production/installation. Our goal is to utilize the methodologies of art and design to positively affect the environment and daily life of the students of Westport Heights Elementary School. Partner: Westport Heights Elementary School

COLLABORATION WITH CATASTROPHE: DISASTER DESIGN

How can we, as artists/designers, contribute positively in times of crisis? Paola Antonelli curated and organized the exhibition "Safe: Design Takes on Risk" at the Museum of Modern Art in 2006. With this exhibition Antonelli emphasized the myriad of ways art and design are able to create sympathetic and valuable products that help people navigate disaster. In an increasingly uncertain world, focusing our skills and talents on the issues that revolve around disaster allows us to better define our role as producers in the culture at large. The desire to effectively help our fellow humans in times of crisis is a key element to how we define ourselves. The issues we work with directly address the questions of: What good can I do as an artist/designer? What type of citizen do I consider myself to be? What type of artist/designer do I see myself being when I leave the Otis environment?

The class experience emphasizes dialogue, discussion and exchange of ideas. There are a few required short readings and a handful of lectures both by the professors and visiting artists/designers. Discussions about the ideas presented are encouraged and expected. Students work individually for the start of the semester and then are put into working collaborative of 3-5 people to create a midterm presentation and a final project. Course work includes various short written responses to readings and lectures as well as a midterm presentation and final project. The midterm presentation is a digital presentation of the work group's final project ideas. Final projects are these ideas realized to their most refined states.

Whether the final product is an in depth proposal or an actualized product depends on the idea and the student's access. Examples of previous final projects are: A children's toy that doubles as a fire alert system. An emergency preparedness event for the city of Westchester. A proposed future museum exhibition examining the C-19 Pandemic response worldwide. Ultimately we hope to find out how our creativity can help make things better. Partner: City of El Segundo

JT REC: ADAPTIVE REUSE FOR DESERT EDUCATION

Joshua Tree National Park is at the start of an exciting new project: The development of a new educational campus. Instead of putting up new buildings, however, the park plans to reuse a cluster of derelict old 1930's ranch buildings within the park. In a one-week, on-site workshop, we will work with the park to develop ideas for a preliminary program and master plan - the first steps of design. Potential exists for components of this master plan to be implemented in the final campus design. Partner: Joshua Tree National Park

THE VISUAL LANDSCAPE IS YOURS: MURALS AND CIVIC ENGAGEMENT WITHIN THE PUBLIC REALM.

An exploration of people's relationship to their physical environments within the urban construct. Through the lens of West Los Angeles's geography and visual landscape, students will critically analyze how media and culture within the public realm influences communities. Students will also research, develop and manifest creative solutions to promote cultural production in a specific community. Partner: Beautify Earth

MADE FOR KIDS: MALAWI

Studio course resulting in travel abroad opportunity in Malawi, East Africa. Otis teams – initially by Skype - on projects for and with students from the Jacaranda Foundation, which provides orphans in Malawi comprehensive education and care. Projects vary according to engagement with community partners, and class observations and interests.

MOVING ART

In this hands-on summer intensive, we create artwork that physically moves along our streets and conceptually moves the community. We collaborate, drawing upon our individual talents, exploring possibilities, and having fun, to create Otis' official entry in the Westchester 4th of July Parade. This is a summer course. Partner: Westchester Chamber of Commerce

UNIQUELY ABLED: INCLUSIVE COLLABORATIONS

Otis students and artists from progressive art studios for adults with disabilities will participate in inclusive, experimental and reflective processes throughout this studio course. If the pandemic continues in fall, participants will work in physical isolation from each other while simultaneously collaborating through use of Zoom video conferencing, the US Postal Service and online file sharing. If the pandemic is over, we will also collaborate in person. The resulting art and design projects, meant to connect us across distance and difference, will be exhibited at DAC Gallery and online at the end of the semester. Partner: Exceptional Children's Foundation.

EXAMPLES OF PLANNED AND PREVIOUS CAIL200 COURSES:

HOMEBOY HISTORIES AND CULTURE

This class explores the issue of gang culture and violence in order to understand the social, political, and racial issues that creates and perpetuates it in contemporary society. It is imperative that in order to come up with solutions we research the community's problems and issues, and understand the underlying causes that perpetuate them. Once we are able to evaluate through academic research students will design a collaborative project that can address if not all at least serve as a stepping stone for the solution. The experience gained researching and interviewing will be a great experience as an artist and designer because it will give you the opportunity of exploring communities and issues that are of key importance to understand many of the social issues we are facing. Partner: Helper Foundation

MODERN MYSTICISM AND THE AFTERLIFE

What is one of the most important questions human beings ponder? Do we go on!? Is there a soul and where does it go? In this class we take a deep dive into beliefs about the afterlife. We explore the faith systems of various cultures with a particular concentration on Spiritualism. We discuss reincarnation, seances, funeral practices, psychics and mediums, ghost hunting, and healing traditions. All cultures have rites of intensification meant to heal and bring social groups together. We explore the meaning and practice of one such custom, Dia de los Muertos. The class is partnered with Hollywood Forever Cemetery and we will be creating a large-scale altar for their annual public festival for Dia de los Muertos. If COVID-19 is still a factor, we will instead create an interactive altar for the Otis campus. Additionally, students will perform ethnography to record and write about an informant's death or afterlife beliefs. This class will be mostly online synchronous with the exception of meeting to create and present our altar. Partner: Hollywood Forever Cemetery

COMIC BOOKS AND SOCIAL ISSUES

Comic books have become increasingly important aspects of popular culture and are a great way to express a timely but controversial viewpoint without engaging in an argument. In this course, students will take a close look at the long and successful relationship between the comic book story, relevant current social issues, and the meaningful discussions the comic book format promotes. Students will choose their own issue to research, create an original comic book 3 act story, along with characters, and a script. We will be working with 3 comic creators as our mentors and will be hearing from guest speakers as well. In this course, we keep our minds open, we maintain tolerance, we listen to opposing viewpoints, and we find ways to create wonderful and thoughtful artwork through our research and discussions. Partner: HexComix

TRUE STORIES

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

HUMAN ECOLOGY

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

FOOD POLITICS IN LA

In this class, students will learn ethnographic theories and methods to apply to deepening our understanding of the ways urban farming and community gardens affect people's lives, connecting to concerns in society and how the work of the artist can and does contribute. Partner: Holy Nativity Episcopal Church Community Garden

THE LIFE OF ART: OBJECTS AND THEIR STORIES

Objects can tell tales. There are stories about how objects took their form, incurred damage, were restored, reached museums, or

were owned by different people throughout generations. Some objects may be family heirlooms, part of collections, or are souvenirs, mementos, symbols or religious icons. We display objects so we and others can appreciate their physical characteristics, and we are eager to talk about them too. This course will explore the ways in which objects, through contexts of creation, ownership, collections, meaning and display, embody and inspire contemplation and discussion. Partner: The Getty Museum

MOVIES THAT MATTER

This course presents cinema about real issues that shape our lives. We encourage dialogue and exchange, while examining the processes and creative possibilities the art of film has presented through stories that attempt to make a difference in how we see the world around us. Partner: Film Aid International

CLAY IN LA: 1945–PRESENT

Students learn LA history and Otis Clay's 3 waves of innovation. Peter Voulkos, Ralph Bacerra, and Joan Takayama-Ogawa, while collaborating with former LACMA Decorative Arts Assistant Curator, Jo Lauria, and sister partner and Executive Producer of the PBS award winning documentary series Crafts in America, Carol Sauvion, to evaluate these creative epochs.

LA PAST LIVES: EAMES HOUSE

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

MADE IN LA (BLENDED)

This course introduces students to the history of prominent LA makers in clay, jewelry, furniture, fiber, and glass. Note: At least a 1/3 of instruction (5 weeks) is delivered online rather than via face-to-face contact. Site partner: PBS series Craft in America.

INTERDISCIPLINARY STUDIES: MINOR PROGRAMS

Interdisciplinary Studies gives undergraduate students the opportunity to extend and complement their work in the major by pursuing a minor—a defined or self directed course sequence that explores a specific theme, topic, or discipline. Minors are optional, and most Interdisciplinary Studies students pursue only one minor, however, students may be approved to pursue two minors on a case-by-case basis.

PROGRAM LEARNING OUTCOMES

Students enrolled in Interdisciplinary Studies will:

- Articulate the relationship between their major and minor(s) and how these will help them achieve personal and professional goals.
- Develop an art/design practice that is grounded in two or more disciplines.

MINORS OFFERED

- Art and Design Education
- Art History
- Contemporary Clay
- Creative Writing
- Digital Media
- Entrepreneurship
- Graphic Design
- Illustration
- Painting
- Photography
- Product Design
- Sculpture/New Genres
- Sustainability

ELIGIBILITY AND ENROLLMENT REQUIREMENTS

Not all minors are open to all majors. See each specific minor for details.

In order to pursue a minor, students must be on track in their major and in good academic standing, with fewer than 6 credits outstanding and a cumulative GPA of at least 2.0. Students who fall behind 6 credits or more after declaring a minor will be advised to drop their minor. Students who fall below a 2.0 cumulative GPA after declaring a minor will be given a written warning at first, then advised to drop their minor if their GPA is not above 2.0 in the subsequent semester. In both cases students can reapply for the minor once they've caught up in their major and/or liberal arts requirements and/or raised their GPA.

Students will be allowed to register for courses on a space-available basis, which is not guaranteed, but registering early will significantly increase the chances of getting into their required courses.

Transfer students who apply for and are approved to pursue a minor upon entering the College must meet the requirements above and fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis.

THE APPLICATION PROCESS

Students should complete their Declaration of Minor form during registration advising for either the first or second semester of the sophomore year. Under limited circumstances, students may declare a minor in the first semester of the junior year. Declaration forms are available online, via the Registration page of the Otis Dashboard and www.otis.edu/minors. Academic Advising, the Director of Interdisciplinary Studies, the Minor Area Head(s), and the Registrar must approve the application.

- Meet with the Interdisciplinary Studies Director and Minor Area Head to discuss your interests and options.
- Meet with Academic Advising to review the Academic Plan and Declaration process.
- Complete the online Declaration of Minor Form.
- Students receive email confirmation once their declaration form has been approved by the Registrar.
- Attend group meetings with Minor Area Head(s) during Registration Advising periods.

Students who wish to drop their minor must complete the online Dropping Minor form. Students who wish to change their minor or add a second minor must complete a new Declaration of Minor form following the instructions above.

CURRICULAR REQUIREMENTS

Each minor requires students to complete 15 credits. Minor course requirements can fulfill Studio Electives and in some cases also Creative Action and Liberal Arts and Sciences requirements. Required major LAS courses for which students do not have choices of topics cannot count towards a minor without department approval. For some majors, pursuing a minor may require additional coursework or degree requirements above the 120 credit BFA.

THE FOLLOWING COURSE IS OFFERED IN SUPPORT OF ALL MINORS AND WILL COUNT AS A STUDIO ELECTIVE:

SPECIAL TOPICS IN INTERDISCIPLINARY STUDIES

INTR330 - 3 credits

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. Fulfills studio electives.

EXAMPLES OF PREVIOUS AND PLANNED INTR330 TOPICS:

INTERDISCIPLINARY PRACTICES

This course is the one moment for students pursuing a range of Minors to come together and collectively develop a supportive culture around interdisciplinarity. Focusing on interdisciplinary, hybrid, and in between practices of art, design and adjacent fields, students will create work that combines strategies from their majors and minors while developing critical responses to media and disciplines outside of their own. Guest speakers will provide examples of successful professionals with interdisciplinary / transdisciplinary practices.

CAREER PATHWAYS FOR INTERDISCIPLINARY ARTISTS AND DESIGNERS

Who am I? Where am I going? How do I get there? How do we identify our “first professional step” after graduation, when the pursuit of studies outside of our major (minors) may provide more than one possible direction? Let’s map our interdisciplinary career pathways by learning to communicate our unique value as interdisciplinary artists and designers. In this course you will learn the tools to develop the soft skills, profile, resume, contacts and portfolio that clearly communicate your unique value in the creative market place - whether communicating with clients, employers, curators, funders, or graduate school admissions.

DESIGN LAB

You pitch your work to the client and hold your breath, waiting for their reaction—this isn’t a class exercise, this is for REAL. Design Lab functions like a paid internship at a commercial art and design studio. You will engage with external clients on a range of projects, from graphic and environmental design, to retail and product design. Mentored by industry professionals and collaborating closely with your teammates, you’ll apply the principles of design thinking to solve real-world challenges. You’ll also develop critical workplace skills, including client communication, file preparation and project management. By the end of the semester, you’ll have experience on your resume and professional work in your portfolio, giving you a head start in a competitive job market. This is an elective course, restricted to students who have been hired by Otis Design Lab (sophomores and above, all majors). More info at: <https://www.otis.edu/design-lab>.

Art and Design Education Minor

The Art and Design Education minor prepares students for a range of professional practices as socially engaged artists, designers and educators in diverse communities and contexts including K-12 schools, museum education departments, community art centers, correctional facilities, therapeutic arts programs, public art, design companies that focus on educational materials, and the use of art and design as an agent for positive social change.

LEARNING OUTCOMES

Students enrolled in the Art and Design Education minor will:

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

PARTICIPATING DEPARTMENTS

The Art and Design Education minor is open to all undergraduate majors.

Art and Design Education Minor Required Courses

- LIBS311 Teaching for Learning I – 3 credits
- SSCI214 Community Arts in LA – 3 credits
- LIBS313 Teaching for Learning II - 3 credits
- ADED336 - Teaching Internship - 3 credits
- Art and Design Education Elective - 3 credits

Total: 15.0 credits

*Students will choose Art and Design Education Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department. Examples include: ADED300 Special Topics, CAIL300 Creative Action Studio (if taken a second time), SSCI211 Child Psychology, and studio courses outside of their major or area of emphasis that expand their art/design making skills.

COURSE DESCRIPTIONS

Teaching Internship

ADED336 - 3 credits

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.

ART AND DESIGN EDUCATION SPECIAL TOPICS

ADED300 — 3 CREDITS

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.

EXAMPLES OF PREVIOUS AND PLANNED ADED300 COURSES:

ART THERAPY

Mental Health issues have been exacerbated due to the pandemic, the recession, and our current political climate. Therapeutic art practices can be used to promote healing, social emotional learning, and positive mental health. This course will give students an introduction to art techniques used in therapeutic art programs. History and theories of art therapy will be covered through demonstrations, role-playing, readings, possible guest lectures and possible field trips (may not be possible due to current Covid-19 pandemic social distancing restrictions). Experiential art making will enhance students' learning of art therapy. Students will have an opportunity to experience using art as a therapeutic tool by guiding others through the art making process. At the end of the semester, students will present a piece of artwork focused on an area of their life they see as a personal challenge. *This course fulfills ADED Special Topics requirement for Art and Design Education minors and studio electives for all other students.*

LEARNING DIFFERENCES

Teaching and learning is not one size fits all. Through readings, discussions, classroom observations, and art making you will examine and reflect on the range of learning differences and disabilities special education vs. inclusion debates, behavioral interventions, adaptive tools, academic accommodations and individual education plans. Utilizing the Universal Design for Learning Guidelines and appropriate accommodations, you will develop and implement accessible and inclusive lesson plans and/or socially engaged art projects for a diverse population of learners/participants. *Pre-requisite: LIBS311 Teaching for Learning I.*

MUSEUM EDUCATION PRACTICES

Museum Education Departments offer a wide range of workshops, lectures, public events, camps, screenings, performances, and tours - both in person and online - with the goal of engaging the public in educational opportunities connected to their exhibitions and collections. Through readings, discussions and site visits you will investigate the ways in which artists and designers work with Museum Education departments to develop and present projects either sited in the museum with community participation, or sited in the community with institutional support. You will also learn how to develop, implement and evaluate a museum education project of your own design.

RADICAL EMPATHY | RADICAL EXPERIMENTATION | RE²

"Anti-racism is the active process of identifying and eliminating racism by changing systems, organizational structures, policies and practices and attitudes, so that power is redistributed and shared equitably." - NAC International Perspectives: Women and Global Solidarity. RE² is a process-based course that allows for students to create a structure of empathy that encompasses culture making through art and design. In this course students design a structure of values, create and design objects and experiences and share their work with a community. The discussion will navigate around the intersections between Social, Climate and Racial justice.

SOCIALLY ENGAGED ART: INTERVENTIONIST AND PUBLIC PRACTICES

In his book, *Education for Socially Engaged Art*, Pablo Helguera describes "Most artists who produce socially engaged works are interested in creating a kind of collective art that impacts the public sphere in a deep and meaningful way, not in creating a representation—like a theatrical play—of a social issue." In this studio course you will examine the shift from "studio to situation" and the intersections of art, activism, community organizing, and ethnography in contemporary art. Through field research and collective making, you will develop, work-shop and critique each other's socially engaged projects.

TEACHING AND LEARNING IN DIGITAL SPACES

See Liberal Arts and Sciences Department for additional course descriptions.

Art History Minor

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

PARTICIPATING DEPARTMENTS

The Art History minor is open to all undergraduate majors.

Learning Outcomes

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

Art History Minor required courses:

- AHCS226 Contemporary Art Survey - 3.0 credits
- *AHCS310 Art History Electives - 9.0 credits
- **LIBS440 Capstone (Art History focus) - 3.0 credits

Total: 15.0 credits

**It is recommended that at least one AHCS310 course has a non-western focus. Students who have a discipline specific art/design history requirement for their major may have that count towards one AHCS310 elective.*

***LIBS440 Capstone paper should address an Art History topic. LIBS440 Capstone/Senior Thesis for Fine Arts majors will fulfill this requirement. Students who have a dedicated capstone for their major will complete one capstone course that combines both their major and minor.*

See Liberal Arts and Sciences Department for course descriptions.

CONTEMPORARY CLAY MINOR

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

PARTICIPATING DEPARTMENTS

The Contemporary Clay minor is open to all undergraduate majors.

Contemporary Clay Minor Required Courses

- PRDS362 Beginning Ceramics - 3.0
- SCNG236 Ceramics Sculpture - 3.0
- Clay Electives * - 9.0

Total: 15.0 credits

**Clay Electives include any ceramics class offered across the college, as well as other applicable courses on related topics as determined each semester by the Minor Area Head and Director of Interdisciplinary Studies. Examples include: CAIL200 Made in USA, LIBS314 Business of Creativity, ENTR300 Intro. to Entrepreneurship, INTR330 ST: Design Lab, and PRDS462 ST: Packaging*

See Fine Arts, Product Design, and Liberal Arts and Sciences for course descriptions.

CREATIVE WRITING MINOR

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

PARTICIPATING DEPARTMENTS

The Creative Writing minor is open to all undergraduate majors.

LEARNING OUTCOMES

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

Creative Writing Minor Required Courses:

- LIBS212 Creative Writing Workshop I - 3.0 credits
- LIBS312 Creative Writing Workshop II - 3.0 credits
- LIBS316 Creative Writing Electives – 6.0 credits
- ** LIBS442 Creative Writing Capstone - 3.0 credits

Total: 15.0 credits

**A limited choice of Upper Division Liberal Studies elective courses will count as Creative Writing Minor Electives, as determined each semester by the Interdisciplinary Studies Director, LAS Chair, and Creative Writing Minor Head.*

For the full list of electives see the fall and spring Minors Course Lists on the Registration page on my.otis.edu.

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

CREATIVE WRITING CAPSTONE

LIBS442

LAS capstone courses offer seniors the opportunity to reflect upon, discuss, critique and write creatively in a genre of interest. The Creative Writing Capstone is also a unique opportunity to reflect on one's studio practice and artistic direction and how that relates to writing. Through discussion and reflection, students will identify, articulate, research, write about and discuss specific issues and concerns that they believe are the most critical in understanding and evaluating their chosen roles as artists and designers and explore an engaging and important question/issue through their writing.

See the Liberal Arts and Sciences Department for course descriptions.

DIGITAL MEDIA MINOR

The Digital Media minor provides students with the opportunity to explore skills related to creative designers, artists, and storytellers in animation, game design, motion design, visual effects and concept art for film, television, video games and advertising industries.

PARTICIPATING DEPARTMENTS

The Digital Media minor is open to students in all majors.

Digital Media minors may participate in the Digital Media Department's senior show on a case- by-case basis with approval from the Department Chair.

Digital Minor Required Courses:

Total: 15 credits of Digital Media courses.

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

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

See Digital Media Department for course descriptions.

ENTREPRENEURSHIP MINOR

Students who minor in Entrepreneurship will dive deep into the world of start-ups, small businesses, and solo-preneurship within the Creative Economy. This minor will prepare students to enrich our world by forming their own studio, office, firm or organization, develop their work (products and services), and market themselves for visibility, recognition, and success.

LEARNING OUTCOMES:

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

PARTICIPATING DEPARTMENTS

The Entrepreneurship minor is open to all undergraduate majors.

Entrepreneurship Minor Required Courses

- ENTR301 Introduction to Entrepreneurship – 3 credits
- MATH137 Mathematics of a Startup – 3 credits
- LIBS317 Social Entrepreneurship – 3 credits
- LIBS318 Business Communication* – 3 credits
- ENTR401 Launchpad* – 3 credits

Total: 15.0 credits

*These courses must be taken as co-requisites.

INTRO TO ENTREPRENEURSHIP ENTR301

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.

LAUNCHPAD

ENTR401

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: ENTR301 Intro to Entrepreneurship, MATH137 Mathematics of a Startup, and LIBS317 Social Entrepreneurship. Co-requisite: LIBS318 Business Communications*

See Liberal Arts and Sciences for additional course descriptions.

GRAPHIC DESIGN MINOR

The Graphic Design minor familiarizes students with graphic design principles, skills, professional practices and historical and theoretical understanding of the field. Students participate in critically engaged studio classes to develop their own viewpoint and practice, while creating books, posters, websites, campaigns, identities, and conceptual propositions using the considered interplay of text and image. A dynamic curriculum empowers students to creatively solve problems, propose alternatives, and work collaboratively to address the communication challenges of today.

PARTICIPATING DEPARTMENTS

The Graphic Design minor is open to students majoring in Animation, Game and Entertainment Design, Fashion Design, Fine Arts, Illustration, Product Design, and Toy Design.

Graphic Design minors may participate in the Graphic Design senior show on a case- by-case basis with approval from the Department Chair.

Graphic Design Minor Required Courses

Total: 15 credits of Graphic Design courses.

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

Total: 15.0 credits

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

See Graphic Design and Liberal Arts and Sciences Departments for course descriptions.

ILLUSTRATION MINOR

The Illustration minor prepares students to enter a world where boundaries between artistic disciplines are constantly changing and art is activated in the service of multiple audiences, in diverse venues and across existing and emerging markets. This minor provides a curriculum emphasizing strong concepts, proficient skills, and civic mindedness to support the communication needs of a variety of contexts, including client-led publications, merchandise, and self-directed exhibitions. A balance of conceptual, historical, and technical instruction helps students locate their own style, voice, and conceptual foothold to meet the rich opportunities afforded by today's shifting creative landscape.

PARTICIPATING DEPARTMENTS

The Illustration minor is open to students majoring in Animation, Game and Entertainment Design, Graphic Design, Fashion Design, Fine Arts, Product Design, and Toy Design.

Illustration minors may participate in the Illustration Department's senior show on a case-by- case basis with approval from the Department Chair.

Illustration Minor Required Courses

Total: 15 credits of Illustration courses.

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

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

See Illustration and Liberal Arts and Sciences Departments for course descriptions.

PAINTING MINOR

The Painting minor provides students the opportunity to explore the technical, formal, historical and theoretical approaches to painting through a combination of studio and art history courses. Explorations in oil, acrylic and mixed media as well as analysis of contemporary practices lead to students developing personal strategies in painting.

PARTICIPATING DEPARTMENTS

The Painting minor is open to students majoring in Animation, Game and Entertainment Design, Graphic Design, Fashion Design, Illustration, Product Design and Toy Design.

Painting minors will only participate in the Senior Show of their home department, however depending on space availability they may utilize Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.

Painting Minor Required Courses:

Total: 15 credits of Painting courses.

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

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

See Fine Arts and Liberal Arts and Sciences Departments for course descriptions.

PHOTOGRAPHY MINOR

The Photography minor provides students the opportunity to explore the technical, formal, historical, theoretical, and ethical concerns of fine art and editorial photography through a combination of studio and art history courses. A variety of traditional, experimental, darkroom and digital approaches will be explored as students develop their individual representational languages.

PARTICIPATING DEPARTMENTS

The Photography minor is open to students majoring in Animation, Game and Entertainment Design, Graphic Design, Fashion Design, Illustration, Product Design and Toy Design.

Photography minors will only participate in the Senior Show of their home department, however depending on space availability, they may utilize Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.

Photography Minor Required Courses:

Total: 15 credits of Photography courses.

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

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

See Fine Arts and Liberal Arts and Sciences Departments for course descriptions.

PRODUCT DESIGN MINOR

The Product Design minor offers students the opportunity to develop basic skills utilized in a variety of consumer product related industries through studio courses in Visual Communication, Digital Design, prototype and model making techniques related to industry applications. Communication of these creative concepts through thoughtful execution of projects displays student abilities in an organized body of work.

PARTICIPATING DEPARTMENTS

The Product Design minor is open to students majoring in Animation, Game and Entertainment Design, Graphic Design, Fashion Design, Fine Arts, Illustration, Product Design and Toy Design.

Product Design minors will not be assigned a desk in the Product Design department, but they may work at the common work tables in the North Building Design Studio. They may also participate in the Product Design Department's Senior Exhibition on a case-by-case basis with approval from the Department Chair.

Product Design Requirements

Total: 15 credits of Product Design courses.

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

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

See Product Design and Liberal Arts and Sciences Departments for course descriptions.

SCULPTURE/NEW GENRES MINOR

The Sculpture/New Genres minor provides students the opportunity to explore the technical, formal, historical, and theoretical concerns of creating meaningful objects, installations and time-based art (including video, sound and performance). Students will explore a range of techniques and methods while developing individual artistic practices in three and four dimensions.

PARTICIPATING DEPARTMENTS

The Sculpture/New Genres minor is open to students majoring in Animation, Game and Entertainment Design, Graphic Design, Fashion Design, Fine Arts, Illustration, Product Design and Toy Design.

Sculpture/New Genres minors will only participate in the Senior Show of their home department, however depending on space availability, they may utilize Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.

Sculpture / New Genres Minor Required Courses

Total: 15 credits of Sculpture/New Genres courses.

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

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

See Fine Arts and Liberal Arts and Sciences Departments for course descriptions.

SUSTAINABILITY MINOR

Recognizing the innovative role artists and designers can play in solving pressing challenges, the Sustainability Minor provides students with a broad understanding of the social, political, economic and environmental issues impacting the future of humanity and our planet. Students will study and develop strategies and systems, as applicable to art and design, which can meet the needs of current generations without compromising those of future generations. Courses fulfill requirements in Integrated Learning and Liberal Arts and Sciences, as well as electives across all studio departments.

LEARNING OUTCOMES

Students enrolled in the Sustainability Minor will:

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

PARTICIPATING DEPARTMENTS

The Sustainability minor is open to all undergraduate majors.

Sustainability Minor Required Courses:

- CAIL201 Human Ecology - 3 credits
- NSCI305 Science and Sustainable Design - 3 credits
- LIBS441 Sustainability Capstone* - 3 credits
- Sustainability Electives** - 6 credits

Total: 15 credits

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

***A limited choice of Creative Action, Liberal Arts and Sciences, and Studio Elective courses across the college will count towards the Sustainability minor Electives, as determined each semester by the Interdisciplinary Studies Director, Sustainability Minor Area Head, and Department Chairs. See the Minors Course List.*

SUSTAINABILITY CAPSTONE

LIBS441

Students in the minor of Sustainability take a capstone course that allows them to develop a traditional research paper or alternative research-based project/paper that applies the three pillars of sustainability to explore an important issue within their disciplinary field. The course also provides a review of concepts in environmental and sustainability studies that they explored as part of their Minor requirements. The aim is to give students the opportunity to assess what they learned as well as to articulate their positions on pressing social and/or global concerns dealing with sustainability. *Prerequisite: CAIL201 Human Ecology and NSCI305 Science and Sustainable Design.*

A minimum of 6 credits of Sustainability Electives are required. A required course for a student's major, in which there are no choices of topics, cannot count as a Sustainability Minor Elective. A limited choice of CAIL, LAS and Studio Elective courses offered 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.

Electives requirement. For the full list of electives see the fall and spring Minors Course Lists on the Registration page on my.otis.edu.

SPECIAL TOPICS IN SUSTAINABILITY

SUST300 – 2 CREDITS

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.

EXAMPLES OF POSSIBLE SUST300 TOPICS:

- Alternative Energy and Materials
- Biomimicry and Biophilia
- Call to Action!
- Climate Science and Adaptation
- Combating Eco-Grief
- Cradle to Cradle Design Studio
- Environmental Policy
- Ethics and Sustainability
- Sustainable Exhibition Design
- Up-cycling and the Ready-made
- Visualizing Climate Science Data

See all majors, Creative Action, and Liberal Arts and Sciences Departments for additional course descriptions.