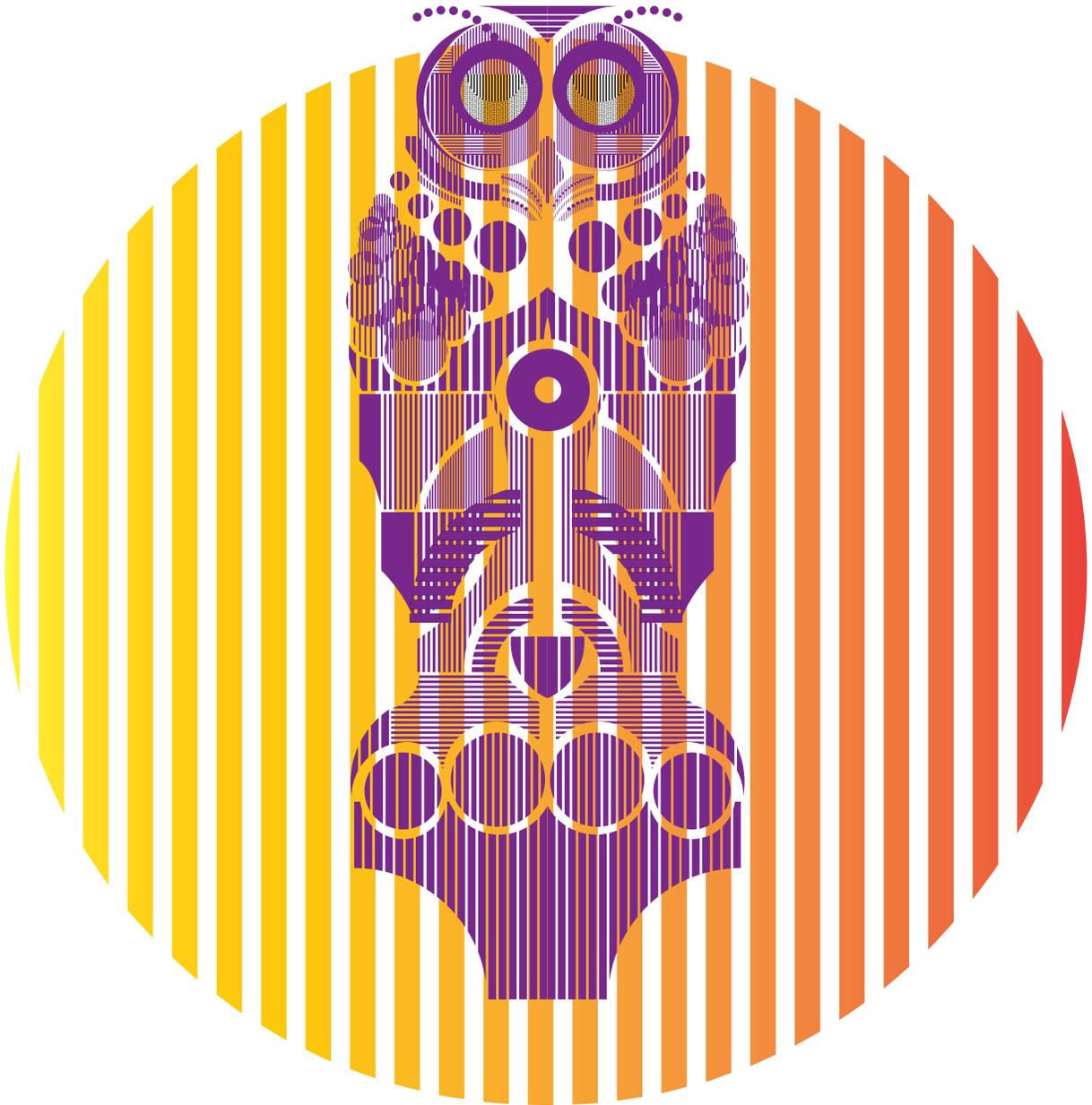


THE HOOT



**COURSE CATALOG
AND STUDENT HANDBOOK
2014-15**

OTIS

Design: Davis Ngarupe (Communication Arts, BFA '12)

Original Illustrations: Patrick Garcia (MFA Graphic Design, MFA '14)

Photography: Kristina Campbell

2014 Design Revisions: Frankie Hamersma (Communication Arts, BFA '15)



OTIS COLLEGE OF ART AND DESIGN

9045 Lincoln Blvd., Los Angeles, CA 90045

(310) 665-6800

www.otis.edu

Elaine and Bram Goldsmith Campus (main campus)

9045 Lincoln Blvd. in Westchester

Fashion Design

California Market Center, 2nd Floor

110 E. 9th St. in Downtown Los Angeles

(310) 665-6800

Graduate Studios

10455 Jefferson Blvd. in Culver City

Graduate Public Practice

18th Street Arts Center

1657 18th St. in Santa Monica

PRESIDENT'S WELCOME



Welcome to Otis, a community of practicing artists, designers, writers, and scholars who are dedicated to preparing leading creative professionals for the 21st century.

Located in Los Angeles, a global capital of art and design, Otis is best known for its rigorous academic programs, cutting-edge learning technologies, commitment to community action, and abundant professional opportunities. The College is recognized nationally and internationally as a center of exploration, invention, and making.

Since 1918, Otis has been graduating artists and designers who have a highly developed creative intelligence and a global outlook, and are well on their way to professional success. We welcome you to our community and look forward to helping you shape the future—your own and the world's.

Kerry Walk, Ph.D.
Interim President
Otis College of Art and Design

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THE OTIS EXPERIENCE





THE OTIS EXPERIENCE

Otis prepares diverse students of art and design to enrich our world through their creativity, their skill, and their vision.

About Otis

Otis College of Art and Design was founded in 1918, when General Harrison Gray Otis, publisher of the *Los Angeles Times*, bequeathed his MacArthur Park property to the City of Los Angeles for “the advancement of the arts.” Originally named Otis Art Institute, the College became affiliated with New York’s Parsons School of Design in 1978 and was nicknamed Otis-Parsons. In 1991 it became an independent institution and was soon renamed Otis College of Art and Design. The College remained in its historic Westlake home until 1997, when the main campus was moved to L.A.’s Westside, just north of the Los Angeles International Airport and a few miles from the beach. Satellite locations were established in downtown Los Angeles and the nearby beach community of El Segundo.

Today, Otis is one of the world’s foremost professional schools of art and design, a recognized leader in academic excellence, learning technologies, community engagement, and professional preparation. The College’s reputation attracts students from 40 states and 28 countries, making it one of the most diverse private art Colleges in the U.S. The College’s diversity is one of Otis’ great strengths; it prepares students to imagine what lies ahead and benefits employers who know the value of creativity. The College offers an interdisciplinary education for 1,200 full-time students, awarding Bachelor of Fine Arts (BFA) degrees in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fashion Design, Fine Arts, Product Design, and Toy Design; and Master of Fine Arts (MFA) degrees in Fine Arts, Graphic Design, Public Practice, and Writing. Continuing Education offers certificate programs as well as personal and professional development courses.

Otis has trained generations of artists who have been in the vanguard of cultural and entrepreneurial life. The College’s alumni are well represented at leading museums and prestigious collecting institutions including the Whitney Museum of American Art, the Museum of Modern Art, and The Guggenheim Museum in New York; the Art Institute of Chicago; the Museum of Contemporary Art in Los Angeles; the Centre Pompidou in Paris; and many others. Otis-educated designers shape the visual world, from the products people use to the built environments they live in, and from the clothes people wear to the toys children play with. Otis alumni are cultural leaders working around the world in companies like Mattel, Sony Pictures, Nike, Gap, Pixar, and Disney. Imagine the Oscar ceremonies without its golden statuette, *The Sound of Music* without its costumes, *The Lord of the Rings* without its visual effects, *Avatar* without its trademark blue alien skin, or the Getty without its famed garden, and you will have a sense of the world without Otis alumni. Since 1918, Otis graduates have made an individual, positive, and lasting mark on the world.

Accreditation

Otis College of Art and Design, a private, nonprofit institution of higher learning, is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC), 985 Atlantic Avenue, Suite 100, Alameda, CA 94501. (510) 748-9001, and the National Association of Schools of Art and Design (NASAD). Otis is a member of the Association of Independent Colleges of Art and Design (AICAD).

Main Campus and Satellite Locations

Otis is located in Los Angeles, a magnet for artists, dreamers, and innovators from around the world. The region's sunny climate, frontier history, and open landscape encourage new ideas, diversity, and creativity. The five-acre Elaine and Bram Goldsmith Campus on the Westside of Los Angeles houses most of Otis' undergraduate programs and a few graduate programs, along with the Ben Maltz Gallery, the Millard Sheets Library, and state-of-the-art labs and shops. The Goldsmith Campus is anchored by Ahmanson Hall—the converted 1963 futurist IBM Aerospace building, famous for its computer punchcard window design—and the neomodernist Galef Center for Fine Arts.

The College has four satellite locations. Fashion Design is located in the heart of the fashion district, downtown in the California Market Center. Graduate Public Practice has a studio in the 18th Street Arts Center in Santa Monica. Graduate Fine Arts occupies a loft building in Culver City, a few miles east of the Goldsmith Campus. Administrative offices are located in El Segundo.

Enrollment Retention and Graduation Rates

The six-year retention rate in 2014, based on full-time students who entered in Fall 2008 and completed their degree within six years, was 59%. For more information about retention and graduation rates, go to www.otis.edu/institutional-research.

Ben Maltz and Helen Bolsky Galleries

The Ben Maltz Gallery presents a diverse program of group and solo exhibitions in a variety of media. It serves Los Angeles' vigorous art community and the city's diverse public, while acting as an important resource for Otis students and faculty. The program engages a wide range of contemporary art and ideas through exhibitions, catalogs, and public events. The Gallery both originates and participates in national touring exhibitions. Bolsky Gallery is dedicated to showing student work from the undergraduate and graduate Fine Arts programs in the Fall and Spring semesters. The Otis Curatorial Fellow curates a group show of student work for the summer.

Millard Sheets Library

The Millard Sheets Library provides support for all academic disciplines at Otis. The Library contains over 40,000 volumes and 60,000 electronic books focused on fine arts, fashion, architecture, design, photography, film, art history, and critical studies. Subscriptions to more than 150 periodicals are kept current, and back issues of influential magazines and journals are available in bound volumes. The Library also subscribes to several online bibliographic and full-text databases. The James Irvine Foundation Visual Resources Center (VRC), housed within the Library, has more than 40,000 images in a Digital Image Database (Otis DID), 3,500 videos, and 50,000 slides. The Richard Martin Library at the Fashion Design campus holds fashion design slides.

Equal Opportunity and Nondiscrimination Policy

Otis College of Art and Design is an equal opportunity employer and educator, firmly committed to providing an environment in which people respect the rights of others to live, work, and learn in peace and dignity, and to have equal opportunity to realize their full potential as individuals and members of society. Otis does not discriminate on the basis of race, color, religious creed, sex (including pregnancy, childbirth, or related medical conditions), sexual orientation, sexual identity, marital status, family care status, veteran status, age, disability, medical condition, national or ethnic origin, or any other protected category under state or federal law in the administration of its student admissions, employment, access to programs, or administration of

educational policies. Otis will make reasonable accommodations for qualified individuals with known disabilities unless doing so would result in an undue hardship or fundamentally alter the nature of the service, program, or activity.

This prohibition against discrimination includes engaging in behavior that may

- Threaten the physical safety of any member of the community;
- Create an educational environment hostile to any member;
- Discriminate against another person or persons; or
- Inflict physical, emotional, or mental injury to, or provoke a violent response from, a reasonable person.

Students with questions regarding this policy or believed instances of discrimination on the basis of any of these criteria should be brought to any of the following individuals: Assistant Vice President for Student Success/Dean of Student Affairs at lkiralla@otis.edu, Title IX Coordinator cbranch@otis.edu, or file a formal student grievance at www.otis.edu/complaint-procedure. The College will not retaliate against anyone for filing a complaint made in good faith and will not knowingly permit retaliation by management, faculty, staff, or students.

Academic Freedom Statement

The College is committed to creating an atmosphere of freedom for faculty and students to pursue and advance truth. Accordingly, the Executive Committee of the Otis Board of Trustees has affirmed the general principles of academic freedom in teaching and research expressed in the 1940 Statement of Principles on Academic Freedom and Tenure by the American Association of University Professors (AAUP).

Educational Philosophy

An Otis education is both rigorous and rewarding. Students are welcomed into a warm, collegial community that supports and promotes their development as artists and designers. The Otis experience is grounded in the belief that every time a student engages with other members of the Otis community—whether students, faculty, or staff—he or she is challenged to learn and grow as a whole person. Through curricular and cocurricular development, students are empowered to live a fulfilling life at Otis. The College inspires students to become lifelong learners, to sustain lifelong friendships, and to change the world through their lives as artists and designers.

Academic Life: Undergraduate Study

Otis' interdisciplinary curriculum combines longtime strengths in fine arts and design with new technologies and emerging disciplines. For undergraduates, the first year of study is known as Foundation Year. In studio courses, Foundation students learn fundamental, transferable skills in the visual arts that allow them to become adept, well-informed makers; in Liberal and Sciences courses, they enhance their ability to think critically and construct meaning using the formal elements of art and design. At the end of the first year, having developed both a creative vocabulary and a grounding in the liberal arts, students select one of seven studio majors. Several majors have areas of emphasis that students may choose among. The major allows students to delve deeply into their chosen art and design field, advancing their work and professional preparation through a careful sequence of courses and educational experiences.

MAJORS	
Architecture/Landscape/Interiors	
Communication Arts	Areas of Emphasis: Advertising Design Graphic Design Illustration
Digital Media	Areas of Emphasis: Animation Game & Entertainment Design Motion Design
Fashion Design	Areas of Emphasis: Costume Design
Fine Arts	Areas of Emphasis: Painting Photography Sculpture/New Genres
Product Design	
Toy Design	

Eligible students in select majors may choose to extend and complement their study by pursuing an academic minor—a defined course sequence that explores a specific theme or topic.

MINORS	
Advertising Design	Interior Design
Art History	Landscape Design
Book Arts	Painting
Community Arts Engagement (ACT)*	Photography
Contemporary Clay	Product Design
Creative Writing	Sculpture/New Genres
Digital Media	Sustainability
Graphic Design	Teacher Credential Preparation (ACT)*
Illustration	

* Offered through the Artist, Community, and Teaching (ACT) program.

Throughout the four years, students' programs of study are enriched by Liberal Arts and Sciences courses, including art history, English, and social science courses, and Creative Action courses, through which students from different majors work in teams to solve design problems posed by a community partner. Each student meets approximately once a semester with an Academic Mentor, whose role is to foster student reflection about individual educational and career path issues. Students also have opportunities to study at other institutions or abroad, either through short-term faculty-led trips or on exchange programs. The undergraduate experience culminates in a senior Capstone course, in which students critically reflect on their work at Otis, and the Annual Scholarship Benefit and Fashion Show (for Fashion Design majors) and the Annual Exhibition (for all other majors).

Academic Life: Graduate Study

Otis' graduate programs provide rigorous, practice-based studies with distinguished faculty. The College offers Masters of Fine Arts (MFA) degrees in Fine Arts, Graphic Design, Public Practice, and Writing. The graduate programs emphasize an interdisciplinary approach to developing artistic vision and encourage students to find themselves as emerging professionals within the regional, national, and international scenes of art, design, and creative writing. Interested students are given additional preparation to make their way in professions that increasingly involve teaching or other institutional affiliations (for example, museums, publishing, and arts organizations). The close proximity of art museums, studios, galleries, and other cultural institutions allows students to experience some of the most significant work currently being made. Visiting Artists and Writers who visit Otis to give guest lectures, studio visits, and readings enrich students' practice.

Campus Life

Campus life at Otis is about providing meaningful experiences that allow students to create the life that's right for them. A student's first year at Otis begins with O Week, which transitions students into the Otis family by providing multiple opportunities to engage with peers, continuing students, faculty, and staff, including an overnight experience at O Camp. To ensure a successful first year, all students are paired with a Peer Mentor, in addition to an Academic Mentor. Mentors provide students with support, referrals, and guidance throughout their Otis journey. Many first-year students are enrolled into the First Year Experience course, a companion to the English curriculum offered by the Liberal Arts and Sciences Department.

The Otis Student Housing Program, situated in Playa Del Oro Apartments, invites 120 students to immerse themselves in a living and learning environment that not only empowers them to grow and develop within a diverse community of artists but also to realize their full potential and make friends that will last a lifetime. With a staff of highly trained student Resident Assistants and under the supervision of the Coordinator of Residence Life and Housing, the Student Housing Program provides an abundance of events and services that bring students together within a community that honors human diversity and values artistic identity.

Professional development and career counseling, offered through the Center for Creative Professions, plays an integral part in a student's journey, from self-assessment and résumé and portfolio review to networking and job search strategies.

A successful Otis student is one who overcomes obstacles and challenges, which is why Campus Life at Otis includes comprehensive psychological counseling services and wellness support. Over 350 students each year seek support from the counseling staff and use the tools and resources provided to strengthen and nourish themselves. In support of wellness, all students are required to have health insurance, and each student is provided the care and assistance needed during times of illness or injury. Students seeking additional academic support can find a home in the Student Resources Center. Available six days a week, the peer tutoring staff works with each student to identify and develop the skills needed to be successful in English, art history, and math/logic.

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The Otis student community is one of the most diverse art and design student communities in the U.S. With diversity as the College's hallmark, the Center for International Education (CIE) is dedicated to the belief that engaging with other people, cultures, and experiences broadens the mind and enables a deeper sense of self. The College also seeks to empower students through leadership. A multitude of events, programs, and lectures are supported by the Student Government Association (SGA) and the Campus Activities Board (CAB).

Through academics, student services, and abundant campus activities and events, Otis encourages students' growth and development not only as artists and designers but also as engaged citizens who are committed to making a positive difference in the world.







FACES & PLACES

KEY COLLEGE LEADERS



Kerry Walk, Ph.D.
Interim President

Ahmanson Hall, 2nd floor
kwalk@otis.edu
(310) 665-6988

Responsible for the College's mission, vision, success, and well-being. Working with the Board of Trustees, Provost, Vice Provost, and Vice Presidents, the President oversees the College's strategic long-range planning, enrollment and curriculum, fundraising and fiscal management, external relations, and community engagement.



William Schaeffer
Vice President for Administrative and Financial Services

Ahmanson Hall, 2nd floor
wschaeffer@otis.edu
(310) 665-6940

Responsible for the financial and administrative operations of the College. As a member of the Master Plan Steering Committee, with the charter to assess and provide a planning framework for the existing Elaine and Bram Goldsmith Campus and other College facilities to determine immediate and long-range space needs.



Randall Lavender
Acting Provost

Ahmanson Hall, 2nd floor
rlavender@otis.edu
(310) 665-6988

Oversees the quality of undergraduate, graduate, and continuing education programs, as well as academic support services and public programming. As the Chief Academic Officer of the College, acts on behalf of the President in the President's absence.



Dana Lopez
Vice President for Human Resources and Development

1700 East Walnut, Suite 650
El Segundo CA 90245
dlopez@otis.edu
(310) 665-6862

Responsible for employee recruitment and retention, legal compliance, engagement and professional development, retirement, and health and wellness benefits for the College.



Laura Kiralla, Ed.D.
Assistant Vice President for Student Success/Dean of Student Affairs

Ahmanson Hall, 1st floor
lkiralla@otis.edu
(310) 665-6960

Leads cocurricular learning and development, student engagement, student success, persistence and completion, and oversees student-related campus policies and standards.



Karen Girton-Snyder
Assistant Provost

Ahmanson Hall, 2nd floor
kgsnyder@otis.edu
(310) 665-6815

The Assistant Provost assists the Provost and Vice Provost with the administration of the College's academic programs, support services, and public programming, and provides administrative support and project management for academic strategic priorities and other initiatives and processes of the Provost's Office.



Yvette Sobky Shaffer
Dean of Admissions and Financial Aid

Ahmanson Hall, 2nd floor
ysobky@otis.edu
(310) 665-6820

Coordinates the recruitment, selection, and enrollment of new entering students. Admissions communicates the College's mission to prospective students and makes Otis accessible to the most appropriate candidates.



Amy Gantman
**Dean of Continuing Education
and Pre-College Programs**

Ahmanson Hall, 2nd floor
agantman@otis.edu
(310) 665-6850

Oversees the academic planning, development, and administration of this public division. Offers quality art and design educational opportunities for the general public.



Michael Richards
Assistant Dean of Student Affairs

Ahmanson Hall, 1st floor
mrichards@otis.edu
(310) 665-6967

Oversees student conduct and discipline, and the administration of the Otis Code of Conduct. In addition, the Assistant Dean is responsible for the Student Housing Program and the residential life of students.

DEPARTMENTS AND PROGRAMS

ARCHITECTURE/LANDSCAPE/ INTERIORS

Ahmanson Hall, 5th floor
Archscapes@otis.edu
(310) 665-6867



Linda Pollari
Chair
pollari@otis.edu
(310) 665-6868



Wolf Herrera
Department Assistant
mherrera@otis.edu
(310) 665-6867

ARTISTS, COMMUNITY AND TEACHING (ACT) PROGRAM

act@otis.edu



Michele Jaquis
Director
mjaquis@otis.edu
(310) 846-2632



Ricardo Estrada
Program Assistant
restrada@otis.edu
(310) 846-2634

COMMUNICATION ARTS

Ahmanson Hall, 6th floor
Advertising Design,
Graphic Design, Illustration
comarts@otis.edu
(310) 665-6840



Kali Nikitas
Chair
knikitas@otis.edu
(310) 665-6841



Barbara Maloutas
Associate Chair
maloutas@otis.edu
(310) 665-6842



Barbara Edison
Department Manager
bedison@otis.edu
(310) 665-6840

CREATIVE ACTION: An Integrated Learning Program

Ahmanson Hall, 6th floor
il@otis.edu
(310) 846-2586



Richard Shelton
Director
rmshelton@otis.edu
(310) 846-2566



Allison Knight
Coordinator
il@otis.edu
(310) 846-2586



Matt Tecle
Program Assistant
mtecle@otis.edu
(310) 846-2617

DIGITAL MEDIA

Ahmanson Hall, 4th floor
digital@otis.edu
(310) 665-6987



Harry Mott
Chair
hmott@otis.edu
(310) 665-6984



Kathleen Milnes
Assistant Chair
kmilnes@otis.edu
(310) 665-6982



Zeal Harris
Office Manager
zharris@otis.edu
(310) 665-6987

FASHION DESIGN

California Market Center
110 E 9th St, C201, L.A. 90079
fashion@otis.edu
(310) 665-6875



Rosemary Brantley
Chair
rbrantley@otis.edu
(310) 665-6876



Jill Higashi-Zeleznik
Assistant Chair
jzeleznik@otis.edu
(310) 665-6941



Connie Martinez
Academic Coordinator
cmartinez@otis.edu
(310) 665-6934



Karen Burdett
**Special Projects/Show
Development Manager**
kburdett@otis.edu
(310) 846-2624



Mike Garcia
**Department
Assistant**
fashion@otis.edu
(310) 665-6875



Byron LiCausi
**Technical Services
Manager**
byron@otis.edu

FINE ARTS

Galef Center, 2nd floor
Painting, Photography, Sculpture/New Genres
finearts@otis.edu
(310) 665-6827



Meg Cranston
Chair
mcranston@otis.edu
(310) 665-6938



Alexander Slade
Assistant Chair
aslade@otis.edu
(310) 846-2560



Fine Arts Coordinator
(310) 665-6885



Michelle Chong
Office Manager
mchong@otis.edu
(310) 665-6827

FOUNDATION

Ahmanson Hall, 2nd floor
otisfoundation@otis.edu
(310) 665-6900



Katie Phillips
Chair
kphillips@otis.edu
(310) 665-6901



Joanne Mitchell
Assistant Chair
jmitchell@otis.edu
(310) 665-6902



Matthew Penkala
Foundation Coordinator
mpenkala@otis.edu
(310) 665-6976



Arloa Goldstone
Department Assistant
agold@otis.edu
(310) 665-6900

INTERDISCIPLINARY STUDIES

Ahmanson Hall, 6th floor
interdisciplinarystudies@otis.edu
(310) 846-2632



Michele Jaquis
Director
mjaquis@otis.edu
(310) 846-2632



Ricardo Estrada
Program Assistant
restrada@otis.edu
(310) 846-2634

LIBERAL ARTS AND SCIENCES

Ahmanson Hall, 2nd floor
 las@otis.edu
 (310) 665-6920



Debra Ballard
Chair
 dballard@otis.edu
 (310) 665-6921



Parme Giuntini, Ph.D.
Assistant Chair
 pgiuntini@otis.edu
 (310) 665-6923



Marsha Hopkins
Academic Advisor
 mhopkins@otis.edu
 (310) 665-6944



Marnie Farmer
Office Manager
 mfarmer@otis.edu
 (310) 665-6920

PRODUCT DESIGN

North Building
 pd@otis.edu
 (310) 846-2573



Steve McAdam
Chair
 North Bldg
 smcadam@otis.edu
 (310) 665-6977



Michael Kollins
Assistant Chair
 mkollins@otis.edu
 (310) 846-2625



Beverly Walker
Department Assistant
 bwalker@otis.edu
 (310) 846-2573

TOY DESIGN

Ahmanson Hall, 7th floor
 toydesign@otis.edu
 (310) 665-6985



Deborah Ryan
Chair
 dryan@otis.edu
 310) 665-6983



Linda Robinson
Office Manager
 lrobinson@otis.edu
 (310) 665-6985

GRADUATE PROGRAMS

GRADUATE FINE ARTS

10455 Jefferson Blvd, Culver City, 90232
grads@otis.edu
(310) 665-6892



Roy Dowell
Chair
rdowell@otis.edu
(310) 665-6893



Annetta Kapon
Assistant Chair
akapon@otis.edu
(310) 665-6848



Jackie Young
Office Manager
jyoung@otis.edu
(310) 665-6892



Matt Carter
Administrative Assistant
mcarter@otis.edu
(310) 846-2614

GRADUATE GRAPHIC DESIGN

Ahmanson Hall, 6th floor
(310) 665-6843



Kali Nikitas
Chair
knikitas@otis.edu
(310) 665-6841



Barbara Edison
Department Manager
bedison@otis.edu
(310) 665-6840

GRADUATE PUBLIC PRACTICE

1657 18th St, Santa Monica
and 10455 Jefferson Blvd, Culver City



Suzanne Lacy
Chair
slacy@otis.edu
(310) 846-2611



Consuelo Montoya
Program Coordinator
cvelasco@otis.edu
(310) 846-2610

GRADUATE WRITING

Galef, 2nd floor
grads@otis.edu
(310) 665-6892



Paul Vangelisti
Chair
pvangel@otis.edu
(310) 665-6891



Sarah Shun-Lien Bynum
Assistant Chair
sbynum@otis.edu
(310) 665-6982



Jackie Young
Office Manager
jyoung@otis.edu
(310) 665-6982

CONTINUING EDUCATION

Ahmanson Hall, 2nd floor
otisce@otis.edu
(310) 665-6850



Amy Gantman
Dean of Continuing Education
and Pre-College Programs
agantman@otis.edu
(310) 665-6850



Inez Bush
Associate Director,
Pre-College Programs and
Professional Development
for Teachers
ibush@otis.edu
(310) 665-2646



Kathleen Masselink
Assistant Director,
Continuing Education
kmasselink@otis.edu
(310) 665-6852

SERVICES AND RESOURCES

ACADEMIC COMPUTING SERVICES

Ahmanson Hall, 4th floor



**Felipe Gutierrez
Director**

fgutierrez@otis.edu
(310) 665-6810

Academic Computing Services supports and maintains the digital technology utilized by all the major programs. Areas of support include Computer Labs and Classrooms, Smart Classrooms, Media Services, Printing Services, Equipment Lending, and User Account Maintenance.

ACADEMIC MENTORING

Ahmanson Hall, 5th floor



**Siri Kaur
Coordinator**

skaur@otis.edu
(310) 665-6996

Provides academic support through sequential, guided discussion, and fosters student reflection about individual educational goals. Students meet with their Academic Mentor once each semester.

ALUMNI RELATIONS

1700 E Walnut St, Suite 650,
El Segundo 90245



**Laura Daroca
Director**

ldaroca@otis.edu
(310) 665-6895

Provides students with opportunities to engage with successful alumni who are actively involved in the art and design world.

BUSINESS OFFICE

Ahmanson Hall, 2nd floor



**Christine Sanchez
Controller**

businessoffice@otis.edu
(310) 665-6830

Handles all the accounting functions of the College. All payments for tuition and fees are to be made at the cashier's window in the business office. The business office also processes paychecks and refund checks.

CENTER FOR CREATIVE PROFESSIONS

Ahmanson Hall, 1st floor
ccp@otis.edu
(310) 665-6966



**Donna Lee Oda
Director**

dleeoda@otis.edu
(310) 665-6966

Provides students and alumni with programs and services to help them in their professional growth and to become successful in their careers. To access the Otis job board, go to www.otis.edu/career.

CENTER FOR CREATIVE PROFESSIONS

Ahmanson Hall, 2nd floor



**Ana Florentino
Coordinator, On-Campus Student
Employment**

aflorentino@otis.edu
(310) 846-2583

Responsible for coordinating all matters related to on-campus student employment. Her responsibilities include facilitating the hiring process for students, processing Student Employment Work Authorization (SEWA) forms in Banner, serve as a central point of reference for student employment issues and concerns and act as a liaison for departments, the Financial Aid Office and the Payroll Office to deliver services to student workers. She is also a Designated School Official (DSO) supporting international students wishing to do Curricular Practical Training (CPT) and Optional Practical Training (OPT).

CENTER FOR INTERNATIONAL EDUCATION

Ahmanson Hall, 2nd floor
international@otis.edu



**Darren Grosch
Director**

dgrosch@otis.edu
(310) 665-6994

Facilitates travel study and exchange/mobility programs, both in the U.S. and abroad, coordinates international education activities, and provides support for international students.

COMPUTER LAB

Ahmanson Hall, 4th floor
acstech@otis.edu
310-665-6813



**Hal Tekle
Manager**

acstech@otis.edu
310-665-6813

Computer Lab operates student open-access labs and classrooms for all the major departments. Services include color and wide format printing, scanning, equipment lending, media formatting and recovery, and user account maintenance.

FINANCIAL AID

Ahmanson Hall, 2nd floor



**Jessika Huerta
Director of Financial Aid**

otisaid@otis.edu
(310) 665-6881

Assist students and families in understanding and obtaining the financial resources necessary to achieve their educational goals.

GALLERIES AND EXHIBITIONS

Ben Maltz Gallery,
Galef Center, 1st floor



**Karen Moss
Interim Director**

galleryinfo@otis.edu
(310) 665-6905

The Ben Maltz Gallery highlights work by important Los Angeles artists and also opens a dialogue with challenging art produced outside Southern California. The Bolsky Gallery exhibits student work.

LIBRARY AND INSTRUCTIONAL TECHNOLOGY

Ahmanson Hall, 3rd floor



**Sue Maberry
Director**

smaberry@otis.edu
(310) 665-6930

Librarians are readily available for individualized instruction to assist students in research and information-retrieval, as well as using various technologies, including O-Space (the College's Learning Management System) and the Otis Digital Image Database (a bank of over 40,000 images).

MEDIA SERVICES

Ahmanson Hall, Lower Level



**Mark Farina & Nick Feller
Managers**

videolab@otis.edu
(310) 665-6972

This fully equipped facility includes high-end video and film cameras with accessories, professional lighting kits, a green screen studio/stage, an audio booth and control room, a Final Cut Pro a screening room for critique of final projects.

OPERATIONS AND FACILITIES

Ahmanson Hall, basement



**Claude Nica
Chief Facilities and Operations
Officer**

cnica@otis.edu
(310) 665-6870

Manages daily operations and maintains the College's space, design, and construction activities related to renovation and new facilities, campus security, parking, energy management, and recycling.

PROVOST'S OFFICE

Ahmanson Hall, 2nd floor
provost@otis.edu



**April Kullis
Executive Assistant to the Provost**

akullis@otis.edu

(310) 665-6988
Serves as the initial contact for the Provost, Vice Provost, and Assistant Provost. Students may make appointments through the Executive Assistant to discuss any academic matters.

REGISTRATION OFFICE

Ahmanson Hall, 2nd floor
registration@otis.edu



**Anna Manzano
Registrar**

amanzano@otis.edu
(310) 665-6950

The official recorder and keeper of student records, including transcripts and registration processes. Also handles regulations affecting international students and veterans.

RESIDENCE LIFE AND HOUSING

Ahmanson Hall, Lower Level B02



**Morgan Brown
Coordinator of Residence
Life and Housing**

mbrown@otis.edu
(310) 846-2648

Manages the day-to-day operations for the Otis Student Housing Program. This includes program planning and supervision of the undergraduate paraprofessional staff known as Resident Assistants.

**ENVIRONMENTAL
HEALTH AND SAFETY**



**Peter Zaretskiy
Manager**

Analyzes and administers environmental, health, and safety program components, including occupational hazard assessment, code enforcement, project safety review, and chemical hygiene compliance.

TECHNICAL SUPPORT SERVICES

Ahmanson Hall, 7th floor



**Andrew Armstrong
Director**

aarmstrong@otis.edu
(310) 665-6970

Manages and supervises the Tool Crib, Metal Shop, Foundry, Model Shop, Wood Shop, Photo Crib, Photography Lab, Lighting Studio, Audio/Video Lab, Screening Room, and Frederick Monhoff Printmaking Lab. Also coordinates student safety and instruction.

STUDENT ACCOUNTS

Ahmanson Hall, 2nd floor
studentaccounts@otis.edu



**Monique Ramsey
Director**

(310) 665-6838
Helps students with payment options
and account balances.

**STUDENT COUNSELING
SERVICES**

Ahmanson Hall, 1st floor



**Fred L. Barnes, Ph.D.
Director**

flbarnes@otis.edu
(310) 665-6968
Appointments: (310) 846-2639
Emergencies: (877) 452-8301 or 911
Free confidential psychological
counseling services and an array of
preventative, supportive, psycho-
educational groups, classes, and
workshops are offered.

STUDENT VOICE ASSOCIATION

Ahmanson Hall, 1st floor
sga@otis.edu
(310) 846-2594



Elected students represent student
needs, concerns, and issues. All enrolled
students are considered members of the
SVA, and all students enrolled in degree-
seeking programs are eligible to hold
positions in the SVA upon meeting
minimum requirements.

STUDENT AFFAIRS

Ahmanson Hall, 1st floor
student@otis.edu



**Julie Bryan
Assistant to the Dean
of Student Affairs**

jbryan@otis.edu
(310) 665-6960
Addresses student issues, concerns,
and questions. Manages health and
wellness, student health insurance,
and immunizations.

**STUDENT LIFE
AND CAMPUS ACTIVITIES**

Ahmanson Hall, lower level B02



**Mike Luna
Director, Student Activities**

mluna@otis.edu
(310) 846-2595
Coordinates SVA, clubs, organizations,
Campus Activities Board, and Student
Lounge management, as well as
Peer Mentors, Orientation, and
Commencement.

STUDENT RESOURCES CENTER

Ahmanson Hall, 1st floor



**Carol D. Branch, Ph.D.
Director, Student Resources Center
and Title IX Coordinator**

cbranch@otis.edu
(310) 846-2554
Facilitates training and workshops to
develop English writing skills. Peer tutors
assist students with Math, Art History,
Writing, and Research through walk-in or
scheduled appointments. Tutoring is also
available at tutors@otis.edu.

Students With Disabilities

Dr. Branch coordinates access to all
College programs, activities, and facilities.

CAMPUS POLICIES





CAMPUS POLICIES

Alcohol and Other Drugs

The illegal or abusive use of alcohol and/or other drugs by students, faculty, or staff adversely affects Otis' commitment to provide an environment of excellence in teaching, working, and learning. To comply with the Drug-Free Schools and Communities Act of 1989 and subsequent amendments, students and employees of the College are prohibited from the possession, use, or distribution of any illegal drugs (as defined by the statutes of the State of California and/or the Federal government) in any Otis facility or at any Otis function.

California law prohibits the consumption of alcoholic beverages by persons under the age of 21. Underage drinking and public intoxication are unacceptable, and those who violate these standards will be subject to disciplinary action. Alcohol is not allowed on campus during periods when classes are in session, at any public event to which students are invited, or during normal business hours.

Alcohol is permitted on campus and at Otis-sponsored events off campus only in connection with special events sponsored by the Ben Maltz Gallery, Institutional Advancement, Human Resources and Development, the Provost's Office, and the Graduate Programs. At these special events, alcohol may be served only by a bonded bartender. All students in attendance must abide by local, state, and federal regulations related to the possession and consumption of alcohol.

Students exhibiting signs of excessive alcohol consumption will be transported via Emergency Medical Services (EMS) at the student's expense for medical attention. Refusal to cooperate with EMS personnel may result in arrest by local police in order to ensure the student's health and safety and/or a conduct charge for failure to comply.

Alcohol and Drug Abuse Risks

There are many risks associated with the abuse of alcohol and other drugs including poor academic or job performance; relationship difficulties, including sexual dysfunction; a tendency to verbal and physical violence; financial stress; injuries or accidents; and violations of the law such as driving under the influence and willfully destroying property.

The consumption of drugs and alcohol can increase the risk for a number of health related and other medical, behavioral, and social problems. Even low doses of drugs or alcohol significantly impair the judgment, which can lead to diminished behaviors (hangovers, hallucinations, disorientation, slurred speech); unusual or inappropriate risk-taking, which may result in physical injury or death; violent behavior toward others, such as assault or rape; accidents caused by operating machinery while impaired; impaired driving resulting in alcohol and drug-related arrest, traffic accidents, injuries, and fatalities; negative effects on academic and work performance; conflicts with coworkers, classmates, family, friends, and others. High doses of drugs or alcohol can lead to severe intoxication or overdose (blackouts, convulsions, coma, or death). Long-term effects of alcohol and drug use can include physical and psychological dependence; malnutrition; long-term health problems, including cirrhosis of the liver, organic brain damage, high blood pressure, heart disease, ulcers, and cancer of the liver, mouth, throat, and stomach; contracting diseases such as AIDS through the sharing of hypodermic needles; pregnancy problems including miscarriages, still birth, and learning disabilities; fetal alcohol syndrome; and psychological or psychiatric problems.

Parental Notification Policy

In accordance with the Family Educational Rights and Privacy Act (FERPA), the Assistant Dean of Student Affairs (or designee) reserves the right to notify the parents/guardians of students under 21 years of age, and the parents/guardians of dependent students, regardless of age, of any incident in which the student is found responsible for violating the College alcohol and drug policy.

Substance Abuse Help

As members of the Otis community, we all share in the responsibility for creating and maintaining a healthy and productive environment for work and study alike. With this responsibility comes the obligation to be involved in preventing and addressing problems caused by the abuse of alcohol and other drugs. Free, confidential counseling for alcohol and other drug abuse issues is available to students through Student Counseling Services, located on the Goldsmith Campus, Ahmanson Hall, Room 104A, telephone (310) 846-2639, or e-mail fmirzaee@otis.edu.) Other referral resources may include assessment, individual counseling, educational programs, materials, referral and case management through community agencies, all which might include a fee.

Safe Harbor

The College has a Safe Harbor rule for students. The College believes that students who have a drug and/or addiction problem deserve help. If any College student brings their own use, addiction or dependency to the attention of College officials outside the threat of drug tests or conduct sanctions and seeks assistance, a conduct complaint will not be pursued. A written action plan may be used to track cooperation with the Safe Harbor program by the student. Failure to follow the action plan will nullify the Safe Harbor protection and the campus conduct process will be initiated.

Illegal Drug Policy

Students are prohibited from the selling, manufacturing, distributing, possessing, and/or using illegal drugs on or off College property or at College-sponsored events in accordance with federal, state, and local laws.

Otis does not permit the use of marijuana for any purpose on College property even if the use meets the qualifications of the California Compassionate Use Act, Proposition 215. Therefore, even employees and/or students who qualify under Proposition 215 to use marijuana for medical purposes are not permitted to possess, store, provide, or use marijuana on Otis owned or controlled property (including but not limited to residence halls, academic buildings, leased facilities, and parking lots), or during an Otis-sanctioned activity or events regardless of the location.

Examples of violations include the following:

- Misuse of over-the-counter drugs;
- Misuse or sharing of prescription drugs;
- Possessing, using, being under the influence of, distributing, or manufacturing any form of illegal drug;
- Possessing paraphernalia (i.e., rolling papers, pipes, bongs, etc.) for intended or implied use of any form of illegal drug;
- Possessing paraphernalia that contains or appears to contain illegal drug residue.
- Purchasing or passing illegal drugs from one person to another;
- Using mail services to purchase, pass, or distribute illegal drugs;

Students found in violation of the above policy will be subject to disciplinary action and are subject to all legal sanctions under federal, state, and local law for any offenses involving illegal drugs on College property or at College activities.

Enforcement

Otis also exercises the right to address alcohol and drug-related offenses on College property or at College activities in the form of imposed internal sanctions and external, legal sanctions. These sanctions will be consistently enforced and penalties will depend upon the severity of the offense. Internal sanctions may include expulsion, and/or referral for prosecution of the most serious violations of law and this policy. Otis supports enforcement, by applicable law enforcement agencies, of all local, state and federal laws. Violations of local, state, and federal laws and ordinances may result in misdemeanor or felony convictions and/or the imposition of other legal sanctions, including but not limited to fines, imprisonment, forfeiture of personal and real property, loss of driving privileges, and required attendance at substance abuse education or treatment programs. Federal penalties for illegally distributing drugs include life imprisonment and fines in excess of \$1,000,000.

The following is a brief summary of some of the state and federal criminal sanctions that may be imposed upon someone who violates the alcohol and other drug policy in the state of California:

- A violation of California law for the unlawful sale of alcohol may include imprisonment in the county jail for six months, plus fines and penalties.
- A violation of California law for the possession, use and/or sale of narcotics, marijuana and/or other illicit drugs includes imprisonment in the county jail or state prison for one to nine years, plus fines up to \$100,000 for each count.
- A violation of federal law for the possession, use and/or sale of narcotics, marijuana and/or other illicit drugs may include imprisonment in the federal penitentiary for one to fifteen years plus substantial financial penalties.
- A violation of the law involving an individual being under the influence of a combination of alcohol and other drugs (itself potentially deadly), may result in an increase in criminal sanctions and penalties.

Information Regarding the Impact of Alcohol and Other Drug Use

Risks of Alcohol Use

The following is a partial list of the adverse effects of alcohol use on the individual and society arranged by source.

The Truth About Alcohol: Tips for Teens (U.S. Department of Health and Human Services, 2003)

a) **Alcohol affects your brain.**

“Drinking alcohol leads to a loss of coordination, poor judgment, slowed reflexes, distorted vision, memory lapses, and even blackouts.”

b) **Alcohol affects your body.**

“Alcohol can damage every organ in your body. It is absorbed directly into your bloodstream and can increase your risk for a variety of life-threatening diseases, including cancer.”

c) **Alcohol affects your self-control.**

"Alcohol depresses your central nervous system, lowers your inhibitions, and impairs your judgment. Drinking can lead to risky behaviors, including having unprotected sex. This may expose you to HIV/AIDS and other sexually transmitted diseases or cause unwanted pregnancy."

d) **Alcohol can kill you.**

"Drinking large amounts of alcohol can lead to coma or even death."

Top Ten Myths About Alcohol (National Institute on Alcohol Abuse and Alcoholism: National Institutes of Health)

- a) **Can you hold your liquor? That is not a good thing.** "If you have to drink increasingly larger amounts of alcohol to get a 'buzz' or get 'high,' you are developing tolerance. This increases your vulnerability to many serious problems, including alcoholism."
- b) "One in three 18- to 24-year-olds admitted to emergency rooms for serious injuries are intoxicated. And alcohol is also associated with homicides, suicides, and drownings."

The Naked Truth: Alcohol and Your Body (FactsOnTap.org)

- a) "The amount of alcohol it takes to make you pass out is dangerously close to the amount of alcohol it takes to kill you."
- b) "A hangover is caused partly by the body's being poisoned by alcohol and partly by the body's reaction to withdrawal from alcohol."

Harmful Interactions: Mixing Alcohol with Medicines (U.S. Department of Health and Human Services)

- a) "Some medicines that you might never have suspected can react with alcohol, including many medications which can be purchased 'over-the-counter'—that is, without a prescription. Even some herbal remedies can have harmful effects when combined with alcohol."
- b) "Mixing alcohol with certain medications [both prescription and over-the-counter] can cause nausea and vomiting, headaches, drowsiness, and fainting. It can also put you at risk for internal bleeding, heart problems, and difficulties in breathing. In addition to these dangers, alcohol can make a medication less effective or even useless, or it may make the medication harmful or toxic to your body."
- c) "Alcohol and medicines can interact harmfully even if they are not taken at the same time."
- d) "Medications are safe and effective when used appropriately. Your pharmacist or other health care provider can help you determine which medications interact harmfully with alcohol."

Facts About Women and Alcohol

- a) "Women are more susceptible to the influence of alcohol just prior to or during their menstrual cycle than at other times during their cycle."
- b) "On average, a woman weighing 120 pounds requires 2.5 hours to metabolize one [standard] drink."
- c) "A daily glass of wine with dinner can add 10 pounds per year."
- d) "The course of alcohol addiction progresses at a faster rate among women than men."

Risks of Drug Use

The following is a partial list of the adverse effects of drug use on the individual and society arranged by source.

Marijuana...It Can Leave You Breathless!

- a) Marijuana contains over 400 different chemicals including THC.
- b) "THC, the active ingredient in marijuana, remains in the fat cells of the body from 14 to 30 days."
- c) Marijuana use...
 1. Slows reaction time;
 2. Impairs thinking;
 3. Impairs comprehension skills;
 4. Impairs mathematical skills;
 5. Impairs reading skills;
 6. Impairs verbal skills; and
 7. Can lead to psychological dependency.
- d) "Long term, regular use of marijuana can have a permanent, negative effect on attention span, concentration, memory, judgment, and logical thought."
- e) "Smoking one marijuana cigarette is as harmful to the lungs as smoking approximately 4–5 regular cigarettes. Smoking both greatly increases the risk of developing emphysema, cancer, and other lung diseases."
- f) "Regular use of marijuana can affect fertility in males as it can suppress testosterone production."

Drugs and Pregnancy...No Way to Start a Life!

- a) The "use of marijuana during pregnancy may result in low birth weight and smaller length and head circumference in babies."
- b) "Babies whose mothers smoked marijuana during pregnancy may have vision problems and shorter attention spans. Also, THC, the ingredient in marijuana that causes the 'high,' accumulates in the mother's milk and transfers to nursing infants where it could cause harm to the baby's development."
- c) The "use of cocaine during pregnancy increases the risk of hemorrhage and premature delivery. Chronic use of cocaine causes increased risk of spontaneous abortion."
- d) "Nursing babies of cocaine abusers can also receive doses of cocaine through their mother's milk."
- e) "Mental retardation and abnormal facial features have been seen in babies whose mothers used inhalants or solvents in combination with alcohol while they were pregnant."
- f) "The use of solvents during pregnancy has also been linked to central nervous system defects in newborns."
- g) "Heroin use during pregnancy increases the likelihood of stillbirths and neonatal deaths, and babies born to opiate-addicted mothers experience withdrawal symptoms such as restlessness, tremulousness [tremors], sweating, vomiting, diarrhea, high-pitched crying, frantic fist sucking, and seizures."

Inhalants—Deadly Fumes!

- a) "Products such as spray paint, glues, felt-tip markers, typewriter correction fluid, poppers, and RUSH are considered inhalants."
- b) "The immediate effects of sniffing inhalants are disorientation, confusion, feelings of drunkenness, possible hallucinations, incoherence, and loss of memory."

- c) "Sniffing inhalants can cause unpredictable or violent behavior in some persons. In other cases, it may cause someone to become withdrawn and isolated."
- d) "Inhalant abuse can cause permanent brain, liver, heart, and lung damage."

Amphetamines—A Dead-End Street!

- a) "Amphetamines are used to treat some forms of Attention Deficit Disorder (ADD) and narcolepsy."
- b) *The term amphetamines refers to* three related drugs: amphetamine, dextroamphetamine, and methamphetamine.
- c) Street names for amphetamines include speed, white crosses, uppers, and crystal.
- d) Health risks associated with amphetamine use include the following:
 - 1. Brain damage;
 - 2. Skin disorders;
 - 3. Lung disease;
 - 4. Delusions;
 - 5. Paranoia;
 - 6. Malnutrition;
 - 7. Ulcers;
 - 8. Heart disease; and
 - 9. Hallucinations.

Steroids

- a) "Synthetic anabolic steroids are drugs which act like the male hormone, testosterone...Some athletes use steroids to increase their strength, muscle mass, and endurance. While not all athletes use steroids, many weight lifters and body builders do...Some nonathletes who want well-defined muscular shape and attractive over-all body appearance use steroids."
- b) A partial list of the adverse side effects experienced by male users includes
 - 1. Enlarged breasts;
 - 2. Permanent premature hair loss;
 - 3. Shrinkage of the testicles;
 - 4. Risk of heart and blood vessel disease; and
 - 5. Sterility.
- c) A partial list of the adverse side-effects experienced by female users includes
 - 1. Male-sounding voice;
 - 2. Growth of permanent facial hair;
 - 3. Reduction in breast size;
 - 4. Male-like muscle growth;
 - 5. Increased sex drive; and
 - 6. Permanent sterility.
- d) A partial list of the adverse side-effects shared by male and female users includes
 - 1. Pimples and skin blemishes;
 - 2. Inability to release body heat through sweating;
 - 3. Abnormal blood clotting;
 - 4. Unusually aggressive behavior;
 - 5. Violent rages;
 - 6. High blood pressure;
 - 7. Liver dysfunction;
 - 8. Depression and frustration;
 - 9. Drug dependency; and
 - 10. Liver cancer.

Bringing Guests or Children/Dependents to Class

All degree-seeking students engaged in undergraduate and graduate programs must get advance permission from their instructor before bringing a guest to class. Children/dependents (under the age of 18) should not be brought into offices, classrooms, and other instructional and student support areas on a regular basis. On occasion, extenuating circumstances may arise when students, in their role as parents/guardians, must bring their children/dependents with them to campus. On such occasions, with the instructor's advance permission, children/dependents may be brought into the classroom, but they must remain under the direct supervision of the parent/guardian and shall not be permitted to disrupt the learning environment. Parents/guardians failing to supervise their children/dependents sufficiently may be asked to remove the children/dependents from campus grounds. Students as parents/guardians are responsible for the behavior of their children/dependents on campus and are subject to disciplinary sanctions according to the Otis Code of Conduct for any disruptive or destructive behavior by their children/dependents.

Campus Access

Otis College of Art and Design is an independent College, and its facilities, buildings, properties, and grounds (hereafter "campus") are private property. Access to the Otis College campus, including the Goldsmith Campus and all off-site locations, is permitted only with Otis' consent, which may be withdrawn at any time for any reason. Please refer to the Otis College of Art and Design website for more details on the general Campus Access and Trespass Policy.

Student Access to Facilities—Goldsmith Campus

In order to meet program needs and accommodate work schedules, degree students may access the Goldsmith Campus facilities 24 hours a day, commencing with the first day of classes and ending on the last scheduled day of class/critique, except during holiday periods. Facilities access is subject to the guidelines and limitations below. Any person who fails to comply with these policies will forfeit the right to 24-hour access and will not be permitted on campus from 1:00 to 7:00 a.m.

Any student intending to access campus after 1:00 a.m. must complete the sign-in procedure at the security desk on the first floor lobby of Ahmanson Hall prior to 1:00 a.m. Students arriving on campus after 1:00 a.m. will be turned away. To sign in, students must present the security guard with the following: (a) a valid Otis ID card, (b) first and last names, (c) anticipated work location(s), and (d) signature in the sign-in book. Once the sign-in procedure has been completed, students are permitted to move around the campus. For security purposes, however, students are required to present a valid Otis ID card upon re-entering the Ahmanson and Galef buildings. A student's sign-in is valid only on the date on which it occurs.

Students are encouraged to park on the lower levels of the parking garage after hours. The entrance gate to the parking garage is closed at 1:00 a.m., regardless of a student's sign-in status. Although students may exit the parking garage at any time, students are not permitted to enter or re-enter the parking garage between 1:00 and 7:00 a.m.

The Wood Shop and the Metal Shop are unavailable to students outside the hours posted for each shop. For safety reasons, students are not allowed to use personal

power tools outside the shop areas. In the event of an emergency, the red phones located on each floor provide direct access to the security guard and may also be used to call 911.

Student Access to Facilities—Other Locations

Fashion Design, located in the California Market Center, is open Monday–Friday 7:00–12:00 a.m., Saturday 9:00 a.m.–6:00 p.m., and Sunday 10:00 a.m.–4:00 p.m. The Graduate Studios (Culver City) and Graduate Public Practice Studios (Santa Monica) studios are open 24 hours a day, 7 days a week, including holidays and the summer months.

Computers and Electronic Devices in the Classroom

The use of computers and electronic devices in the classroom can greatly enhance teaching and empower student learning. However, there are circumstances under which the use of such devices may interfere with teaching and learning. Faculty may, at their discretion, restrict the use of computers and electronic devices in their classrooms except in the case of students whose accommodation for a documented learning disability includes the use of an assistive device. Restrictions include requesting that students power down their devices, stow them away, or turn them in for the duration of the class session.

Computer Network and Internet Access Policy

The computer network is the property of the College and may be used only for legitimate College purposes. A user expressly waives any right of privacy in anything he or she creates, stores, sends, or receives using the College's computer equipment or Internet access. A user consents to allow College personnel access to and review of all materials created, stored, sent, or received by the user through any College network or Internet connection. The College has the right to monitor and log any and all aspects of its computer system including, but not limited to, Internet sites visited by users, e-mail traffic, chat and newsgroups, file downloads, and all communications sent and received by users. The College has the right to utilize software that makes it possible to identify and block access to Internet activities that limit computer and network resources.

The downloading, possession, distribution, or copying of a copyrighted work—for example, a document, photograph, piece of music, or video—is an infringement of copyright unless the person downloading is properly authorized to do so by the copyright owner. Without proper authorization from the copyright owner, these activities are prohibited. All computer equipment, software, and facilities used by students and employees are proprietary to Otis College of Art and Design. Otis reserves the right to withdraw any of the facilities privileges provided by the College if the College considers that a student's or employee's use of them is in any way unacceptable.

Disabilities / Americans with Disabilities Act

Otis complies with the Americans with Disabilities Act, Section 504 of the Rehabilitation Act, the ADA, and state and local regulations regarding students and applicants with disabilities. Pursuant to these laws, no qualified individual with a disability shall unlawfully be denied access to or participation in any services, programs, or activities of Otis College of Art and Design. In carrying out this policy, the College recognizes that disabilities include mobility, sensory, health, psychological, and learning disabilities, and will provide reasonable accommodations to qualified individuals with disabilities to the extent that it is readily achievable to do so. The College is unable, however, to make accommodations that are unduly

burdensome or that fundamentally alter the nature of the service, program, or activity.

Students with questions about disabilities, accommodations or verification as well as those students with a documented disability should contact Students with Disabilities Services (SDS) (telephone (310) 846-2554; e-mail src@otis.edu) before accommodations are needed. SDS will verify documentation (or advise students as to the proper documentation needed) and send a "notification letter" to the relevant faculty. No faculty member can give accommodations without an official written request from SDS. Retroactive accommodations are not provided. All discussions will remain private.

Due Process Procedure

In the event a student has an issue or concern that is not otherwise addressed or provided for in this publication or on the Otis website, the student may inform the Assistant Vice President for Student Success/Dean of Student Affairs of the issue or concern. Otis' subsequent determination and resolution of the issue or concern shall be final.

Emergency Loan

Emergency loans are available to students during the first four weeks of the semester to assist students in purchasing supplies, books, and other items needed to be successful at Otis. The maximum loan amount is \$300. In special circumstances, the Assistant Vice President/Dean of Student Affairs will approve an emergency loan after the first four weeks of the term or in an amount greater than \$300. To qualify for a loan, a student must place in writing how they intend to repay the loan, whether through working, work study, financial aid refund, and so on. Upon approval, the loan processing time is approximately five to seven business days. Loans are due and payable by the end of the term in which the loan was approved. All outstanding balances on a student's account must be paid before a student is eligible to register for classes. Please see the Office of Student Affairs for details and an application.

Equipment Use and Check-Out

Students must complete a safety seminar to use facility equipment and be registered with Technical Support Services (TSS). Safety programs will be given at the beginning of each term and periodically throughout the year. Appointments for individual instruction can be made at the TSS facility. To check out tools or equipment, a student must present a valid student ID and driver's license or state-issued identification card. Technicians are available to assist in the use of the facilities and to answer questions about techniques and procedures.

Field Trips

Field trips and off-campus tours of galleries and working studios, and other College-related off-campus activities, are part of the educational experience at Otis. Each student must sign a waiver for each off-campus trip (available through the sponsoring faculty and/or academic department). The College expects that students will conduct themselves in a professional manner at all times during on- and off-campus activities. The Student Code of Conduct applies to all College events both on- and off-campus.

Filming, Photography, and Recording Devices On Campus

Filming, photography and recording will be permitted on the Otis campus and other leased sites provided that such activity does not interfere with the educational, operational, and normal program functions of the College and does not pose a

security or safety risk. Requests for filming, photography, and other recording devices on campus may require approval via submission of completed *Exhibition and Facility Usage Contract forms*.

External-Use Filming or Photography

External-use filming or photography for commercial or noncommercial purposes by private and commercial entities not affiliated with Otis and for which Otis will not own the copyright to the work created, requires a filed proposal to be approved by Institutional Advancement and Facilities Management oversight, with all relevant fees made payable to Institutional Advancement.

Internal-Use Filming or Photography

Internal-use filming or photography contracted by a Otis personnel or department for non-commercial purposes for which Otis owns artistic or creative control may be subject to oversight by Facilities Management unless done without interrupting normal business operations, does not require any special campus services (i.e., security, production set up, facilities assistance, etc.), and does not violate applicable fire and life safety codes.

Incidental, Noncommercial Filming, Photography, and Other Recording Devices

No permit is required for the incidental filming or photography by Otis faculty, staff, and students creating work to be used for non-commercial, educational, or administrative purposes provided such incidental filming, photography or recording can be done without interrupting campus programs, classes, activities, or normal business operations, does not require any special campus services (i.e., security, production set up, facilities assistance, etc.), and does not violate applicable fire and life safety codes.

In addition, no permit is required for the incidental, unobtrusive filming, photography or recording by visitors or tourists to Otis as long as such filming, photography or recording is not used for commercial purposes at any time without the express written permission of Institutional Advancement and Facilities Management. The use of recording devices without the express consent of those being recorded is prohibited.

Strictly Prohibited Filming, Photography, and Recording

All filming, photography and recording within Otis College parking structures are prohibited. In addition, all photography, video, and audio recording will not be allowed in any of the following established private areas at any time:

- Bathrooms, shower areas, locker and changing rooms—areas where a reasonable person might change clothing, including private offices;
- rooms used for medical, physical, or mental therapy or treatment;
- and entrances, exits, lobbies, and hallways to on-campus counseling centers;
- during the course of meetings with College administration, unless permission is granted.

Notwithstanding the aforementioned, the College reserves the right to prohibit any filming, photography, or recording on its premises or at any leased property, for any or no reason.

Free Expression Policy

The College supports every individual's right to freedom of expression consistent with the forum (area of campus) in which the expression is made. The College also recognizes the importance of fostering a culture of tolerance and civility that is a cornerstone for the accomplishment of its educational goals. Within the classroom, visual and/or oral demonstrations, depictions, or conduct that may be offensive to an individual will not be restricted when there is a legitimate pedagogical context, such as material having

an appropriate connection to course subject matter. Similarly, campus discourse on topics of political, artistic, or social issues that are conducted consistent with the nature of the forum and reasonable institutional limitations that are clear and unambiguous will be supported.

Expression that is severe, persistent, and objectively offensive, or directed toward an individual based upon that individual's protected status (e.g., sex/gender, race, ethnicity, national origin, disability or age), is not a protected form of speech or expression and can form the basis of a violation of Otis policies. Other limitations on free speech include endangering someone or threatening them, inciting violence, using "fighting words" directed at an individual or group that directly provoke violence, defamation, obscenity, and expression that has a discriminatory effect such that it limits or denies someone's educational or employment access, benefits, and/or opportunities.

Gambling

Students are expected to abide by the federal laws and the laws of California prohibiting illegal gambling, including online gaming. Gambling for money or other things of value on campus or at College-sponsored activities is prohibited except as permitted by law. Such prohibited activity includes, but is not limited to betting on, wagering on, or selling pools on any College event; possessing on one's person or premises (e.g., room, residence unit, car) any card, book, or other device for registering bets; knowingly permitting the use of one's premises or one's phone or other electronic communications device for illegal gambling; knowingly receiving or delivering a letter, package, or parcel related to illegal gambling; offering, soliciting, or accepting a bribe to influence the outcome of an event; and involvement in bookmaking or wagering pools.

Complaint Procedures (Grievance)

Complaint Disclosure

On October 29, 2010, the United State Department of Education issued a Final Regulations on Program Integrity Issues [75 FR 66831] that includes regulations at 34 CFR §600.9 requiring that educational institutions not created by the state be "established by name as an educational institution by a State through a charter, statute, constitutional provision or other action . . ." and be "authorized to operate educational programs beyond secondary level, including programs leading to a degree or certificate." California's independent, nonprofit, WASC accredited Colleges and universities are authorized within the meaning of 34 CFS §600.9 et seq for the following reason:

1. The California Master Plan for Higher Education specifically recognizes that California's independent institutions of higher education "share goals designed to provide education opportunity and success to the broadest possible range of [California's] citizens" with the state's public segments (California Education Code § 66010.2).
2. The Legislature "recognizes the role of independent, regionally accredited postsecondary education in California postsecondary education," and that "statewide planning, policy coordination, and review of postsecondary education shall include attention to the contributions of the independent institutions in meeting the state's goals of access, quality, educational equity, economic development, and student aid" (California Education Code §66014.5(a)).

3. The Legislature in adopting the Private Postsecondary Education Act chose to exempt institutions that are “accredited by the Accrediting Commission for Senior Colleges and Universities, Western Association of Schools and Colleges, or the Accrediting Commission for Community and Junior Colleges, Western Association of Schools and Colleges” from the Act (California Education Code, Title 3, Division 10, Part 59, Chapter 8).
4. All of the institutions covered by the WASC exemption to the California Private Postsecondary Education Act of 2009 have had to meet strict standards regarding classroom instruction quality, adequate facilities, and financial stability. These institutions are eligible to participate in California’s student aid program known as the Cal Grant Program, and subject to audit by the California Student Aid Commission.
5. California’s longstanding “Supervision of Trustees and Fundraisers for Charitable Purposes Act” [Cal. Gov’t Code § 12598] provides public means to submit complaints regarding non-profit Colleges and universities that abuse their status under the Internal Revenue Code of 1986 23 U.S.C. §501(c)(3), and grants to the California Attorney General broad powers to undertake law enforcement investigations and legal actions to protect the public interest.

Under existing law, the Attorney General maintains oversight of nonprofit Colleges and universities to assure compliance with their stated public purpose. Accordingly, final authority rests with the Attorney General, who can review any complaint to assure that a student's complaint was subjected to a fair process consistent with procedures established by the nonprofit College or university.

Otis College of Art and Design takes very seriously complaints and concerns regarding the institution.

If you have a complaint regarding Otis College of Art and Design, you may present your complaint to

Assistant Vice President for Student Success and Dean of Student Affairs
at student@otis.edu

or

Provost at provost@otis.edu

or

Title IX Coordinator at cbranch@otis.edu

These contacts will provide you with a written explanation of the campus process for addressing your particular complaint(s) and answer any questions you may have to assure you a fair process.

If you believe that your complaint warrants further attention after exhausting all the steps outlined in the writing given to you by the AVP/Dean of Student Affairs or Provost, you may contact:

The Western Association of Schools and Colleges (WASC) at www.wascsenior.org/ comments if your complaint is about the institution’s compliance with academic program quality and accrediting standards. WASC is the academic accrediting body for Otis College of Art and Design.

If you believe that your complaint continues to warrant further consideration after exhausting the review of either WASC or the investigative team representing Otis College of Art and Design, you may submit a complaint to the Attorney General of the State of California by filing a complaint form with the Public Inquiry Unit of the California State Department of Justice at the following:

1. Public Inquiry Unit: 916-322-3360; Toll-free (in CA): 800-952-5225;
Fax: 916-323-5341; or
online forms at: www.ag.ca.gov/contact/complaint_form.php?cmplt=PL

The Attorney General's Office will review the process through which the campus attempted to resolve your complaint. If the process complies with the written outline, the Attorney General's Office will, for the purposes of state oversight, consider the matter closed. If the Attorney General determines that the process through which the campus attempted to resolve your complaint did not comply with its published process, the Attorney General may request reconsideration by Otis College of Art and Design. The Attorney General's Office also has oversight of Otis College of Art and Design as authorized through the "Supervision of Trustees and Fundraisers for Charitable Purposes Act" [Cal. Gov't Code § 12598], which provides public means to submit complaints regarding nonprofit Colleges and universities that abuse their status under the Internal Revenue Code of 1986 23 U.S.C. §501(c)(3). The California Attorney General is given broad powers to undertake law enforcement investigations and legal actions to protect the public interest under Cal. Gov't. Code § 12598.

Most complaints made to media outlets or public figures, including members of the California legislature, Congress, the Governor, or individual Regents of Otis College of Art and Design are referred to the College President's Office.

Nothing in this disclosure limits any right that you may have to seek civil or criminal legal action to resolve your complaints.

Otis College of Art and Design has provided this disclosure to you in compliance with the requirements of the Higher Education Act of 1965, as amended, as regulated in CFR 34, Sections 600.9 (b) (3) and 668.43(b). If anything in this disclosure is out of date, please notify the Assistant Vice President of Enrollment Management/ Dean of Student Affairs at the following address:

9045 Lincoln Blvd.
Los Angeles, CA 90045
(310) 665-6961
lkiralla@otis.edu

Student Complaint Procedures can be found online at
www.otis.edu/sites/default/files/Student%20Complaint%20Procedure%20_0.pdf

Complaint Disclosure

A complaint is an expression of dissatisfaction about a situation that the person making the complaint wants to see rectified. The Student Complaint Procedure is intended to resolve students' complaints related to College policies, programs, and services. The goal of the procedure is to allow students to exercise their due process rights with a simple and easily understood process.

Any Otis student, or person acting on a student's behalf, may express or file a

complaint. All Otis faculty and staff will refrain from any reprisal or threat of reprisal against any student registering a complaint.

The Student Complaint Procedure consists of two parts: making internal complaints (within Otis) and making external complaints (to agencies outside of Otis). When making an internal complaint regarding the handling of student education records, academic or behavioral conduct, harassment, sexual harassment, or grade appeals, the student complainant should consult *The Hoot* for specific procedures.

Internal Complaint Procedure

Step 1: Informal Complaint

Students should first attempt to resolve concerns or complaints informally. To make an informal complaint, the student expresses his or her concerns or complaints to the faculty or staff member most directly involved. A student may make an informal complaint verbally or in writing. Students may request that the person's supervisor be involved in this informal resolution process. Any student needing advice on how to begin an informal complaint should consult the Dean or Assistant Dean of Student Affairs.

Step 2: Formal Complaint

If the student is not satisfied with the conclusions of the informal process, the student may make a formal complaint. Such complaints are made with an expectation that the College will formally investigate and provide a written summary of findings and action steps, if any. Students are normally required to go through the informal process before initiating the formal process.

To make a formal complaint, the student, or person acting on the student's behalf, submits the complaint using the online Student Complaint Form, available at www.adobeformscentral.com/?f=6bLnZ3%2AyFfP106IRP2C%2ADA. Using the form helps to ensure that full information is provided and makes it easier for the College to respond to the student's concerns; however, students can also use their own format for writing their complaint and then e-mail, mail, or deliver it to the Office of Student Affairs.

Otis will conduct an investigation into the complaint, including interviews with relevant persons, a record review, or other efforts that are necessary to form an accurate and factual basis for the resolution of the complaint. Once the investigation is concluded, Otis will prepare a brief written report that summarizes the complaint and a finding (either "founded," meaning a violation has occurred, or "unfounded," meaning the complaint is without merit). The written report will normally be provided to the student complainant and any relevant persons within 20 business days.

External Complaint Procedure

If the student believes that his or her complaint warrants further attention and is related to the College's compliance with academic program quality and accrediting standards, the student is directed to contact the Western Association of Schools and Colleges (WASC) at www.wascsenior.org/comments. WASC is the primary academic accrediting body for Otis College of Art and Design.

Complaints that a student believes warrant further consideration after exhausting the reviews of Otis and WASC may be submitted to the Attorney General of the State of California with the Public Inquiry Unity at (916) 322-3360, (800) 952-5225

(toll-free), (916) 323-5341 (fax), or online at
www.ag.ca.gov/contact/complaint_form.php?cmplt=PL.

If the student believes that his or her complaint warrants further attention and is related to the handling of the student's education records, a complaints may be filed with the Family Policy Compliance Office, US Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-4605.

Most complaints made to media outlets or public figures, including members of the California legislature, Congress, the Governor, or individual trustees of Otis College of Art and Design are referred to the College President's Office.

Guest Speakers On Campus

It is the policy of the campus to foster a spirit of free inquiry and to encourage the timely discussion of the broad range of issues that concern our community, provided that the views expressed are stated openly and are subject to critical evaluation. Within our prevailing standards of decency and honesty, this policy will be construed to mean that within the context of the College and consistent with the institutional mission and values, controversial topics may be raised for intelligent discussion on the campus. Restraints on free inquiry should be held to that minimum which is consistent with preserving a community in which change is accomplished by peaceful democratic means, even if it involves robust debate. Students, either as individuals or as members of recognized student organizations, who act in violation of the provisions of this rule will be subject to Conduct procedures and actions as outlined in the *Code of Student Conduct*.

Student Organization Responsibilities

A registered student organization, after consulting with and obtaining prior approval of its advisor, may invite guest speakers to the campus to address meetings, subject to the following provisions:

- Sponsorship must be by a registered student organization.
- Proper arrangements for the use of College facilities must be made, consistent with institutional policy.
- It must be clear that the student organization, not the College, is extending the invitation and that any views the speaker may express are his or her own and not those of the College.
- The student organization must take whatever steps are necessary to insure that the meeting is conducted in an orderly manner.
- This may necessitate consultation with Campus Security and/or hiring of outside Security.
- The student organization must provide means for critical evaluation of the speaker's view, which must include, at a minimum, an open question period following the speaker's presentation.
- The student organization must comply with any and all conditions for the orderly and scholarly conduct of the meeting.

Guest Speaker Responsibilities

A speaker invited by a student organization must not advocate action or urge the audience to take action which is illegal under the laws of the United States, California or which is prohibited by the rules of the College or the *Code of Student Conduct*. It is the responsibility of the student organization to inform speakers in writing of this prohibition.

Identification Cards

All students are required to obtain an Otis Identification (ID) Card, available through the Student Activities Office (located in Ahmanson Hall, lower level, room B02) on scheduled days as posted. Otis ID Cards remain valid with current enrollment. ID Cards are used to check out library materials, tools, and equipment, and to establish a student's identity as a currently enrolled student. Students are encouraged to treat the ID Card as an important document and to take care not to lose it. Students are required, upon the request of any Otis College faculty, staff, administrator, administrator, or security guard, to show their ID Card. Under no circumstances should students allow their card to be used by any other person. Lost or stolen ID Cards should be reported to the Office of Student Affairs immediately. Replacement cost is \$15.00.

Immunizations

The immunizations listed below are required for all newly enrolled students. All forms (immunization record form and/or exemption affidavit form) must be submitted to the Admissions Office prior to the first day of class.

- MMR (Measles, Mumps, Rubella)—two doses at least one month apart for students born after 1956.
- TB screening/test (Mantoux only; Tine not accepted).

Intellectual Property Policy

Otis recognizes that students, faculty, employees, contractors, administrators, and the College itself often create or contribute to innovative thought, design, and invention. Accordingly, the College has adopted an Intellectual Property Policy to equitably address these matters, thereby providing further motivation for creative expression. In general, the policy provides that those who create independently of the College reap the entire fruits of their labor, while those who create with the support of the College share the benefits of their creations with the College.

Library Policies

Although the Otis Library is available for use by the general public, circulation privileges are offered only to faculty, staff, and students enrolled in degree programs. Students are required to present an Otis Library Card when requesting library transactions. To obtain an Otis Library Card, students should bring their Otis ID Card to the Library and complete a Library Usage Agreement. Specific policies regarding circulation and returns, lost materials, overdue fines, Library usage, Library sanctions for conduct violations, and others are available on the Library website. The Otis Library encourages student self-empowerment. For convenience, many transactions can take place online. From the Library home page, students are able to view account status, place holds on materials checked out to other users, and renew library materials.

Lockers

Lockers are available on a first-come, first-served basis, and are assigned by Technical Support Services (TSS). Instructions are posted at the Tool Crib (Ahmanson 701) at the start of the term. Lockers are the only official storage areas for student artwork and materials. Lockers are to be kept locked at all times. Otis is not liable for material left in lockers or other parts of the building. Students are responsible for the condition of their lockers and will be charged for any necessary repairs. Lockers must be cleared out by the end of the second week after the last day of class of the spring term. Any lockers occupied after that time will have the lock removed and the contents disposed of. For additional information, please refer to the locker policy, issued to each student upon assignment of a locker.

Lost and Found

The Security Desk in the Ahmanson Hall lobby serves as the College's Lost and Found site. If you find an item that may have been lost, take it to the Security Desk. To increase your chances of having lost items returned, write your name and phone number in your books and notebooks, use laundry-proof marking pens for clothing and bags, and inscribe items such as cameras using an electric engraver, which can be borrowed from the Tool Crib. Items brought to the Lost and Found will be held for one month, after which unclaimed items will be removed.

Mail

Students may not use the Otis College address as a mailing address unless permission has been given by the Assistant Vice President/Dean of Student Affairs and the Director of Purchasing.

Nonmotorized Vehicles

The use of skateboards, bicycles, in-line skates, and any other nonmotorized transportation shall be allowed only as a means of transportation on public sidewalks and streets immediately adjacent to College property. Skateboards, bicycles, in-line skates, and other nonmotorized vehicles are not permitted for use inside any Otis facility or building, on the College grounds, or in the parking structure. Bicycles must be placed on the bike racks outside. Violators will be subject to appropriate disciplinary action.

Official Notices

Methods for official notice at Otis are e-mail, postal mail, departmental mailboxes, and bulletin boards (including locations in Ahmanson Hall, CalMart, and the graduate studios).

Parenting, Pregnant, and Nursing

To help improve the College graduation rates of young parents, Otis College supports pregnant and parenting students so that they may stay in school and complete their education, and thereby build better lives for themselves and their children.

Because it is illegal under *Title IX* for schools to exclude pregnant students (or students who have been pregnant) from participating in any part of an educational program, including extracurricular activities, Otis College is committed to full participation by pregnant, nursing and parenting students. In response to notification of need, the College may implement special instructional programs or classes for pregnant students. Participation is completely voluntary on the part of the student, and any programs and classes offered will be comparable to those offered to other students with regard to the range of academic, extracurricular, and enrichment opportunities.

The College treats pregnant students in the same way that any similarly situated student is treated. Thus, any special services provided to students who have temporary medical conditions are also provided to pregnant students. Likewise, a student who is pregnant or has given birth will not be required to submit medical certification for school participation unless such certification is also required for all other students with physical or emotional conditions requiring the attention of a physician.

Otis College will excuse a student's absences because of pregnancy or childbirth for as long as the student's doctor deems the absences medically necessary. When a student returns to College, she will be allowed to return to the same academic and extracurricular status as before her medical leave began.

Questions regarding this policy and its implementation should be directed to Dr. Carol D. Branch, the College's Title IX Coordinator at cbranch@otis.edu or (310) 846-2554.

On-Campus Parking

Vehicles parked on College grounds must display a permit at all times. Vehicles without a valid Otis parking permit will be cited and/or towed by the LAPD. Parking permits are available through the Office of Student Activities for students and Human Resources for employees. Full- or part-time students are expected to follow all posted signs and placards, and park in designated spaces only. Tickets will be issued to individuals parked in more than one space, in a reserved space, or in areas assigned for visitors, disabled persons, or carpool parking. All vehicles parked in Visitor Parking must display a valid visitor permit, available at the front desk in Ahmanson Hall. All parking violations carry a minimum fine of \$35. Student fines will be posted to student accounts. Some violations also carry additional fines assessed by the city and/or county government. Unpaid fines are considered holds on a student's account and will prevent the student from registering for classes, obtaining transcripts, and/or completing other College business.

Otis College of Art and Design provides parking for faculty, employees, students, vendors, and visitors. Available parking spaces are filled on a first-come, first-serve basis each day. This policy is not a guarantee that a parking space will be provided or available at all times.

College business

Loitering in the parking area after normal day or evening classes and/or special activities is prohibited. Students must be aware that Otis College does not carry any responsibility with respect to any losses to student vehicles from fire, theft, vandalism, or from any other causes, while parking on campus. Otis College reserves the right, after a reasonable attempt is made to contact the owner(s), or notice has been posted, to remove illegally parked or abandoned vehicle or any vehicle parked in such a way as to constitute a serious hazard to other vehicles or pedestrian traffic or to the movement and operation of emergency equipment. Otis College shall not be liable for any damage to any vehicle which occurs during the removal or impoundment.

Personal Appliances

Students are prohibited from bringing personal appliances and personal electronics, including but not limited to coffee makers and teapots, microwaves, refrigerators, hot plates, and televisions to their campus studios. Such items will be removed and held by campus security for pick-up.

Presence of Animals On Campus

Animals, with the exception of service animals that provide assistance (e.g. seeing-eye dogs) and pets as outlined in the Residence Life Handbook and solely related to students within the program and their guests, are not permitted on campus except as permitted by law.

No live animals, carcasses, or taxidermy will be permitted as part of artwork installations, displays, exhibitions, classroom instruction, or any nonacademic presentation on College premises. Exceptions may be permitted by filling out an Exhibition and Facilities Use contract found online at

www.otis.edu/exhibition-facilities-use-contracts.

Posting Guideline

The College supports the freedom to publicize activities and distribute materials by internal or external entities relating to functions both on- and off-campus that benefit the College community and are consistent with the College's values.

General Posting Policy

Approval must be obtained prior to making use of campus facilities for the sale, promotion, posting or distribution of any type of material. All material must have a responsible sponsor stated directly on each piece and adhere to all policies that apply.

All printed materials posted or distributed on campus by students and guests must meet the approval of the Director of Student Activities. Printed materials include flyers, posters, banners, announcements and advertisements.

Bring one sample to the Director of Student Activities for stamped approval and make copies from that sample. Allow 24 hours turnaround time for approval.

Additional Approvals

The Director of Student Activities (or designee) must approve all promotional material for any and all activities before being posted. The Center for Creative Professions must also approve announcements advertising employment opportunities for Otis' students.

Academic and Administrative office posters do not need the approval of the Director of Student Activities but should be marked with department and date, (i.e., Financial Aid Office, December 10, 2013. Do not remove until December 31, 2013).

The promoting group must obtain permission of the appropriate department to post on bulletin boards in Academic/Administrative areas for nondepartmental ads.

Literature Distribution

Literature distribution must be supervised by a student member of the sponsoring registered organization. Nonstudents may not distribute literature on campus without specific approval of the Director of Student Activities or the Dean of Student Affairs. Each sponsoring organization will be held responsible for the conduct of the distribution activity, including the behavior of any nonstudent participant. For a complete guide to posting on campus, you should contact the Director of Student Activities directly.

Failure to adhere to this policy may result in losing the privilege to distribute or post printed materials on campus for a period of time to be specified by the Director of Student Activities.

Right to Be Informed

Otis faculty, staff, and students as integral members of the academic community, all have the right of free access to information on policies and procedures involving campus security, the reporting of criminal action and other emergencies, and the enforcement authority of security personnel. Otis has the corresponding responsibility to publish or in other ways make known descriptions of programs regarding campus security and crime prevention as well as statistics on the occurrence of specific crimes. Notification of the annual security report is made by the College's Environmental Health and Safety Manager, and the full report is posted on the College website each October at www.otis.edu/annual-crime-report. Hardcopies are available from Facilities Management upon request.

Sales and Solicitation

Canvassing or solicitation for funds, sales, or subscriptions is prohibited on campus or in College buildings unless written permission has been granted by the Dean of Student Affairs (or designee) for students. Additionally, outside and for-profit groups are not allowed to sell items or solicit members of the College community on campus without prior approval from the Dean of Student Affairs (or designee).

Posters, flyers, and other event advertisements must be approved by the Director of Student Activities prior to posting or distribution.

The sale of merchandise, publications, or service on College property, other than by contracted vendors, authorized stores, restaurants, departments or divisions of the College, is likewise prohibited except upon written permission from an Otis senior administrator (or designee).

Smoking on Campus

Smoking and/or consuming tobacco or any other tobacco-related products is prohibited inside all campus buildings, instructional areas (workshops, etc.), gallery and studio spaces, and within the parking structure.

For the purposes of this policy, tobacco-related products shall include all those containing either tobacco as an ingredient or any chemical derivatives and byproducts of tobacco (i.e., nicotine). Tobacco-related products include cartridges for smokeless cigarettes, electronic cigarettes, hookahs, and portable vaporizers.

All outside smoking is being restricted to the following designated smoking areas:

- Covered smoking shelter located at the northwest corner of the main lawn.
- Uncovered smoking bench area located south of the main lawn by the parking structure.

Student Behavioral Expectations Policy

As members of the Otis community, students are expected to behave responsibly at all times. The College expects and trusts its students to be honest in their studio, classroom, and community endeavors. Students are expected to assist in maintaining an environment that supports effective teaching and learning, and a culture of civility and respect for others. Any behavior that disrupts or interferes with the functioning of a classroom, studio, or College-sponsored off-campus venue may therefore result in students being asked to leave the class. In addition, students may be subject to disciplinary action as per the *Code of Student Conduct* and/or have their grade lowered in the course.

Student Education Records

The Family and Education Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include the following:

- The right of the student to inspect and review his/her education records within 45 days from the day the College receives a request for access. Students should submit requests to the registrar, dean of student affairs, department chair, or other appropriate official written requests that identify the record(s) they wish to inspect. The College official will make arrangements for access and notify the student of the time and place where the records may be viewed. If the requested records are not maintained by the College official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.
- The right to request the amendment of education records that the student believes are inaccurate or misleading. Students may ask the College to amend a record that they believe is inaccurate or misleading. They should write the College official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate or misleading. If the College decides not to amend the record as requested by the student, the College will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.
- The right of consent to disclosures of identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent. One exception that permits disclosure without consent is disclosure to College officials with legitimate educational interests.
A College official is a person employed by the College in an administrative, supervisory, academic, research, or support staff position, including a member of law enforcement unit personnel and health staff; a person serving on the Board of Trustees; or a student serving on an official committee or assisting another school official in performing his or her tasks.

A College official has legitimate educational interests if the official needs to review an education record in order to fulfill his or her professional responsibility. The College may disclose certain information, known as directory information, at its discretion without consent. Students may refuse to let the College release any or all of this information. If a student does not want this information released, the student must send written notice annually to the Office of Registration and Records. Forms are available from that office. The College has established the following student information as public or directory information: student name, address, telephone number, birth date, major field of study, dates of attendance, degrees and awards received, and the most recent previous educational agency or institution attended. Upon request, the College discloses education records without consent to officials of another school in which a student seeks or intends to enroll.

- The right to file a complaint with the U.S. Department of Education concerning alleged failures by the College to comply with the requirements of FERPA. The Office that administers FERPA is Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-4605.

Student Health and Accident Insurance Programs

All students are required to enroll in the Otis Student Health Insurance Program. During designated waiver periods each semester, students are allowed to waive out of the Otis insurance plan. For more information about the Student Health Insurance Program, contact the Office of Student Affairs.

All Otis students are automatically covered by the Student Accident Insurance Program for campus-related activities. In the event of an accident or injury, the student should immediately report the injury to the Office of Student Affairs. If students need to seek medical treatment, a claim form must be obtained from the Office of Student Affairs. The student should present the claim form to the medical provider at the time of the initial treatment.

Student Use of College Facilities

All students planning to install an exhibit or perform an installation of any kind must first obtain an "Exhibition and Facilities Use contract". This must be done by filling out and obtaining the necessary signatures on the Contract, available from each respective department chair. Exhibitions, installations, art projects, or performances within, on, or about any Otis premises without a valid Exhibition contract with all required signatures will not be permitted. All Otis Students must abide by state and local fire, building, electrical, and health codes when preparing art piece installations, film shoots, and all other projects. When in doubt, students are encouraged to consult with their instructors or Facilities.

No student project may obstruct or block any fire exits, escape pathways, fire exit corridors, aisles, doors, or stairwells and staircases. Same applies to any preparatory work attributed to an individual student project. No student project may be suspended from, affixed to, prevent normal function of, or block access to any electrical fixtures. No student project may be installed in front of or inside elevators or inside facility restrooms. No student project may obstruct by virtue of its installation the normal functions of all receptionist areas, information desks, and security stations. Fire extinguishers, heat and smoke detectors, pull stations, sprinkler heads and pipes, automatic door closers, evacuation signs, exit signs, smoke-free building signs, and emergency lights are all considered "life safety devices." Tampering with, vandalizing, or misuse of any of these devices constitutes a very serious offense under California law.

Student Work

All artwork, projects, and other work done by any student while studying at the College, or during any official College activity off-campus, are created for educational purposes. The College reserves the right to retain any student work for exhibition or publication, and each student grants to the College such rights to all student work and photographs. When the College has no further need of the student's work, it will be returned to the student if so requested in advance. Although the College will take caution in the care and handling of the student's work, the student releases the College from any liability for the loss, theft, or damage of any student work in its possession or control.

Unclaimed Student Work

The College will dispose of any unclaimed materials or work left by students who have graduated, withdrawn, been dismissed, departed for summer vacation, or otherwise left the College. Any work blocking a fire exit, left in a hallway, or other nonstorage area, or in any way interfering with the normal activities of the College

will be removed without notice. The College will assume no liability for the loss, theft, or damage of any student work at any time. Liberal Arts and Sciences (LAS) assignments must be picked up from the LAS office by the end of semester following the semester in which the work was completed.

Sustainability

The College demonstrates its commitment to sustainability throughout its facilities. Ahmanson Hall was retrofitted from a former IBM research facility, while the North Building was retrofitted from a former bank. The Galef Center was designed according to green principles using low-energy glass and HVAC systems. To reduce waste and conserve energy, Ahmanson Hall employs a highly efficient cooling tower heat exchanger system; computer-controlled "smart" variable speed heating, ventilating, and air conditioning (HVAC), thermostats, and elevators; and new water bottle filling stations. Across campus gray water is used for the sprinklers, nonemergency lighting is sensor-controlled, hand dryers reduce paper waste, energy-efficient ceramic kilns are fired during low peak hours, and lighting with ballast and fluorescent tubes all save energy and resources. In addition, the Café offers eco-friendly packaging and discounts for bringing your own cups, while College publications use Forest Stewardship Council (FSC) recycled paper and printing methods.

One of the most important ways that students can contribute to Otis' sustainability initiatives is by separating trash into the proper receptacles on campus, taking care not to mix the different types. Excess materials and supplies can be donated to the campus Resource Exchange (located behind the ground floor wood/metal shop in the parking garage). Students can also trade for needed materials and supplies that may be in stock throughout the year, and on our Annual UpCycle Day, held on the second Wednesday of each fall. Students are also encouraged to carpool, bike or take public transportation to and from campus. More info about Otis' sustainability issues is available at otis.edu/life_otis/sustainability.

Veterans

As a recognized institution of higher learning, Otis welcomes veterans and the dependents of 100% service-connected disabled or deceased veterans who qualify under the provisions of the United States public laws pertaining to their education.

A Certificate of Eligibility from the Veteran's Administration must be presented with the application for admission. Otis is a participant in the Yellow Ribbon Program. Veterans must be accepted into a degree program to be eligible for Veterans Administration benefits.

Weapons On Campus

Possession, use, or distribution of explosives (including fireworks and ammunition), guns (including air, plastic, BB, paintball, facsimile weapons, and pellet guns), or other weapons or dangerous objects such as arrows, axes, machetes, nun chucks, throwing stars, or knives (switchblade or belt buckle) with a blade of longer than two inches, including the storage of any item that falls within the category of a weapon in a vehicle parked on College property, are prohibited from being used as part of art projects, displays, installations, and presentations. Artistic and ceremonial display or possession of a weapon may be permitted by filling out an "Exhibition and Facilities Use contract" found online at www.otis.edu/exhibition-facilities-use-contracts.



STUDENT CONDUCT



STUDENT CONDUCT

CODE OF STUDENT CONDUCT

Section I. Philosophy

Otis Philosophy Statement

The Otis community is committed to fostering a campus environment that is conducive to academic inquiry, a productive campus life, and thoughtful study and discourse. The student conduct program within the Office of Student Affairs is committed to an educational and developmental process that balances the interests of individual students with the interests of the Otis community.

A community exists on the basis of shared values and principles. At Otis, student members of the community are expected to uphold and abide by certain standards of conduct that form the basis of the *Code of Student Conduct*. These standards are embodied within a set of core values that include **integrity, respect, community/ civic engagement, and social responsibility**.

Each member of the Otis community bears responsibility for his/her conduct and to assume reasonable responsibility for the behavior of others. When members of the community fail to exemplify these five values by engaging in violation of the rules below, campus conduct proceedings are used to assert and uphold the *Code of Student Conduct*.

The student conduct process at Otis is not intended to punish students; rather, it exists to protect the interests of the community and to challenge those whose behavior is not in accordance with our policies. Sanctions are intended to challenge students' moral and ethical decision-making and to help them bring their behavior into accord with our community expectations. When a student is unable to conform his/her behavior to community expectations, the student conduct process may determine that he/she should no longer share in the privilege of participating in this community.

Students should be aware that the student conduct process is quite different from criminal and civil court proceedings. Procedures and rights in student conduct procedures are conducted with fairness to all, but do not include the same protections of due process afforded by the courts. Due process, as defined within these procedures, assures written notice and a hearing before an objective decision-maker. No student will be found in violation of College policy without information showing that it is more likely than not that a policy violation occurred and any sanctions will be proportionate to the severity of the violation and to the cumulative conduct history of the student.

Section II. Jurisdiction

Students at the College are provided a copy of the *Code of Student Conduct* annually in the form of a link on the College website. Hard copies are available upon request from the Office of Student Affairs. Students are responsible for having read and abiding by the provisions of the *Code of Student Conduct*.

The *Code of Student Conduct* and the student conduct process apply to the conduct of individual students, both undergraduate and graduate and all College-affiliated student organizations. For the purposes of student conduct, the College considers an individual to be a student when an offer of admission has been extended and thereafter as long as the student has a continuing educational interest in the College.

The College retains conduct jurisdiction over students who choose to take a leave of absence, withdraw, or have graduated for any misconduct that occurred prior to the leave, withdrawal or graduation. If sanctioned, a hold may be placed on the student's ability to re-enroll and/or obtain official transcripts and all sanctions must be satisfied prior to re-enrollment eligibility. In the event of serious misconduct committed by a graduate while still enrolled but reported after graduation, the College may invoke these procedures and should the former student be found responsible, the College may revoke that student's degree.

The *Code of Student Conduct* applies to behaviors that take place on the campus, at College-sponsored events and may also apply off-campus when the Assistant Dean of Student Affairs or designee determines that the off-campus conduct affects a substantial College interest. A substantial College interest is defined to include

- a) Any situation where it appears that the student may present a danger or threat to the health or safety of him/herself or others;
- b) Any situation that significantly impinges upon the rights, property, or achievements of self or others or significantly breaches the peace and/or causes social disorder; and/or
- c) Any situation that is detrimental to the educational mission and/or interests of the College,

The *Code of Student Conduct* may be applied to behavior conducted online, such as chat room harassment or bullying via e-mail. Students must also be aware that blogs, web page entries on sites such as Google+, Facebook, and Twitter, and other similar online postings, are in the public sphere and are not private. These postings can subject a student to allegations of conduct violations if evidence of policy violations is posted online. The College does not regularly search for this information but may take action if and when such information is brought to the attention of College officials. However, most online speech by students not involving College networks or technology will be protected as free expression and not subject to this Code, with two notable exceptions:

- A true threat, defined as "a threat a reasonable person would interpret as a serious expression of intent to inflict bodily harm upon specific individuals"; and
- Speech posted online about the College or its community members that causes a significant on-campus disruption.

The *Code of Student Conduct* applies to guests of community members whose hosts may be held accountable for the misconduct of their guests. Visitors to and guests of College may seek resolution of violations of the *Code of Student Conduct* committed against them by members of College community.

There is no time limit on reporting violations of the *Code of Student Conduct*; however, the longer someone waits to report an offense, the harder it becomes for College officials to obtain information and witness statements and to make determinations regarding alleged violations. Though anonymous complaints are permitted, doing so may limit the College's ability to investigate and respond to a complaint. Those who are aware of misconduct are encouraged to report it as quickly as possible to the Office of Student Affairs and/or Campus Security.

College e-mail is the College's primary means of communication with students. Students are responsible for all communication delivered to their College e-mail address.

Section III. Violations of the Law

Alleged violations of federal, state and local laws may be investigated and addressed under the *Code of Student Conduct*. When an offense occurs over which the College has jurisdiction, the College's conduct process will usually go forward notwithstanding any criminal complaint that may arise from the same incident.

The College reserves the right to exercise its authority of interim suspension upon notification that a student is facing criminal investigation and/or complaint. Interim suspensions are imposed until a hearing can be held, typically within two weeks. Within that time, the suspended student may request an immediate hearing from the Assistant Dean of Student Affairs to show cause why the interim suspension should be lifted. This hearing may resolve the allegation, or may be held to determine if the interim suspension should be continued. The interim suspension may be continued if a danger to the community is posed and the College may be delayed or prevented from conducting its own investigation and resolving the allegation by the pendency of the criminal process. In such cases, the College will only delay its hearing until such time as it can conduct an internal investigation or obtain sufficient information independently or from law enforcement upon which to proceed. In cases governed by *Title IX*, this delay will be no longer than two weeks from notice of the incident unless a longer delay is requested in writing by the complaining victim to allow the criminal investigation to proceed before the College process.

Students accused of crimes may request to take a leave from the College until the criminal charges are resolved. In such situations, the College procedure for voluntary leaves of absence is subject to the following conditions:

- a) The responding student must comply with all campus investigative efforts that will not prejudice his/her defense in the criminal trial; and
- b) The responding student must comply with all interim actions and/or restrictions imposed during the leave of absence; and
- c) The responding student must agree that, in order to be reinstated to active student status, he/she must first be subject to, and fully cooperate with, the campus conduct process and must comply with all sanctions that are imposed.

Section IV: The Rules

A. Core Values and Behavioral Expectations

The College considers the behavior described in the following sections as inappropriate for the College community and in opposition to the core values set forth in this document. These expectations and rules apply to all students, whether undergraduate or graduate. The College encourages community members to report to College officials all incidents that involve the following actions. Any student found to have committed or to have attempted to commit the following misconduct is subject to the sanctions outlined in Section VII: Formal Conduct Procedures.

Integrity: Otis students exemplify honesty, honor, and a respect for the truth in all of their dealings. Behavior that violates this value includes, but is not limited to

1. **Falsification.** Knowingly furnishing or possessing false, falsified or forged materials such as falsification or misuse of documents, accounts, records, identification, or financial instruments.
2. **Academic Dishonesty.** Acts of academic dishonesty as outlined in the Code of Academic Integrity.
3. **Unauthorized Access.** Unauthorized possession, duplication, or use of means of access to any College building (i.e. keys, cards, etc.) or failing to timely report a lost College ID Card or key.
4. **Collusion.** Action or inaction with another or others to violate the Code of Student Conduct.
5. **Trust.** Violations of positions of trust within the community.
6. **Election Tampering.** Tampering with the election of any College-recognized student organization.
7. **Taking of Property.** Intentional and unauthorized taking of College property or the personal property of another, including goods, services, and other valuables.
8. **Stolen Property.** Knowingly taking or maintaining possession of stolen property.
9. **Abuse of Conduct Process.** Abuse or interference with, or failure to comply in, College processes including conduct, but not limited to:
 - Falsification, distortion or misrepresentation of information;
 - Failure to provide, destroying or concealing information during an investigation of an alleged policy violation;
 - Attempting to discourage an individual's proper participation in, or use of, the campus conduct system;
 - Harassment (verbal or physical) and/or intimidation of a member of a campus conduct body prior to, during, and/or following a campus conduct proceeding;
 - Failure to comply with the sanction(s) imposed by the campus conduct system, and
 - Influencing, or attempting to influence, another person to commit an abuse of the campus conduct system.

Community and Civil Engagement: Otis students build and enhance their community. Behavior that violates this value includes, but is not limited to the following.

10. **Disruptive Behavior.** Disruption of College operations including obstruction of teaching, research, administration, other College activities, and/or other authorized non-College activities that occur on campus.
11. **Riots.** Causing, inciting, or participating in any disturbance that presents a clear and present danger to self or others, causes physical harm to others, or destruction of property.

12. **Unauthorized Entry.** Misuse of access privileges to College premises or unauthorized entry to or use of buildings, including trespassing, propping, or unauthorized use of alarmed doors for entry into or exit from a College building.
13. **Trademark.** Unauthorized use (including misuse) of College or organizational names and images.
14. **Damage and Destruction.** Intentional and unauthorized damage to or destruction of College property or the personal property of another.
15. **IT and Acceptable Use.** Violating the College Acceptable Use and Computing Policy, found online at www.otis.edu/policies-forms;
16. **Gambling.** Gambling as prohibited by the laws of the State of California. (Gambling may include raffles, lotteries, sports pools and online betting activities. For more information, see *The Hoot*, "Community Standards").
17. **Weapons.** Possession, use, or distribution of explosives (including fireworks and ammunition), guns (including air, BB, paintball, facsimile weapons, and pellet guns), or other weapons or dangerous objects such as arrows, axes, machetes, nun chucks, throwing stars, or knives (switchblade or belt buckle) with a blade of longer than two inches, including the storage of any item that falls within the category of a weapon in a vehicle parked on College property.
18. **Tobacco.** Smoking or tobacco use in any area of campus except for the designated smoking areas.
19. **Fire Safety.** Violation of local, state, federal or campus fire policies including, but not limited to intentionally or recklessly causing a fire that damages College or personal property or that causes injury. Failure to evacuate a College-controlled building during a fire alarm; Improper use of College fire safety equipment; or tampering with or improperly engaging a fire alarm or fire detection/control equipment while on College property. Such action may result in a local fine in addition to College sanctions.
20. **Animals.** Animals, with the exception of service animals that provide assistance (e.g., seeing-eye dogs) and pets as outlined in the Residence Life Handbook and solely related to students within the program and their guests, are not permitted on campus except as permitted by law.
21. **Wheeled Devices.** Skateboards, roller blades, roller skates, bicycles, and similar wheeled devices are not permitted inside buildings, the residential community, or on campus. Additionally, skateboards and other wheeled items may not be ridden on railings, curbs, benches, or any such fixtures that may be damaged by these activities, and individuals may be liable for damage to College property caused by these activities.
22. **Respect:** Otis students show positive regard for each other and for the community. Behavior that violates this value includes, but is not limited to
23. **Harm to Persons.** Intentionally or recklessly causing physical harm or endangering the health or safety of any person.

24. **Threatening Behaviors.**
 - a. Threat. Written or verbal conduct that causes a reasonable expectation of injury to the health or safety of any person or damage to any property.
 - b. Intimidation. Intimidation defined as implied threats or acts that cause a reasonable fear of harm in another.
25. **Bullying and Cyberbullying.** Bullying and cyberbullying are repeated and/or severe aggressive behaviors that intimidate or intentionally harm or control another person physically or emotionally, and are not protected by freedom of expression.
26. **Hazing.** Defined as an act that endangers the mental or physical health or safety of a student, or one that destroys or removes public or private property, for the purpose of initiation, admission into, affiliation with, or as a condition for continued membership in a group or organization. Participation or cooperation by the person(s) being hazed does not excuse the violation. Failing to intervene to prevent, failing to discourage and/or failing to report those acts may also violate this policy (see *College Student Handbook*, "Community Standards")

Social Responsibility: Otis students are given and accept a high level of responsibility to self, to others and to the community. Behavior that violates this value includes, but is not limited to the following:

27. **Intimate Partner/Relationship Violence.** Violence or abuse by a person in an intimate relationship with another.
28. **Stalking.** Stalking is a course of conduct directed at a specific person that is unwelcome and would cause a reasonable person to feel fear.
29. **Sexual Misconduct.** Includes, but is not limited to, sexual harassment, nonconsensual sexual contact, nonconsensual sexual intercourse, and/or sexual exploitation (see "Community Standards Sexual Misconduct Policy" for further information).
30. **Public Exposure.** Includes deliberately and publicly exposing one's intimate body parts, public urination and defecation, and public sex acts.
31. **Discrimination.** Any act or failure to act that is based upon an individual or group's actual or perceived status (**sex, gender, race, color, age, creed, national or ethnic origin, physical or mental disability, veteran status, pregnancy status, religion or sexual orientation, or other protected status**) that is sufficiently severe that it limits or denies the ability to participate in or benefit from the College's educational program or activities.
32. **Discriminatory Harassment.** Any unwelcome conduct based on actual or perceived status including sex, gender, race, color, age, creed, national or ethnic origin, physical or mental disability, veteran status, pregnancy status, religion, sexual orientation, or other protected status should be reported to campus officials, who will act to remedy and resolve reported incidents. When discriminatory harassment is sufficiently severe, pervasive, or persistent and objectively offensive that it unreasonably interferes with, limits, or denies the ability to participate in or benefit from the College's educational or employment program or activities, sanctions can be imposed for the creation of a hostile environment.

33. **Retaliatory Discrimination or Harassment.** Any intentional, adverse action taken by an responding student or allied third party, absent legitimate nondiscriminatory purposes, as reprisal against a participant or supporter of a participant in a civil rights grievance proceeding under this Code.
34. **Bystander Intervention.**
- Complicity with or failure of any student to appropriately address known or obvious violations of the *Code of Student Conduct* or law;
 - Complicity with or failure of any organized group to appropriately address known or obvious violations of the *Code of Student Conduct* or law by its members.
- Appropriate ways to address situations may include the following:
- Where the student is not complicit, by leaving the area where the violation was occurring where a risk of serious harm exists, merely leaving will not be appropriate; or
 - Creating an effective distraction, intervening, or confronting the violation in an effort to stop it; or
 - Contacting the appropriate staff members or authorities to address the violation.
35. **Alcohol.** Use, possession, or distribution of alcoholic beverages or paraphernalia except as expressly permitted by law and the College's Alcohol Policy.
36. **Drugs.** Use, possession, or distribution of illegal drugs and other controlled substances or drug paraphernalia except as expressly permitted by law and the College's Drug Policy.
37. **Prescription Medications.** Abuse, misuse, sale, or distribution of prescription or over-the-counter medications.
38. **Failure to Comply.** Failure to comply with the directives of College officials or law enforcement officers during the performance of their duties and/or failure to identify oneself to these persons when requested to do so.
39. **Financial Responsibilities.** Failure to promptly meet financial responsibilities to the institution, including, but not limited to knowingly passing a worthless check or money order in payment to the institution or to member of the institution acting in an official capacity.
40. **Arrest.** Failure of any student to accurately report an off-campus arrest for any crime (including noncustodial or field arrests) by any law enforcement agency to the Office of Student Affairs within seventy-two (72) hours of release.
41. **Other Policies.** Violating other published College policies or rules, including all Residence Hall policies.
42. **Health and Safety.** Creation of health and/or safety hazards (dangerous pranks, hanging out of or climbing from/on/in windows, balconies, roofs, etc.).
43. **Violations of Law.** Evidence of violation of local, state, or federal laws, when substantiated through the College's conduct process.

** In Title IX related issues, the “administrator” is any “responsible employee” defined by Title IX and/or campus policy.

Section V: Overview of the Conduct Process

This overview gives a general idea of how the College’s campus conduct proceedings work, but it should be noted that not all situations are of the same severity or complexity. Thus, these procedures are flexible, and are not exactly the same in every situation, although consistency in similar situations is a priority. The campus conduct process and all applicable timelines commence with notice to an administrator of a potential violation of College rules.**

NOTICE. Once notice is received from any source (victim, RA, 3rd party, online, etc.), the College may proceed with a preliminary investigation and/or schedule an initial educational meeting/conference with the responding student to explain the conduct process to the responding student and gather information.

OVERVIEW OF STEP 1.

Preliminary inquiry and/or educational conference. The College conducts a preliminary inquiry into the nature of the incident, complaint, or notice, the evidence available, and the parties involved. The preliminary inquiry may lead the College to determine that there is insufficient evidence to pursue the investigation, because the behavior alleged, even if proven, would not violate the *Code of Student Conduct*, (e.g.: for reasons such as mistaken identity or allegations of behavior that falls outside the code). The preliminary inquiry may also lead to a more comprehensive investigation, when it is clear more information must be gathered. It may lead to a formal complaint of a violation and/or an educational conference with the responding student.

When an initial educational meeting/conference is held, the possible outcomes include as follows:

- a decision not to pursue the allegation based on a lack of or insufficient evidence. The matter should be closed and records should so indicate;
- a decision on the allegation, also known as an “informal” or “administrative” resolution to an uncontested allegation (see immediately below); or
- a decision to proceed with additional investigation and/or referral for a “formal” resolution.

If a decision on the allegation is made and the finding is that the responding student is not responsible for violating the Code, the process will end. In sexual misconduct and other discrimination complaints, the alleging party may request that the Assistant Dean of Student Affairs and the Title IX Coordinator reopen the investigation and/or grant a hearing. This decision shall be in the sole discretion of the Assistant Dean of Student Affairs and the Title IX Coordinator and will only be granted for extraordinary cause. If the College’s finding is that the responding student is in violation and the responding student accepts this finding within three days, the College considers this an “uncontested allegation.” The administrator conducting the initial educational conference will then determine the sanction(s) for the misconduct.

If the sanctions are rejected, the College will conduct a sanction-only hearing, conducted by the student conduct committee which recommends a sanction to the Assistant Dean of Student Affairs. The sanction is then reviewed and finalized by the Assistant Dean of Student Affairs and is subject to appeal (see appeals section, below) by any party to the misconduct. Once the appeal is decided, the process ends.

If the administrator conducting the educational conference determines that it is more likely than not that the responding student is in violation, and the responding student rejects that finding in whole or in part, then it is considered a contested allegation and the process moves to Step 2.

OVERVIEW OF STEP 2.

Formal Hearing. In a contested allegation, additional investigation may then be commenced and/or a hearing may be held when there is reasonable cause to believe that a rule or rules have been violated. A formal notice of the complaint will be issued, and a hearing will be held before a panel or an administrator. A finding will be determined and is final except in cases that involve Title IX or other discrimination allegations. In those cases, the hearing results serve as a recommendation to the Assistant Dean of Student Affairs and the Title IX Coordinator, who review and finalize the finding. If the finding is that the responding student is not responsible, the process ends. Applicable appeals options are described, below.

OVERVIEW OF STEP 3.

Review and Finalize Sanction(s). If the student is found in violation(s), sanctions will be recommended by the student conduct committee or administrator to the Assistant Dean of Student Affairs and Title IX Coordinator when applicable, who will review and finalize the sanctions, subject to the College appeals process by any party to the complaint.

Section VI:

Student Conduct Authority

A. Authority. The Dean of Student Affairs is vested with the authority over student conduct by the Board of Trustees or President. The Dean of Student Affairs appoints a Chief Conduct Officer, the Assistant Dean of Student Affairs, to oversee and manage the student conduct process. The Dean of Student Affairs and Assistant Dean of Student Affairs may appoint administrative hearing and appeals officers as deemed necessary to efficiently and effectively supervise the student conduct process.

The Assistant Dean of Student Affairs or designee will assume responsibility for the investigation of an allegation of misconduct to determine if the complaint has merit.

B. Gatekeeping. No complaint will be forwarded for a hearing unless there is reasonable cause to believe a policy has been violated. Reasonable cause is defined as some credible information to support each element of the offense, even if that information is merely a credible witness or a victim's statement. A complaint wholly unsupported by any information will not be forwarded for a hearing.

C. Conflict Resolution Options. The Assistant Dean of Student Affairs has discretion to refer a complaint for mediation or other forms of appropriate conflict resolution. All parties must agree to mediation and to be bound by the decision with no review/appeal. Any unsuccessful mediation can be forwarded for formal processing and hearing; however, at no time will complaints of physical sexual misconduct or violence be mediated as the sole institutional response. The Assistant Dean of Student Affairs may also suggest that complaints that do not involve a violation of the *Code of Student Conduct* be referred for mediation or other appropriate conflict resolution.

D. Interpretation and Revision. The Assistant Dean of Student Affairs will develop procedural rules for the administration of hearings that are consistent with provisions of the *Code of Student Conduct*. Material deviation from these rules will, generally, only be made as necessary and will include reasonable advance notice to the parties involved, either by posting online and/or in the form of written communication. The Assistant Dean of Student Affairs may vary procedures with notice upon determining that changes to law or regulation require policy or procedural alterations not reflected in this Code. The Assistant Dean of Student Affairs may make minor modifications to procedure that do not materially jeopardize the fairness owed to any party. Any question of interpretation of the *Code of Student Conduct* will be referred to the Assistant Dean of Student Affairs whose interpretation is final. The *Code of Student Conduct* will be updated annually under the direction of the Assistant Dean of Student Affairs with a comprehensive revision process being conducted every five years.

Section VII: Formal Conduct Procedures

A. College as Convener

Otis College is the convener of every action under this code. Within that action, there are several roles. The responding student is the person who is alleged to have violated the code. The party bringing the complaint, who may be a student, employee, visitor or guest, may choose to be present and participate in the process as fully as the responding student. There are witnesses, who may offer information regarding the allegation. There is an investigator(s) whose role is to present the allegations and share the evidence that the College has obtained regarding the allegations.

B. Group Violations

A student group or organization and its officers and membership may be held collectively and individually responsible when violations of this code by the organization or its member(s) take place at

- organization-sponsored or co-sponsored events, whether sponsorship is formal or tacit; have received
- the consent or encouragement of the organization or of the organization's leaders or officers; or were known or should have been known to the
- membership or its officers.

Hearings for student groups or organizations follow the same general student conduct procedures. In any such action, individual determinations as to responsibility will be made and sanctions may be assigned collectively and individually and will be proportionate to the involvement of each individual and the organization.

C. Amnesty:

1) For Victims

The College provides amnesty to victims who may be hesitant to report to College officials because they fear that they themselves may be accused of minor policy violations, such as underage drinking, at the time of the incident.

2) For Those Who Offer Assistance

To encourage students to offer help and assistance to others, the College pursues policy of amnesty for minor violations when students offer help to others in need. At the discretion of the Assistant Dean of Student Affairs, amnesty may also be extended on a case-by-case basis to the person receiving assistance. Educational options will be explored, but no conduct proceedings or conduct record will result.

3) For Those Who Report Serious Violations

Students who are engaged in minor violations but who choose to bring related serious violations by others to the attention of the College are offered amnesty for their minor violations. Educational options will be explored, but no conduct proceedings or record will result.

Abuse of amnesty requests can result in a decision by the Assistant Dean of Student Affairs not to extend amnesty to the same person repeatedly.

4) Safe Harbor

The College has a Safe Harbor rule for students. The College believes that students who have a drug and/or addiction problem deserve help. If any College student brings their own use, addiction, or dependency to the attention of College officials outside the threat of drug tests or conduct sanctions and seeks assistance, a conduct complaint will not be pursued. A written action plan may be used to track cooperation with the Safe Harbor program by the student. Failure to follow the action plan will nullify the Safe Harbor protection and campus conduct processes will be initiated.

D. Notice of Alleged Violation

Any member of the College community, visitor, or guest may allege a policy violation(s) by any student for misconduct under this Code.

Notice may also be given to the Assistant Dean of Student Affairs (or designee) and/or to the Title IX Coordinator, when appropriate. Additionally, these administrators may act on notice of a potential violation whether a formal allegation is made or not. All allegations can be submitted by a victim or a third party, and should be submitted as soon as possible after the offending event occurs. The College has the right to pursue an allegation or notice of misconduct on its own behalf and to serve as convener of the subsequent campus conduct process.

The Assistant Dean of Student Affairs (or designee) will assume responsibility for the investigation of the alleged violation as described in the section below.

E. Investigation

The Title IX Coordinator or designee will investigate any complaint that falls under Title IX (e.g. sexual misconduct) or involves any other form of discrimination. The Assistant Dean of Student Affairs will investigate any other allegation under this Code. The investigator(s) will take the following steps:

- Initiate any necessary remedial actions on behalf of the victim (if any);
- Determine the identity and contact information of the party bringing the complaint, whether that person is the initiator of the complaint, the alleged victim, or a College proxy or representative;
- Conduct an immediate preliminary investigation to identify a complete list of all policies that may have been violated, to review the history of the parties, the context of the incident(s), any potential patterns and the nature of the complaint;
- If the victim is reluctant to pursue the complaint, determine whether the complaint should still be pursued and whether sufficient independent evidence could support the complaint without the participation of the victim;
- Notify the victim of whether the College intends to pursue the complaint regardless of their involvement, and inform the victim of their rights in the process and option to become involved if they so choose;

- Preliminary investigation usually takes between 1–7 business days to complete;
- If indicated by the preliminary investigation conduct a comprehensive investigation to determine if there is reasonable cause to believe that the responding student violated College policy, and to determine what specific policy violations should serve as the basis for the complaint;
 - If there is insufficient evidence through the investigation to support reasonable cause, the allegations will be closed with no further action;
 - A comprehensive investigation usually takes between one day and two weeks;
- Meet with the Party bringing the complaint to finalize the Party bringing the Complaint’s Statement, which will be drawn up by the investigator or designee as a result of this meeting;
- Commence a thorough, reliable, and impartial investigation by developing a strategic investigation plan, including a witness list, evidence list, intended timeframe, and order of interviews for all witnesses and the responding student, who may be given notice of the interview prior to or at the time of the interview;
 - Prepare the notice of alleged policy violation(s) on the basis of the reasonable cause determination, which may be delivered prior to, during or after the responding student is interviewed, at the discretion of the investigator(s);
- Interview all relevant witnesses, obtain statements from each, and have each witness sign their statements to verify them;
- Obtain all documentary evidence and information that is available;
- Obtain all physical evidence that is available;
- Complete the investigation promptly by analyzing all available evidence without unreasonable deviation from the intended timeline;
- Make a finding, based on a preponderance of the evidence (whether a policy violation is more likely than not);
- Present the investigation report and findings to the responding student, who may:
 - accept the findings,
 - accept the findings in part and reject them in part,
 - or may reject all findings;
- Share the findings and update the party bringing the complaint on the status of the investigation and the outcome.

F. Findings

OPTION 1:

The Accused Individual is Found “Not Responsible”

Where the responding student is found not responsible for the alleged violation(s), the investigation will be closed. The party bringing the complaint, if any, may request that the Title IX Coordinator and/or the Assistant Dean of Student Affairs, as applicable, review the investigation file to possibly re-open the investigation or convene a hearing. The decision to re-open an investigation or convene a hearing rests solely in the discretion of the Title IX Coordinator or the Assistant Dean of Student Affairs in these cases, and is granted only on the basis of extraordinary cause.

OPTION 2A:

The Responding student Accepts a Finding of “Responsible” and Accepts the Recommended Sanctions.

Should the responding student accept the finding that s/he violated College policy, the

Assistant Dean of Student Affairs will determine a necessary sanction(s). In cases involving discrimination, sanctions will act to end the discrimination, prevent its recurrence, and remedy its effects on the victim and the College community. If the responding student accepts these recommended sanctions, the sanctions are implemented and the process ends. This outcome is not subject to appeal.

OPTION 2B:

The Accused Individual Accepts a Finding of "Responsible" and Rejects the Sanctions Recommended.

If the responding student accepts the "responsible" findings, but rejects the recommended sanctions, there will be an administrative hearing on the sanction, only. Administrative hearing procedures are detailed below.

OPTION 3A:

Responding Student Rejects the Findings Completely

Where the responding student rejects the finding that s/he violated College policy, a formal hearing will be convened within fourteen business days, barring exigent circumstances.

At the hearing, the Assistant Dean of Student Affairs will present their report to the student conduct committee, the committee will hear from the parties, and any necessary witnesses. The investigation report will be considered by the committee, which renders an independent and objective finding. Full committee procedures are detailed below.

If the committee finds the responding student not responsible for all violations, the Assistant Dean of Student Affairs will timely inform the parties of this determination and the rationale for the decision in writing. This determination is subject to appeal by any party to the complaint. Appeal review procedures are outlined below.

If the panel finds a violation, it will recommend a sanction/responsive action to the Assistant Dean of Student Affairs, who will, conferring with the Title IX Coordinator as necessary, render a decision within 2–3 business days of the hearing and timely notify the parties, in writing. An appeal of sanction(s) may be filed within 3 days by any party to the complaint, as detailed below.

Option 3B:

Responding Student Accepts the Findings in Part and Rejects in Part

Where the responding student rejects in part the finding that s/he violated College policy, there will be a committee hearing solely on the disputed allegations within fourteen days, barring exigent circumstances. For all findings holding a responding student responsible for a violation, the process will follow the same process outlined in Option 3A. If the committee finds the accused "Not Responsible" on any of the contested allegations, the process will move to the Sanctioning Phase on only the uncontested allegations, to an administrative hearing on the sanctions.

G. Special Hearing Provisions for Sexual Misconduct, Discrimination and Other Complaints of a Sensitive Nature

All hearings under this section will be conducted by the student conduct committee. For sexual misconduct, discrimination, and other complaints of a sensitive nature, whether the alleged victim is serving as the party bringing the complaint or as a witness, alternative testimony options may be provided, such as placing a privacy

screen in the hearing room or allowing the alleged victim to testify from another room via Skype, conference call, or similar technology. While these options are intended to help make the alleged victim more comfortable, they are not intended to work to the disadvantage of the responding student.

The past sexual history or sexual character of a party will not be admissible by the other parties in hearings unless such information is determined to be highly relevant by the panel Chair. All such information sought to be admitted by a party or the College will be presumed irrelevant until a showing of relevance is made, in advance of the hearing, to the Chair. Demonstration of pattern, repeat and/or predatory behavior by the responding student, in the form of previous findings in any legal or campus proceeding, or in the form of previous good faith allegations, will always be relevant to the finding, not just the sanction. The parties will be notified in advance if any such information is deemed relevant and will be introduced in the hearing.

The party bringing the complaint in any complaint alleging sexual misconduct or other behavior falling within the coverage of Title IX will be notified in writing of the outcome of a hearing, any sanctions assigned and the rationale for the decision.

H. Notice of Hearing

Once a determination is made that reasonable cause exists for the Assistant Dean of Student Affairs (or designee) to refer a complaint for a hearing, notice will be given to the responding student. Notice will be in writing and may be delivered by one or more of the following methods: in person by the Assistant Dean of Student Affairs (or designee); mailed to the local or permanent address of the student as indicated in official College records; or e-mailed, to the student's College-issued e-mail account. Once mailed, e-mailed and/or received in-person, such notice will be presumptively delivered. The letter of notice will

- a) Include the alleged violation and notification of where to locate the Code of Student Conduct and College procedures for resolution of the complaint; and
- b) Direct the responding student to contact the Assistant Dean of Student Affairs (or designee) within a specified period of time to respond to the complaint. This time period will generally be no less than two days from the date of delivery of the summons letter. A meeting with the Assistant Dean of Student Affairs (or designee) may be arranged to explain the nature of the complaint and the conduct process. At this meeting, the responding student may indicate, either verbally or in writing, to the Assistant Dean of Student Affairs (or designee), whether s/he admits or denies the allegations of the complaint.

I. Interim Action

Under the *Code of Student Conduct*, the Assistant Dean of Student Affairs or designee may impose restrictions and/or separate a student from the community pending the scheduling of a campus hearing on alleged violation(s) of the *Code of Student Conduct* when a student represents a threat of serious harm to others, is facing allegations of serious criminal activity, to preserve the integrity of an investigation, to preserve College property and/or to prevent disruption of, or interference with, the normal operations of the College. Interim actions can include separation from the institution or restrictions on participation in the community for no more than ten (10) business days pending the scheduling of a campus hearing on alleged violation(s) of the *Code of Student Conduct*. A student who receives an interim suspension may request a meeting with the Dean of Student Affairs or

designee to demonstrate why an interim suspension is not merited. Regardless of the outcome of this meeting, the College may still proceed with the scheduling of a campus hearing.

During an interim suspension, a student may be denied access to College housing and/or the College campus/facilities/events. As determined appropriate by the Assistant Dean of Student Affairs, this restriction may include classes and/or all other College activities or privileges for which the student might otherwise be eligible. At the discretion of the Assistant Dean of Student Affairs and with the approval of, and in collaboration with, the appropriate Chairs(s), alternative coursework options may be pursued to ensure as minimal an impact as possible on the responding student.

J. Hearing Options and Preparation

The following sections describe the College's conduct hearing processes. Except in a complaint involving failure to comply with the summons of the Assistant Dean of Student Affairs (or designee), no student may be found to have violated the *Code of Student Conduct* solely as a result of the student's failure to appear for a hearing. In all such instances, conduct hearings will proceed as scheduled and the information in support of the complaint will be presented to, and considered by, the Assistant Dean of Student Affairs or committee presiding over the hearing.

Where the responding student admits to violating the *Code of Student Conduct*, the Assistant Dean of Student Affairs (or designee) may invoke administrative hearing procedures to determine and administer appropriate sanctions without a formal hearing. This process is also known as an administrative conference. In administrative conference, complaints will be heard and determinations will be made by the Assistant Dean of Student Affairs or designee.

Where the responding student denies violating the *Code of Student Conduct*, a formal hearing will be conducted. This process is known as a committee hearing. At the discretion of the Assistant Dean of Student Affairs (or designee), a request by one or more of the parties to the complaint for an administrative conference may be considered. Students who deny a violation for which a committee hearing will be held will be given a minimum of seven (7) days to prepare unless all parties wish to proceed more quickly. Preparation for a formal hearing is summarized in the following guidelines:

- a) Notice of the time, date and location of the hearing will be in writing and may be delivered by one or more of the following methods: in person by the Assistant Dean of Student Affairs (or designee); mailed to the local or permanent address of the student as indicated in official College records; or e-mailed to the student's College-issued e-mail account. Once mailed, e-mailed and/or received in-person, such notice will be presumptively delivered.
- b) If there is an alleged victim of the conduct in question, the alleged victim may serve as the party bringing the complaint or may elect to have the College administration serve as the party bringing the complaint forward. Where there is no alleged victim, the College administration will serve as the party bringing the complaint forward.
- c) If a responding student fails to respond to notice from the Assistant Dean of Student Affairs (or designee), the Assistant Dean of Student Affairs (or designee) may initiate a complaint against the student for failure to comply

with the directives of a College official and give notice of this offense. Unless the student responds to this notice within two days by answering the original notice, an administrative conference may be scheduled and held on the student's behalf. As a result, the student may be administratively withdrawn from attending classes or a disciplinary hold may be placed on their College account, deeming them ineligible to register for courses or College housing until such time as the student responds to the initial complaint.

- d) At least four (4) business days before any scheduled formal hearing, the following will occur:
1. The responding student will deliver to the Assistant Dean of Student Affairs (or designee) a written response to the complaint;
 2. The responding student will deliver to the Assistant Dean of Student Affairs (or designee) a written list of all witnesses he/she wishes the College to call at the hearing;
 3. The responding student will deliver to the Assistant Dean of Student Affairs (or designee) all physical evidence he/she intends to use or needs to have present at the hearing and will indicate who has possession or custody of such evidence, if known, so that the Assistant Dean of Student Affairs can arrange for its presence;
 4. The party bringing the complaint will deliver to the Assistant Dean of Student Affairs (or designee) a written list of all witnesses he/she wishes the College to call at the hearing;
 5. The party bringing the complaint will deliver to the Assistant Dean of Student Affairs (or designee) all items of physical evidence he/she intends to use or needs to have present at the hearing and will indicate who has possession or custody of such evidence, if known, so that the Assistant Dean of Student Affairs can arrange for its presence;
 6. The party bringing the complaint and the responding student will notify the Assistant Dean of Student Affairs (or designee) of the names of any advisors/advocate who may be accompanying the parties at the hearing;
- e) The Assistant Dean of Student Affairs (or designee) will ensure that the hearing information and any other available written documentation is shared with the parties at least two (2) days before any scheduled hearing. In addition, the parties will be given a list of the names of all committee members in advance. Should any party object to any committee member, he/she must raise all objections, in writing, to the Assistant Dean of Student Affairs immediately. Committee members will only be unseated if the Assistant Dean of Student Affairs concludes that their bias precludes an impartial hearing of the complaint. Additionally, any committee member who feels he/she cannot make an objective determination must recuse himself or herself from the proceedings.

K. Committee Hearing Procedures

The Assistant Dean of Student Affairs will appoint one panelist as the Chair for the hearing. The parties have the right to be present at the hearing; however, they do

not have the right to be present during deliberations. If a student cannot attend the hearing, it is that student's responsibility to notify the Assistant Dean of Student Affairs no less than three (3) days prior to the scheduled hearing to arrange for another date, time and location. Except in cases of grave or unforeseen circumstances, if the responding student fails to give the requisite minimum three (3) day notice, or if the responding student fails to appear, the hearing will proceed as scheduled. If the party bringing the complaint fails to appear, the complaint may be dropped unless the College chooses to pursue the allegation on its own behalf, as determined by the Assistant Dean of Student Affairs.

The Assistant Dean of Student Affairs (or designee) and the committee will conduct panel hearings according to the following guidelines:

- a) Hearings will be closed to the public.
- b) Admission to the hearing of persons other than the parties involved will be at the discretion of the panel chair and the Assistant Dean of Student Affairs.
- c) In hearings involving more than one responding student, the standard procedure will be to hear the complaints jointly; however, the Assistant Dean of Student Affairs may permit the hearing pertinent to each responding student to be conducted separately. In joint hearings, separate determinations of responsibility will be made for each responding student.
- d) The parties have the right to an advisor of their own choosing. Advisors may be chosen only from within the current College community, unless leave is granted by the Assistant Dean of Student Affairs for an advisor from outside the community. In the rare instance where civil or criminal court proceedings currently involve a responding student or at the discretion of the Assistant Dean of Student Affairs, legal counsel may be permitted to serve as an advisor. The advisor may not make a presentation or represent the party bringing the complaint or responding student during the hearing.
- e) The party bringing the complaint, the responding student, the committee and the Assistant Dean of Student Affairs (or designee) will have the privilege of questioning all present witnesses and questioning all present parties (directly or through the Chair, at the discretion of the Chair). Unduly repetitive witnesses can be limited at the discretion of the panel Chair or the Assistant Dean of Student Affairs (or designee).
- f) Pertinent records, exhibits, and written statements may be accepted as information for consideration by the panel and the Assistant Dean of Student Affairs. Formal rules of evidence are not observed. The Assistant Dean of Student Affairs may limit the number of character witnesses presented or may accept written affidavits of character instead.
- g) All procedural questions are subject to the final decision of the Assistant Dean of Student Affairs.
- h) After a committee hearing, the panel will deliberate and determine, by majority vote, whether it is more likely than not that the responding student has violated the *Code of Student Conduct*. The Assistant Dean of Student Affairs (or designee) will be present and available as a resource during all deliberations. Once a finding

is determined, if the finding is that of a policy violation, the panel will determine an appropriate sanction(s). The Assistant Dean of Student Affairs (or designee) is responsible for informing the panel of applicable precedent and any previous conduct violations or other relevant pattern information about the responding student. The panel Chairperson will prepare a written deliberation report and deliver it to the Assistant Dean of Student Affairs, detailing the recommended finding, how each member voted, the information cited by the panel in support of its recommendation, and any information the panel excluded from its consideration and why. This report should conclude with any recommended sanctions. This report should not exceed two pages in length and must be submitted to the Assistant Dean of Student Affairs within two (2) business days of the end of deliberations.

- i) The Assistant Dean of Student Affairs will consider the recommendations of the committee, may make appropriate modifications to the committee's report, and will then render a decision and inform the responding student and party bringing the complaint (if applicable by law or College policy) of the final determination within seven days of the hearing. Notification will be made in writing and may be delivered by one or more of the following methods: in person by the Assistant Dean of Student Affairs (or designee); mailed to the local or permanent address of the student as indicated in official College records; or e-mailed to the student's College-issued e-mail account. Once mailed, e-mailed and/or received in-person, such notice will be presumptively delivered. In cases of sexual misconduct, notice of the outcome will be delivered to all parties simultaneously, meaning without substantial delay between the notifications to each.

L. Conduct Sanctions

One or more of following sanctions may be imposed upon any student for any single violation of the *Code of Student Conduct*:

- a) *Warning*: An official written notice that the student has violated College policies and/or rules and that more severe conduct action will result should the student be involved in other violations while the student is enrolled at the College.
- b) *Restitution*: Compensation for damage caused to the College or any person's property. This is not a fine but, rather, a repayment for property destroyed, damaged, consumed, or stolen.
- c) *Fines*: Reasonable fines may be imposed. Fines are specified to include: Alcohol and other drug-related activities—fines in increments of \$50 to \$300; Damages—actual repair costs, including labor and materials; Noncompliance with discretionary sanctions - \$10 per hour for service not performed; Unauthorized residence hall room change - \$35; Failure to return a reserved space to proper condition – labor costs and expenses.
- d) *Community/College Service Requirements*: For a student or organization to complete a specific supervised Community/College service.
- e) *Loss of Privileges*: The student will be denied specified privileges for a designated period of time.
- f) *Confiscation of Prohibited Property*: Items whose presence is in violation of College policy will be confiscated and will become the property of the College. Prohibited items that are confiscated will not be returned.

- g) *Behavioral Requirement*: This includes required activities including, but not limited to, seeking academic counseling or substance abuse screening, writing a letter of apology, etc.
- h) *Educational Program*: Requirement to attend, present, and/or participate in a program related to the violation. It may also be a requirement to sponsor or assist with a program for others on campus to aid them in learning about a specific topic or issue related to the violation for which the student or organization was found responsible. Audience may be restricted.
- i) *Restriction of Visitation Privileges*: May be imposed on a resident or nonresident student. The parameters of the restriction will be specified.
- j) *College Housing Probation*: Official notice that, should further violations of Residence Life or College policies occur during a specified probationary period, the student may immediately be removed from College housing. Regular probationary meetings may also be imposed.
- k) *College Housing Reassignment*: Reassignment to another College housing facility. Residential Life personnel will decide on the reassignment details.
- l) *College Housing Suspension*: Removal from College housing for a specified period of time after which the student is eligible to return. Conditions for readmission to College housing may be specified. Under this sanction, a student is required to vacate College housing within 24 hours of notification of the action, although this deadline may be extended upon application to, and at the discretion of, the Assistant Dean of Student Affairs. This sanction may be enforced with a trespass action if deemed necessary. Prior to reapplication for College housing, the student must gain permission from the Assistant Dean of Student Affairs (or designee).
- m) *College Housing Expulsion*: The student's privilege to live in, or visit, any College housing structure is revoked indefinitely. This sanction may be enforced with a trespass action if deemed necessary.
- n) *College Probation*: The student is put on official notice that, should further violations of College policies occur during a specified probationary period, the student may face suspension or expulsion. Regular probationary meetings may also be imposed.
- o) *Eligibility Restriction*: The student is deemed "not in good standing" with the College for a specified period of time. Specific limitations or exceptions may be granted by the Assistant Dean of Student Affairs and terms of this conduct sanction may include, but are not limited to, the following:
1. Ineligibility to hold any office in any student organization recognized by the College or hold an elected or appointed office at the College; or
 2. Ineligibility to represent the College to anyone outside the College community in any way, including participating in the study abroad program, attending conferences, or representing the College at an official function, event or competition, and so on

- p) *College Suspension*: Separation from the College for a specified minimum period of time, after which the student is eligible to return. Eligibility may be contingent upon satisfaction of specific conditions noted at the time of suspension. The student is required to vacate the campus within 24 hours of notification of the action, although this deadline may be extended upon application to, and at the discretion of, the Assistant Dean of Student Affairs. During the suspension period, the student is banned from College property, functions, events, and activities. This sanction may be enforced with a trespass action as necessary.
- q) *College Expulsion*: Permanent separation from the College. The student is banned from College property and the student's presence at any College-sponsored activity or event is prohibited. This action may be enforced with a trespass action as necessary.
- r) *Other Sanctions*: Additional or alternate sanctions may be created and designed as deemed appropriate to the offense with the approval of the Assistant Dean of Student Affairs or designee.

The following sanctions may be imposed upon groups or organizations found to have violated the *Code of Student Conduct*:

- a) One or more of the sanctions listed above; and/or
- b) Deactivation, derecognition, loss of all privileges (including College registration), for a specified period of time.

M. Parental Notification

The College reserves the right to notify the parents/guardians of dependent students regarding any conduct situation, particularly alcohol and other drug violations. The College may also notify parents/guardians of nondependent students who are under the age of 21 of alcohol and/or other drug violations.

N. Notification of Outcomes

The outcome of a campus hearing is part of the education record of the responding student and is protected from release under the Federal Education Rights and Privacy Act (FERPA), except under certain conditions. As allowed by FERPA, when a student is accused of a policy violation that would constitute a "crime of violence" or forcible or nonforcible sex offense, the College will inform the alleged victim/party bringing the complaint in writing of the final results of a hearing regardless of whether the College concludes that a violation was committed. Such release of information may only include the alleged student's/responding student's name, the violation committed, and the sanctions assigned (if applicable). In cases of sexual misconduct and other offenses covered by Title IX, only, the rationale for the outcome will also be shared with all parties to the complaint in addition to the finding and sanction(s).

In cases where the College determines through the student conduct process that a student violated a policy that would constitute a "crime of violence" or nonforcible sex offense, the College may also release the above information publicly and/or to any third party. FERPA defines "crimes of violence" to include

- a) Arson
- b) Assault offenses (includes stalking)
- c) Burglary
- d) Criminal Homicide—manslaughter by negligence

- e) Criminal Homicide—murder and nonnegligent manslaughter
- f) Destruction/damage/vandalism of property
- g) Kidnapping/abduction
- h) Robbery
- i) Forcible sex offences
- j) Nonforcible sex offences

O. Failure to Complete Conduct Sanctions

All students, as members of the College community, are expected to comply with conduct sanctions within the time frame specified by the Assistant Dean of Student Affairs or designee. Failure to follow through on conduct sanctions by the date specified, whether by refusal, neglect, or any other reason, may result in additional sanctions and/or suspension from the College. In such situations, resident students will be required to vacate College housing within 24 hours of notification by the Assistant Dean of Student Affairs, although this deadline may be extended upon application to, and at the discretion of, the Assistant Dean of Student Affairs. A suspension will only be lifted when compliance with conduct sanctions is satisfactorily achieved. This determination will be made by the Assistant Dean of Student Affairs.

P. Appeal Review Procedures

Any party may request an appeal of the decision of the Committee/Administrative Hearing by filing a written request to the Provost, subject to the procedures outlined below. Title IX appeals are to be sent to the Title IX Coordinator. All sanctions imposed by the original hearing body remain in effect, and all parties should be timely informed of the status of requests for appeal, the status of the appeal consideration, and the results of the appeal decision.

GROUND FOR APPEAL REQUESTS

Appeals requests are limited to the following grounds:

1. A procedural or substantive error occurred that significantly impacted the outcome of the hearing (e.g., substantiated bias, material deviation from established procedures, etc.).
2. To consider new evidence, unavailable during the original hearing or investigation, that could substantially impact the original finding or sanction. A summary of this new evidence and its potential impact must be included. Appeals must be filed in writing with the Provost (or Title IX Coordinator for Title IX issues) within three (3) business days of the notice of the outcome to the hearing, barring exigent circumstances. Any exceptions are made at the discretion of the Assistant Dean of Student Affairs and, when appropriate, the Title IX Coordinator.
3. Sanctions imposed are substantially disproportionate to the violation.

The Assistant Dean of Student Affairs will share the appeal by one party with the other party (parties) when appropriate under procedure or law (e.g., if the responding student appeals, the appeal is shared with the complainant, who may also wish to file a response, request an appeal on the same grounds or different grounds). The Assistant Dean of Student Affairs will refer the request(s) to the College's designated Appeal Review Officer.

The Appeal Review Officer will conduct an initial review of non-Title IX appeals to determine if the appeal request meets the limited grounds and is timely. The Title IX officer will conduct an initial review of Title IX requests before distributing to the appropriate Appeals Review Officer. S/he may consult with the Assistant Dean of Student Affairs and/or Title IX Coordinator on any procedural or substantive questions that arise.

If the appeal is not timely or substantively eligible, the original finding and sanction will stand and the decision is final. If the appeal has standing, the Appeal Review Officer determines the final outcome. Full rehearings are not permitted. Where new evidence is presented or the sanction is challenged, the Appeals Review Officer will determine if the matter should be returned to the original decision-maker for reconsideration or if they should make a determination. In review, the original finding and sanction are presumed to have been decided reasonably and appropriately, thus the burden is on the appealing party(ies) to show clear error. The Points of Appeal must limit its review to the challenges presented.

On reconsideration, the Points of Appeal or Assistant Dean of Student Affairs may affirm or change the findings and/or sanctions. Procedural or substantive errors should be cured, new evidence should be considered, and sanctions should be proportionate to the severity of the violation and the student's cumulative conduct record.

All decisions of the Points of Appeal are to be made within five (5) business days of submission and are final, as are any decisions made by the Assistant Dean of Student Affairs or Title IX Coordinator as the result of reconsideration consistent with instructions from the Appeal Review Officers.

THE APPEALS OFFICERS

The College's Appeal Review Officer/Point of Appeals is determined to be the Provost or designee.

The Assistant Dean of Student Affairs serves as an information source to the Appeal Review Officers, with responsibility for conducting preliminary investigations, and ensuring a fair process for the complainant and responding student.

OTHER GUIDELINES FOR APPEALS

- All parties will be timely informed of the status of requests for appeal, the status of the appeal consideration, and the results of the appeal decision;
- Appeals are not intended to be full re-hearings of the complaint (de novo). In most cases, appeals are confined to a review of the written documentation or record of the original hearing, and pertinent documentation regarding the grounds for appeal; witnesses may be called if necessary.
- Appeals are not an opportunity to substitute their judgment for that of the original decision-maker merely because they disagree with the finding and/or sanctions. Appeals decisions are to be deferential to the original decision-maker, making changes to the finding only where there is clear error and to the sanction only if there is a compelling justification to do so.

Q. Disciplinary Records

All conduct records are maintained by the College for seven (7) years from the time of their creation except those that result in separation (suspension or expulsion, including from housing) and those that fall under Title IX, which are maintained indefinitely.

Code of Conduct Violations

Any member of the Otis community may file a complaint for a violation of the Code of Conduct. Violations should be reported on a Code of Conduct Complaint form and filed with any member of the Student Conduct Committee. Forms are available in the Office of Student Affairs and online at www.otis.edu.

ACADEMIC INTEGRITY

The Academic Integrity Committee is the first point of contact for the College in processing alleged cases of student plagiarism and/or academic dishonesty. According to the Otis Code of Conduct, "All forms of academic misconduct, including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty" is a direct violation of the code.

The Academic Integrity Committee consists of representatives from liberal arts and sciences, the various studio departments, and the Office of Student Affairs. The Chair of the Committee is appointed by the Chair of Liberal Arts and Sciences. No fewer than three committee members will meet to review a student's case.

All accounts of academic misconduct should be reported to the Chair of the Academic Integrity Committee. A formal Academic Misconduct Complaint form available on otis.edu should be filled out. Any member of the Otis community may fill out a form. In addition to the form, faculty, staff, or another student shall assemble and submit documentation that supports the accusation. The form and all evidence is forwarded to the Chair of the Academic Integrity Committee for review and investigation.

The student will be contacted to appear before the committee to share his or her case and answer questions regarding the case.

Once the committee has heard the case, a recommendation will be made by the committee, and the student will receive an official letter within seven business days from his or her meeting with the committee. In addition, the Assistant Dean of Student Affairs will be notified as to the committee's recommendations, and formal conduct sanctions, up to and including dismissal from the College, may be imposed by the College Code of Conduct Committee. All students may appeal the decision of the Academic Integrity Committee in writing to the Chair of Liberal Arts and Sciences within seven business days of the delivery of the letter.

The following recommendation(s) may be imposed by the Academic Integrity Committee:

- No action
- Intellectual dishonesty project
- Failing grade on the plagiarized assignment
- Failing the class
- Loss of privileges or exclusion from academic activity or program
- Dismissal from the College

Additional recommendations may be imposed at the discretion of the committee and with the approval of the Dean of Student Affairs or the Assistant Dean of Student Affairs.

The Otis College of Art and Design *Code of Student Conduct* is adapted from the NCHERM Group Model Developmental *Code of Student Conduct* and is used here with permission.



CAMPUS SAFETY & SECURITY





CAMPUS SAFETY AND SECURITY

In support of student wellness and safety, the following information will guide you in the event you or someone you know is in need of assistance. The Otis community provides you with resources and information to allow informed decision making about your personal safety and health.

In the event of an emergency or crisis, call **911**.

General Safety Tips

Although the areas surrounding the Otis Goldsmith Campus, MFA studios, and the Fashion Design location are relatively safe, please be cautious and aware of your surroundings.

1. There is safety in numbers. Walk in groups or use the buddy system, especially after dark.
2. Walk briskly and know your destination. If you see a person or persons who look suspicious, change your path and cross the street.
3. Walk in well-lighted and well-trafficked areas. Avoid shortcuts that take you through alleys, past heavy foliage, or near other places where someone might be hiding.
4. Do not walk talking on a cell phone or using other electronic devices. You will become a target when others see what you have.
5. Do not carry large amounts of cash. Do not wear expensive jewelry that draws attention to you. Carry bags, purses, or valuable equipment such as cameras and computers close to your body or out of sight.
6. Vehicles parked on the street can present an easy opportunity for thieves and vandals. Keep valuables out of sight in a locked trunk or leave them at home.

Whenever you live in an urban environment, you need to establish a file with pertinent information that will help you if you are the victim of a crime. Your file should include the following:

- Credit card numbers and toll-free numbers to report lost or stolen cards
- The telephone number of your insurance agent
- Your license plate and vehicle identification numbers
- Your driver's license number
- An extra set of keys
- Your bank account numbers and the customer service number for your bank, in case checks are lost or stolen

ICE Your Cell Phone

Enter a phone number into your cell phone's memory with the acronym ice, which stands for in case of an emergency, with the contact person's name and phone number.

Clery Act and Crime Report

The federal government mandates the disclosure of certain crime statistics so that students, employees, and families can be educated about the safety of College campuses.

Please be aware that these are statistics for the most severe forms of crime. Students should still be vigilant about their personal safety and take care of their personal possessions.

A guard is available 24 hours a day and is stationed by the front entrance of the Goldsmith Campus. The guards make regularly scheduled rounds of the building and its perimeter. Please contact the guards immediately at x6965 if you need assistance. If you need the Los Angeles Police Department or paramedic assistance, dial 911.

Specific crime reports are available online at www.otis.edu/safety and the reports detail crime statistics, as reported to the Dean of Student Affairs for the Goldsmith Campus, Fashion Design Location, Public Practice Studios, and the MFA Studios and Administration locations, and are provided in accordance with the Jeanne Clery Disclosure of Campus Security Policy and Crime Statistics Act. The crime report includes statistics for the previous three years concerning reported crimes that occurred on campus, in certain off-campus buildings, and on public property. The crime report is prepared in cooperation with the local law enforcement agencies surrounding our locations, the Assistant Dean of Student Affairs, who oversees housing and student conduct, and the Chief Facilities and Operations Officer, who oversees campus security.

To request an individual hard copy of the campus crime statistics, please contact Peter Zaretskiy, Environmental Health and Safety Manager at (310) 665-6872 or facilities@otis.edu.

The following crime reports can be found online at www.otis.edu/safety:

2011–13 Crime Report for Goldsmith Campus
2011–13 Crime Report for Fashion Design Location
2011–13 Crime Report for Public Practice Studios
2011–13 Crime Report for MFA Studios and Administration Locations

For additional information regarding timely warnings, policy regarding enforcement authority, and all other campus safety resources, go to www.otis.edu/safety.

Drug-Free Workplace

Otis is a drug-free environment and the College will not tolerate the manufacture, distribution, dispensation, sale, purchase, possession, offer to sell, and/or use of any illegal drugs (as defined by the statutes of the state of California) in any Otis facility or at any Otis function. Any student found to have violated this policy will be subject to arrest and disciplinary action in accordance with the *Code of Student Conduct Policy*.

Earthquake Preparedness

Earthquakes are a fact of life in Southern California. The following basic behaviors should become a routine part of a student's life while at Otis:

- Maintain a three-day supply of nonperishable food, such as peanut butter, canned tuna, granola bars, and dried fruit.
- Keep three gallons of bottled water per person in your home.
- Make arrangements with your family or significant others for an out-of-state contact person. According to the telephone company, it may be impossible to telephone people in California, but possible to call those in other states.

- Have a flashlight and a pair of sturdy shoes under your bed.
- Do not place your bed directly under a window and do not hang heavy items, such as pictures or a bookshelf, over your bed.

Fire Code

National and local fire and safety codes prohibit the use of any corridor, elevators, pathway, fire exit, or common area used as an exit, for exhibitions of any kind or nature whatsoever.

- The fire exit corridor is the area marked by the light gray tile. This area includes the hallway leading to the restrooms, stairwells, and elevators. This is the “central core” of the building and the fire exit corridor.
- No exhibition or installation may be allowed that creates an unsafe condition or hazard.
- Remember: People are generally injured in fires or earthquakes by tripping on their way to a fire exit; subsequently, they may get trampled to death by others.

Fire/Emergency Evacuation

All students, faculty, and other emergency planning staff are required to participate in fire drills, which are held from time to time. It is of utmost importance to maintain order and follow directions because the alarm system may indicate a real fire condition. Take your valuables and re-enter only when administrative staff so instructs.

Fire Safety

In all cases when an employee, student, or visitor becomes aware of a fire, call the fire department (911) immediately. Activate the fire alarm in the building and proceed to the nearest safe location.

When calling 911, have the following information ready:

1. The name of the building.
2. Location of the fire within the building.
3. A description of the fire, and if known, how it started.
4. The phone number or extension that you are calling from.
5. Do not hang up until you are told to do so. After you call 911, be sure to call Otis security personnel at (310) 665-6965.

Hazing

All acts of hazing as defined by this policy, by any individual student or sanctioned or promoted by any College registered student club or organization and any of its members or alumni are prohibited. Students are entitled to be treated with consideration and respect, and no individual may perform an act that is likely to cause physical or psychological harm to any other person within the College community. Accordingly, any such behavior is expressly forbidden when related to the admission, initiation, pledging, joining, or any other group-affiliation activity.

Any student or organization found to be involved in any hazing activity will face conduct action and may be subjected to suspension or expulsion from the College. A violation of this policy may exist irrespective of any alleged voluntary or consensual participation in the activity by the person(s) being abused.

The law of California makes it a criminal offense for anyone to participate in hazing. Otis policy is based upon the proposition that students are entitled to be treated with consideration and respect. Otis regulations on hazing are synonymous with state law as follows (Calif. Penal Code §245.6):

- a. It shall be unlawful to engage in hazing, as defined in this section.
- b. "Hazing" means any method of preinitiation or initiation into a student organization or student body, whether or not the organization or body is officially recognized by an educational institution, which is likely to cause serious bodily injury to any former, current, or prospective student of any school, community College, College, university, or other educational institution in this state. The term hazing does not include customary athletic events or school sanctioned events.
- c. A violation of this section that does not result in serious bodily injury is a misdemeanor, punishable by a fine of not less than one hundred dollars (\$100), nor more than five thousand dollars (\$5,000), or imprisonment in the county jail for not more than one year, or both.
- d. Any person who personally engages in hazing that results in death or serious bodily injury as defined in paragraph (4) of subdivision (f) of Section 243 of the Penal Code, is guilty of either a misdemeanor or a felony, and shall be punished by imprisonment in county jail not exceeding one year, or by imprisonment in the state prison.
- e. The person against whom the hazing is directed may commence a civil action for injury or damages. The action may be brought against any participants in the hazing, or any organization to which the student is seeking membership whose agents, directors, trustees, managers, or officers authorized, requested, commanded, participated in, or ratified the hazing.
- f. Prosecution under this section shall not prohibit prosecution under any other provision of law.

Missing Persons

Otis College of Art and Design takes student safety seriously. In an effort to support the campus community and the students within the community, the College has adopted a 24-hour missing person's policy for residential students residing within the Otis Student Housing Program and a 72-hour missing person's policy for nonresidential students. In accordance with the Higher Education Act, the following should be noted:

Emergency Contact Information

During each open registration period all students intending to register for classes, for any subsequent term, will be given the opportunity to elect an emergency contact. Residential students will also, on an annual basis, file an emergency contact form with the Residence Life and Housing Office. This information will be used, based on the aforementioned, should a student fall under the College's missing person's policy.

Official Notification Procedure

- A. Any member within or outside the Otis community must notify the Office of Student Affairs by calling (310) 665-6960 of a missing person.
- B. The Office of Student Affairs, at that time, will research and investigate the information received. The office will also request and/or gather any additional information needed from the reporting party.
- C. The Office of Student Affairs will make attempts to contact the reported missing person by phone, e-mail, extraction from class, and/or visiting the student's apartment unit, if the student is a residential student.
- D. In the event that the reported missing student is not located or contacted, the College will contact the Los Angeles Police Department, Pacific Division, at (310) 482-6334 to report the student as missing.
- E. The Dean of Student Affairs (or his or her designee), after police notification and no later than 24 hours after determining a student is missing, will notify the missing student's emergency contact (notification may be made to more than one person depending on individual(s) student has listed).
- F. After the Los Angeles Police Department is notified, they will lead the search in finding the student and the missing person's emergency contact information will be forwarded to the police department. The Dean of Student Affairs (or his or her designee) will stay in communication with the missing person's emergency contact, as a support.

Natural Disaster and Campus Information Telephone Line

Emergency Information Number (Crisis/Disaster): (888) 751-7523

In the event of an earthquake or other significant crisis, Otis College will announce basic information and instructions through a special emergency telephone number (888) 751-7523. Since this telephone service is located out of state, it will be operative even when Los Angeles telephone service has been disabled. This number will be activated only in the event of a significant crisis affecting the College. Please share this telephone number with parents, family, friends, and significant others.

Otis Alert System

All students are required, during the time of registration, to input current contact information through Self-Service online. The Otis Alert System will call and/or text message students in the event of an emergency on campus (or in the surrounding area).

Reporting an Incident, Accident, or Injury

Whenever a student is the victim of injury, theft, or vandalism incident (either on campus or on a field trip), the Dean or the Assistant Dean of Student Affairs should be notified immediately. It is critical that an incident report be filed with the Office of Student Affairs to document any injury, theft, or vandalism incident, both for the victim's sake and for the school's records. To fill out a report online, go to www.otis.edu/forms/students/student-incident-report/

In the event of serious injury, call the paramedics immediately by dialing 911. For injuries of a less serious nature, first aid kits are located on each floor of the Goldsmith Campus, the Fashion Design location, and graduate studios. Your timely assistance and cooperation will allow the College to become more responsive to emergencies and better able to establish procedures that ensure a safe and secure environment.

Relationships Between Faculty/Staff and Students

Otis College of Art and Design prohibits all faculty and staff members, including graduate teaching assistants and others involved in teaching activities, from engaging in or pursuing dating, sexual, or intimate relationships with students in which the faculty/staff member is in a position of actual or apparent authority with respect to the student's educational activities. This includes, but is not limited to, those students whom they currently, or may in the future, instruct, mentor, evaluate, supervise, advise, or exercise other forms of professional responsibilities towards, such as allocating resources, selecting students for scholarships and awards, and providing recommendations or references. Dating, sexual, or intimate relationships with students covered by this policy include consensual relationships. Any faculty/staff who is or has been involved in a consensual relationship with a student must promptly report this fact to his or her supervisor. The supervisor will then review and see if the College can arrange that the individual in authority does not evaluate or participate in discussions and decisions that affect the compensation, evaluation, employment conditions, instruction, and/or academic status of the student involved. Any person who believes that a faculty/staff is involved in a consensual relationship with a student under his or her direct authority or supervision is required to report the relationship to Student Affairs, the Provost's Office, or Human Resources.

Sexual Assault

Otis College of Art and Design prohibits rape, acquaintance rape, and sexual assault. Sexual assault is a violation of the College's *Code of Student Conduct*, as well as a violation of the law. In an effort to reduce the risk of sexual assault occurring among its students, the College provides awareness and prevention programming. These outreach efforts are coordinated by Student Counseling Services. The Office of Housing and Residence Life and Title IX Coordinator also coordinate these programs. For information, call (310) 846-2639.

In the event that a sexual assault does occur, the College takes the matter very seriously. A student who is found to have committed sexual assault on or off campus is subject to immediate suspension or dismissal from Otis. If a student is accused of sexual assault s/he is subject to disciplinary action in accordance with the stated code of conduct in this publication. To report an incident contact the Dean of Student Affairs (310) 665-6960 or security at (310) 665-6965. Anyone with knowledge about a sexual assault is encouraged to report it immediately. If you are sexually assaulted it is important that you do as follows:

1. Go to a safe place and speak with someone you trust. Tell this person what happened. If there is any immediate danger, let a security guard know if you are on campus or call 911 if you are off campus.
2. Consider securing immediate professional support to assist you in the crisis.

3. You can contact counseling services at (310) 846-2639, or call Dr. Fred Barnes, Director of Counseling Services, at (818) 522-0796.
4. For your safety and well-being, immediate medical attention is encouraged. Further, being examined as soon as possible, ideally within 72-hours, is important. The Santa Monica Rape Treatment Center will arrange for a specific medical examination at no charge. To preserve evidence, it is best that you do not bathe, shower, douche, or change clothes before that exam. Even if you have already bathed, you are still encouraged to have prompt medical care. Additionally, you are encouraged to gather bedding, linens, or unlaundered clothing and any other pertinent articles that may be used for evidence.
5. Even after the immediate crisis has passed, consider seeking support from Student Counseling Services at Otis or the Santa Monica Rape Treatment Center or the Valley Trauma Center.
6. Contact the Dean of Student Affairs at (310) 665-6961 if you need assistance with College-related concerns.

Santa Monica–UCLA Medical Center

1250 16th St.
Santa Monica, CA 90404
(310) 319-4000

Valley Trauma Center

7116 Sophia Ave.
Van Nuys, CA 91406
(818) 756-5330
www.valleytraumacenter.org

Legal Definitions

Rape is generally defined as forced sexual intercourse. It may also include situations where the victim is incapable of giving consent due to a disability or intoxication. Many rapes are committed by someone the victim knows, such as a date or friend.

Under California law, rape is sexual intercourse against the will of the victim that can occur under a variety of circumstances, including the following:

- Where the victim is prevented from resisting due to alcohol or drugs;
- Where the assailant uses physical force or the threat of force to overpower and control the victim;
- Where the victim fears that she or he or another will be injured if the victim does not submit;
- Where the victim is at the time unconscious of the nature of the act, and this is known to the assailant;
- Where the victim is incapable of giving legal consent due to a mental disorder or developmental or physical disability, and this is known or reasonably should be known to the assailant;

- Where the act is accomplished by threatening to use the authority of a public official to incarcerate, arrest, or deport the victim or another person;
- Where the assailant uses duress, such as a direct or implied threat of hardship or retribution, to coerce the victim; and
- Where the assailant uses force, fear, or threats to accomplish sexual intercourse against the will of the spouse. This provision of the law is known as the “spousal rape law.”

The complete California Rape Law is contained in Section 261 of the Penal Code. The spousal rape law is set forth in Section 262.

Consent

Consent is clear sexual permission and can only be given by one of legal age. Consent can be given by word or action, but nonverbal consent is more ambiguous than explicitly stating one’s wants and limitations. Consent to one form of sexual activity should not, and cannot, be taken as consent to any other sexual activity. Individuals who consent to sex must be able to fully understand what they are doing. Under this policy, “No” always means “No” and “Yes” may not always mean “Yes.” For example, when alcohol or other drugs are used, a person will be considered unable to give valid consent if the person cannot appreciate the *who, what, where, when, why, or how* of a sexual interaction. In addition, silence—without clear actions demonstrating permission—cannot be assumed to indicate consent.

Finally, there is a difference between seduction and coercion; coercion is defined as unreasonably pressuring another person for sex. Coercing someone into engaging in sexual activity violates this policy in the same way as physically forcing someone into engaging in sexual activity.

Other Sexual Assaults

Besides rape, other sexual assault crimes include the following: sodomy (forced anal intercourse); oral copulation (forced oral-genital contact); rape by a foreign object (forced penetration by a foreign object, including a finger); and sexual battery (the unwanted touching of an intimate part of another person for the purpose of sexual arousal).

Sex/Gender Discrimination Policy—Title IX

The College is committed to complying with all requirements as set forth by Title IX of the Education Amendments of 1972 (“Title IX”). As such, discrimination on the basis of sex or gender will not be tolerated in any of College’s education programs or activities. Such discrimination includes, but is not limited to, the following: sexual harassment; sexual violence; sex or gender-based bullying; hazing; stalking; relationship violence; and failure to provide equal opportunity in admissions, activities, or employment. Student workers will be covered by this policy, and may also fall under the jurisdiction of human resources, which will jointly resolve all complaints with the Assistant Dean of Student Affairs.

The College Title IX Coordinator will be informed of, and oversee, all complaints of sex discrimination and is responsible for identifying and addressing any patterns or systemic problems that arise during the review of such complaints. Questions or concerns regarding the College's procedures and Title IX may be directed to the following resource:

Carol D. Branch, Ph.D.
Director, Student Resources Center and Title IX Coordinator
Office of Student Affairs
9045 Lincoln Boulevard, Los Angeles, CA 90045
(310) 846-2554
cbranch@otis.edu

Inquiries may be made externally to:

Office for Civil Rights (OCR)
U.S. Department of Education
400 Maryland Avenue, SW, Washington, DC 20202-1100
Customer Service Hotline #: (800) 421-3481
Facsimile: (202) 453-6012
TDD#: (877) 521-2172
OCR@ed.gov
www.ed.gov/ocr

The College will make every effort to successfully complete the grievance process for complaints of sex discrimination over a period of sixty (60) days or less. The complaining party will receive periodic status updates on the progress of the complaint and any subsequent appeals. During the investigation and/or grievance process for complaints of sex discrimination, the College may take a number of interim actions in order to ensure the preservation of the educational experience and the overall College environment of the party bringing the complaint. These actions may include, but are not limited to, the following: imposing a no contact order on the responding party; residence hall room change for one or more involved parties; changes in academic schedules or assignments for one or both parties and interim suspension of the responding party. To read more about Title IX of the Education Amendments of 1972, please visit www.dol.gov/oasam/regs/statutes/titleix.htm.

Sexual Harassment and Misconduct Policy

Otis College of Art and Design expects that all members of the community—students, faculty, staff, guests, and visitors—should be able to pursue their work and education in an environment free from sexual misconduct, violence, harassment, and intimidation. The College does not tolerate sexual misconduct, violence, harassment, or intimidation within the work or academic environment.

Sexual harassment occurs when sexual advances, requests for sexual favors, or any conduct of a sexual nature is made a condition of an individual's employment, appointment, admission or academic evaluation, or used as a basis for evaluation in personnel decisions or academic evaluations. Any sexual misconduct that purposely or effectively interferes with an individual's work or academic performance or creates an intimidating, hostile, offensive, or otherwise adverse working or learning environment, is a direct violation of this policy. Such examples may include, but are not limited to, the following: sexual harassment, sexual violence, sex or gender-based bullying, hazing, stalking, relationship violence, and failure to provide equal opportunity in admissions, activities, employment, or professional development.

Students with questions regarding this policy or believed instances of harassment or sexual misconduct should be brought to any of the following individuals: Assistant Vice President for Student Success/Dean of Student Affairs at Ikiralla@otis.edu, Title IX Coordinator cbranch@otis.edu, or complete an online "Incident Report" to initiate a complaint process at www.otis.edu/forms/students/student-incident-report/. Students will not be disciplined or discriminated against in any way for sexual harassment inquiries or complaints made in good faith. If harassment or sexual misconduct is established, the College will discipline the offender. Disciplinary action for violations of this policy can range from verbal or written warnings, to serious sanctions, up to and including dismissal from the College.

Violations of the College Sexual Misconduct Policy

Sexual misconduct is a serious offense and such violations are subject to any combination of conduct sanctions as described above in Section 7: Formal Conduct Procedures with individuals found responsible for violation of the nonconsensual sexual intercourse policy facing a recommended sanction of College suspension or College expulsion. Deviations from this range are rare and only made where there are compelling mitigating circumstances. Suspensions, if given, are based on satisfying conditions rather than solely on a period of time. Predatory, pattern and/or repeat offenders face expulsion, which is also available for any serious offense whether pattern, predatory or repeat offending is evidenced or not. The other forms of sexual misconduct defined below cover a range of behaviors, and therefore a range of sanctions from warning to expulsion can be applied, depending on the nature of the misconduct. A partial list of College sexual conduct policy violations is listed below.

a) Sexual Harassment: Gender or sex-based verbal or physical conduct that has the effect of unreasonably interfering with an individual's work or academic performance or creates an intimidating, hostile or offensive working or educational environment. There are two types of sexual harassment defined here, and harassment may also be found under the retaliation policy, below:

1. Hostile Environment includes situations in which there is harassing conduct that is sufficiently severe, pervasive/persistent, and objectively offensive so that it alters the conditions of education, from both a subjective (the alleged victim's) and objective (a reasonable person's) viewpoint. The determination of whether an environment is "hostile" must be based on all the circumstances. These circumstances could include, but are not limited to, the following:
 - The frequency of the speech or conduct;
 - The nature and severity of the speech or conduct;
 - Whether the conduct was physically threatening;
 - Whether the speech or conduct was humiliating;
 - The effect of the speech or conduct on the alleged victim's mental and/or emotional state;
 - Whether the speech or conduct was directed at more than one person;
 - Whether the speech or conduct arose in the context of other discriminatory conduct;
 - Whether the speech or conduct unreasonably interfered with the alleged victim's educational or work performance; and
 - Whether a statement is a mere utterance of an epithet which engenders offense in a student or offends by mere discourtesy or rudeness.

2. Quid Pro Quo sexual harassment exists when there are unwelcome sexual advances, requests for sexual favors or other verbal or physical conduct of a sexual nature where submission to, or rejection of, such conduct results in educational or employment action.

- b) Nonconsensual Sexual Intercourse (or attempts to commit the same):
- Any sexual intercourse (anal, oral, or vaginal),
 - however slight,
 - with any object,
 - by a person upon another person,
 - without consent and/or by physical force
- c) Nonconsensual Sexual Contact (or attempts to commit the same):
- Any intentional sexual touching,
 - however slight,
 - with any object,
 - by person upon another person,
 - without consent and/or by physical force
- d) Sexual Exploitation: Taking nonconsensual or abusive sexual advantage of another for one's own advantage or benefit, or to benefit a person other than the one being exploited. Examples of sexual exploitation include, but are not limited to, the following:
- Prostituting another student;
 - Nonconsensual video or audio recording of sexual activity;
 - Exceeding the boundaries of explicit consent, such as allowing friends to hide in a closet to be witness to one's consensual sexual activity;
 - Engaging in voyeurism (Peeping Tommery); and/or
 - Knowingly transmitting a sexually transmitted disease/ infection or HIV to another student.
- e) Retaliation exists when an individual harasses, intimidates, or takes other adverse actions against a person because of the person's participation in an investigation of discrimination or sexual misconduct or their support of someone involved in an investigation of discrimination or sexual misconduct. Retaliatory actions include, but are not limited to, threats or actual violence against the person or their property, adverse educational or employment consequences, ridicule, intimidation, bullying, or ostracism. The College will impose sanctions on any faculty, student or staff member found to be engaging in retaliation.

Confidentiality and Reporting Sexual Misconduct

College officials, depending on their roles at the College, have varying reporting responsibilities and abilities to maintain confidentiality. In order to make informed choices, one should be aware of confidentiality and mandatory reporting requirements when consulting campus resources. On campus, some resources may maintain confidentiality, offering options and advice without any obligation to inform an outside agency or individual unless you have requested information to be shared. Other resources exist for you to report crimes and policy violations and these resources will take action when you report victimization to them. Most resources on campus fall in the middle of these two extremes; neither the College nor the law requires them to divulge private information that is shared with them, except in the rare circumstances. The following describes the three reporting options at College:

1. *Confidential Reporting:* If you would like the details of an incident to be kept confidential, you may speak with on-campus counselors, off-campus rape crisis resources, or clergy/chaplains who will maintain confidentiality. Campus counselors are available to help you free of charge and can be seen on an emergency basis during normal business hours.
2. *Private Reporting:* You may seek advice from certain resources who are not required to tell anyone else your private, personally identifiable information unless there is cause for fear for your safety, or the safety of others. These resources include employees without supervisory responsibility or remedial authority to address sexual misconduct, such as resident advisors (RAs), faculty members, advisors to student organizations, career services staff, admissions officers, student activities personnel, and many others. If you are unsure of someone's duties and ability to maintain your privacy, ask them before you talk to them. They will be able to tell you and can help you make decisions about who can help you best. Some of these resources, such as RAs, are instructed to share incident reports with their supervisors, but they do not share any personally identifiable information about your report unless you give permission, except in the rare event that the incident reveals a need to protect you or other members of the community. If your personally identifiable information is shared, it will be shared with as few people as possible and all efforts will be made to protect your privacy to the greatest extent.
3. *Formal Reporting Options:* You are encouraged to speak to College officials, such as the Title IX Coordinator, Dean or Assistant Dean of Student Affairs, and Campus Security to make formal reports of incidents of sexual misconduct. You have the right, and can expect, to have incidents of sexual misconduct taken seriously by the College when formally reported, and to have those incidents investigated and properly resolved through administrative procedures. Formal reporting still affords privacy to the reporter, and only a small group of officials who need to know will be told. Information will be shared as necessary with investigators, witnesses, and the responding party. The circle of people with this knowledge will be kept as tight as possible to preserve your rights and privacy.

Federal Timely Warning Obligations

Victims of sexual misconduct should be aware that College administrators must issue timely warnings for incidents reported to them that pose a substantial threat of bodily harm or danger to members of the campus community. The College will make every effort to ensure that a victim's name and other identifying information is not disclosed, while still providing enough information for community members to make safety decisions in light of the danger.

Information Supplementing the College Sexual Misconduct Policy

In addition to the information provided in the College Sexual Misconduct Policy, students should know that rape is a crime that can be reported to civil authorities. Rape is often thought of as a violent attack on a woman by a madman who uses a weapon to threaten his victim, but this description does not apply to the majority of rapes that take place in the United States. "Victims of rape and sexual assault report that in nearly 3 out of 4 incidents, the offender was not a stranger...two thirds of the victims 18 to 29 years old had a prior relationship with the rapist" (Greenfield,

1997). Therefore, College students are therefore more likely to be victimized by someone they know, and perhaps trust, than by someone who is a stranger. Both men and women can be victims. Nonconsensual intercourse by a person one knows is defined as date rape or acquaintance rape, both of which are as serious a crime as stranger rape.

Frequently Asked Questions

The following are some of the most commonly asked questions regarding the College's sexual conduct policy and procedures.

a) *Does a complaint remain confidential?*

Reports made to counselors, health service providers, and clergy will be kept confidential. All other reports are considered private. The privacy of all parties to a complaint of sexual misconduct will be maintained, except insofar as it interferes with the College's obligation to fully investigate allegations of sexual misconduct. Where information is shared, it will still be tightly controlled on a need-to-know basis.

In all complaints of sexual misconduct, the accusing party will be informed of the outcome. In some instances, the administration also may choose to make a brief announcement of the nature of the violation and the action taken, to the community, though personally identifying information about the victim will not be shared. Certain College administrators are informed privately (e.g., the President of the College, Chief Conduct Officer, Title IX Coordinator, Chief Operations Officer, etc.). The College must statistically report the occurrence on campus of any of six major violent crimes, including certain sex offenses, and hate crimes in an annual report of campus crime statistics. This statistical report does not include personally identifiable information.

b) *Will my parents/guardians be told?*

No, not unless you tell them. Whether you are the accusing party or the responding party, the College's primary relationship is to the student and not to the parent/guardian; however, in the event of major medical, conduct action, or academic jeopardy, students are strongly encouraged to inform their parents. College officials may directly inform parents when requested to do so by a student, or if a student is in a life-threatening situation.

c) *Will I have to confront the alleged perpetrator?*

Yes, if you file a formal complaint, but not directly. Sexual misconduct is a serious offense and the responding party has the right to question the accuser; however, the College does provide options for allowing questioning without direct contact, including Skype, using a room divider, or using separate hearing rooms.

d) *Do I have to name the alleged perpetrator?*

Yes, if you want formal conduct action to be taken against the alleged perpetrator. No, if you choose to respond informally and do not file a formal complaint. One should consult the complete privacy policy described above to better understand the College's legal obligations regarding information that is shared with various College officials.

e) *What should I do if I am accused of sexual misconduct?*

First, do not contact the alleged victim. You may immediately want to contact someone in the campus community who can act as your advisor. You may also contact the Assistant Dean of Student Affairs, who can explain the College's procedures for dealing with sexual misconduct complaints. You may also want to talk to a counselor in Counseling Services.

f) *What should I do about legal advice?*

Victims of criminal sexual assault need not retain a private attorney to seek prosecution because legal issues will be handled through a representative from the District Attorney's office. You may want to retain an attorney if you are the responding party or are considering filing a civil action against the alleged perpetrator.

g) *What should I do about changing College housing rooms?*

If you want to move, or have the responding party moved, you may request a room change. Room changes under these circumstances are considered emergencies. It is the College's policy that in emergency room changes, the student is moved to the first available suitable room. Other accommodations available to you might include the following:

- Assistance from College support staff in completing the relocation;
- Arranging to dissolve a housing contract and prorate a refund;
- Exam, paper or assignment rescheduling;
- Taking an incomplete in a class;
- Transferring class sections;
- Temporary withdrawal; and/or
- Alternative course completion options;
- A no-contact order;
- Counseling assistance; and/or
- Escorts or other campus safety protections.

h) *What should I do to preserve evidence of a sexual assault?*

Physical information of a sexual assault must be collected within about 120 hours of the assault for it to be useful in a criminal prosecution. If you believe you have been a victim of a sexual assault, you should go to a hospital Emergency Room before washing yourself or your clothing. A sexual assault health professional (a specially trained nurse called a SANE) at the hospital is on call and will counsel you. If you go to the hospital, local police will be called but you are not obligated to talk to the police or to prosecute. The exam will help to keep that option open for you should you decide later to exercise it.

The hospital staff will collect information, check for injuries, and address the possibility of exposure to sexually transmitted infections. If you have changed clothing since the assault, bring the clothing you had on at the time of the assault with you to the hospital in a clean, sanitary container such as a clean paper grocery bag or wrapped in a clean sheet. (Plastic containers do not breathe, and may render forensic information useless.) If you have not changed clothes, bring a change of clothes with you to the hospital, if possible, as they will likely keep the clothes you are wearing as information. You can take a support person with you to the hospital, and they can accompany you through the exam, if you want. Do not disturb the crime scene—leave all sheets, towels, etc. that may bear information for the police to collect.

k) *Will either party's prior use of drugs and/or alcohol be a factor when reporting sexual misconduct?*

No, not unless there is a compelling reason to believe that prior use or abuse is relevant to the present complaint.

i) *Will a student be sanctioned when reporting an act of sexual misconduct if the student has illegally used drugs or alcohol?*

No. The College offers amnesty in such situations. The seriousness of sexual misconduct is a major concern and the College does not want any of the circumstances (e.g., drug or alcohol use) to inhibit the reporting of sexual misconduct.

l) *What should I do if I am uncertain about what happened?*

If you believe that you have experienced non-consensual sexual contact, but are unsure of whether it was a violation of the College's sexual misconduct policy, you should contact the Title IX Coordinator and/or Dean or Assistant Dean of Student Affairs. The College provides counselors who can help you to define and clarify the event(s), and advise you of your options.

Risk Reduction Tips

Tips like these tend to make victims feel blamed if a sexual assault occurs. It is never the victim's fault, and these tips are offered in the hope that recognizing patterns can help men and women to reduce the risk of victimization. That said, only a rapist or an empowered bystander can intervene to prevent a rape or assault. Generally, an assault by a known offender will follow a four-step pattern:

- An individual's personal space is violated in some way. For example, the perpetrator may touch the victim in a way that does not feel comfortable.
- If the victim does not express discomfort, the perpetrator may begin to view the victim as an easy target because she/he is not acting assertively.
- The perpetrator may take the victim to a location that is secluded and where the victim is vulnerable.
- The victim feels trapped or unable to be assertive and is raped or assaulted.

Decisive action early in an encounter may be the key to avoiding rape. An individual who can combine assertiveness and self-defense skills, who is self-confident and definite in his/her interactions with others, is less likely to become a victim of rape. If the individual can assertively defend his/her rights initially, he/she has a better chance of avoiding being raped than does a person who resorts to techniques such as pleading or trying to talk the perpetrator out of it. If you find yourself in an uncomfortable sexual situation, these suggestions may help you to reduce your risk:

- Make your limits known before things go too far.
- Give clear messages. Say "yes" when you mean yes and "no" when you mean no. Leave no room for misinterpretation. Tell a sexual aggressor "NO" clearly and loudly, like you mean it.
- Try to extricate yourself from the physical presence of a sexual aggressor.
- Grab someone nearby and ask for help.
- Be responsible for your alcohol intake/drug use and realize that alcohol/drugs lower your sexual inhibitions and may make you more vulnerable to someone who views a drunk or high person as a sexual opportunity.
- Watch out for your friends and ask that they watch out for you. A real friend will

- get in your face if you are about to make a mistake. Respect them if they do.
- Be aware of any nonverbal messages you may be sending that conflict with what you are saying. Notice your tone of voice, gestures, and eye contact.
- Be forceful and firm when necessary. Don't be concerned with being polite. Your passivity may be interpreted as permission or approval for this behavior.
- Do not acquiesce to something you do not want just to avoid unpleasantness. Do not allow "politeness" to trap you in a dangerous situation. This is not the time to be concerned about hurt feelings.
- Trust your feelings or instincts. If a situation does not feel comfortable to you or you feel anxious about the way your date is acting, you need to respond. Leave immediately if necessary.

If you find yourself in the position of being the initiator of sexual behavior, you owe sexual respect to your potential partner. These suggestions may help you to reduce your risk for being accused of sexual misconduct:

- Do not make assumptions about the following:
 - Consent;
 - Someone's sexual availability;
 - Whether a person is attracted to you;
 - How far you can go; or
 - Whether a person is physically and mentally able to consent to you.
- Clearly communicate your intentions to your sexual partner and give him/her a chance to clearly relate his/her intentions to you.
- Mixed messages from your partner should be a clear indication that you should step back, defuse the sexual tension, and communicate better. Perhaps you are misreading your partner. Perhaps your partner has not figured out how far he/she wants to go with you yet. You need to respect the timeline with which your partner is comfortable.
- Do not take advantage of someone's drunkenness or drugged state, even if he/she did it to him/herself.
- Realize that your potential partner could be intimidated by you, or fearful. You may have a power advantage simply because of your gender or size. Do not abuse that power.
- Understand that consent to some forms of sexual behavior does not necessarily imply consent to other forms of sexual behavior.
- On this campus, silence and passivity cannot be interpreted as an indication of consent. Read your potential partner carefully, paying attention to verbal and nonverbal communication and body language.
- Do not force someone to have sex with you, or have sex with a partner who has not clearly consented to you by words or actions unmistakable in their meaning.

References

Greenfield, L.A. (1997). Sex offenses and offenders [Electronic version]. U.S. Department of Justice, Office of Justice Programs, Bureau of Justice Statistics. Retrieved July 26, 2010, from www.bjs.ojp.usdoj.gov/index.cfm?ty=pbdetail&iid=1146.

Sex Offenders

In accordance to the "campus sex crimes prevention act" of 2000, which amends the Jacob Wetterling crimes against children and sexually violent offender registration act, the Jeanne Clery Act, and the Family Educational Rights and Privacy act of 1974, Otis College of Art and Design is providing a link to the California State Sex Offender Registry. All sex offenders are required to register in the state of California and to provide notice of each institution of higher education in California at which the person is employed, carries a vocation, or is a student.

See www.meganslaw.ca.gov.

In addition to the above notice to the state of California, all sex offenders are required to deliver written notice of their status as a sex offender to the College's Dean of Student Affairs no later than three (3) business days prior to their enrollment on the College. Such notification may be disseminated by the College to, and for the safety and well-being of, the Otis community, and may be considered by the College for enrollment and discipline purposes.

Taxi Scrip

Taxi scrip, the equivalent of cash, can be obtained from the Office of Student Affairs and the Campus Security Desk in Ahmanson Hall, Fashion Design, and both graduate studios. The taxi scrip is to be used when a student is ill or in crisis.

CAMPUS COMMUNITY:

GENERAL EMERGENCY INFORMATION

Emergency Info Hotline

(888) 751-7523

Emergency Info Website

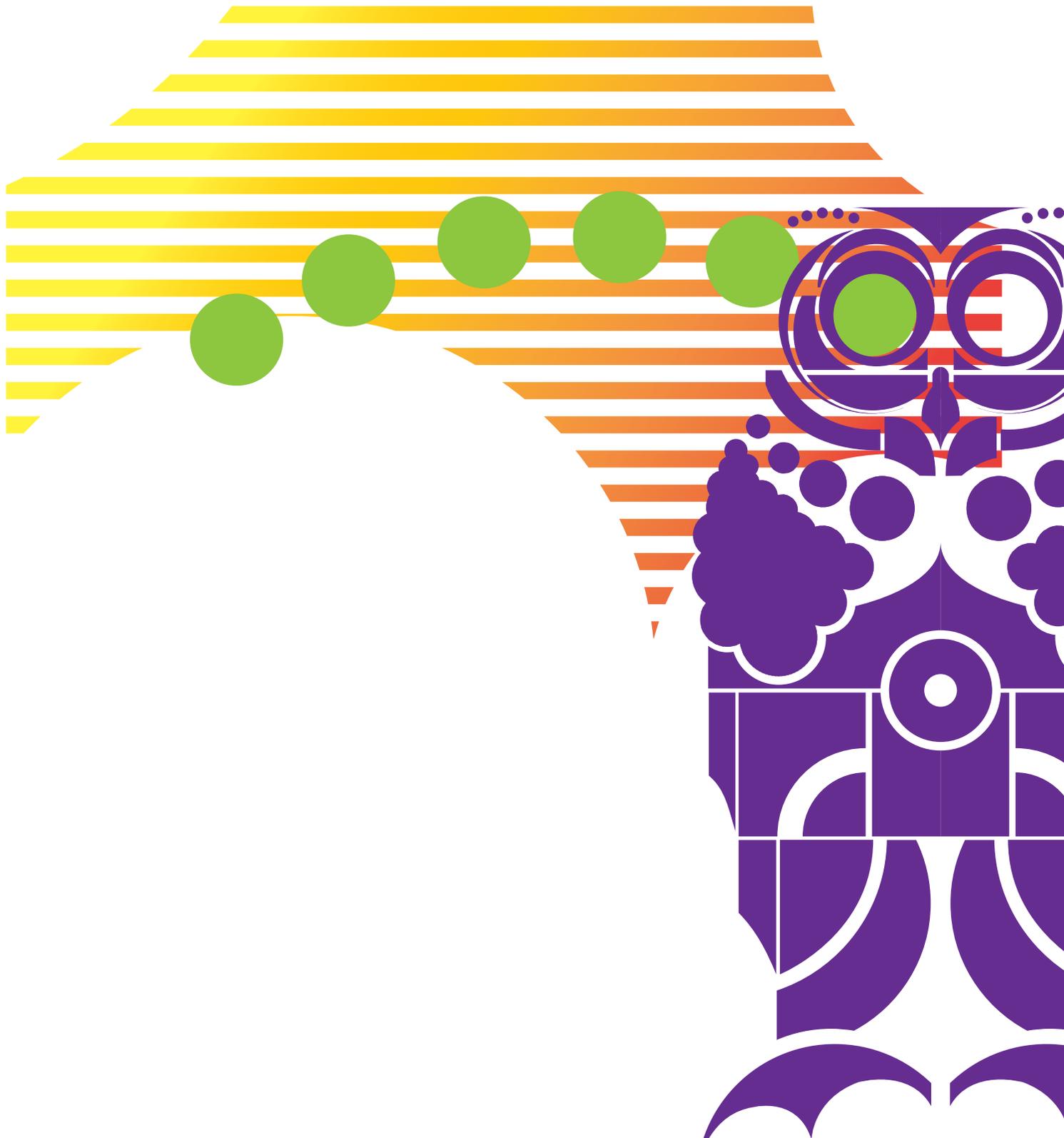
otisemergency.com

In the event of a significant crisis or emergency, Otis will provide information through this toll-free emergency information line. This phone number should only be used in the event that our general phone system is incapacitated during a general emergency. This line will provide information regarding the status of classes, access to the facilities, and other safety issues.

Hotlines

(800) 273-TALK	SUICIDE HOTLINE
(800) 564-6600	SUBSTANCE ABUSE HOTLINE
(800) 799-SAFE	DOMESTIC VIOLENCE HOTLINE
(800) 656-4673	SEXUAL ASSAULT HOTLINE

FINANCIAL AID & STUDENT ACCOUNTS





FINANCIAL AID AND STUDENT ACCOUNTS

Financial Aid Resources

Financial aid is an important resource for most students. Financial assistance in the form of grants, loans, scholarships, and/or work-study awards will help to bridge the gap between a student's own resources and the cost of tuition and fees.

Every student who is interested in receiving some form of federal, state, or institutional financial assistance should apply for financial aid. The Free Application for Federal Student Aid (FAFSA) or the Otis Financial Aid Application must be completed to determine all aid. Students selected for verification must supply additional requested documentation. Scholarships are awarded on the basis of merit and financial need. Students must apply yearly in order to determine the financial aid for which they are eligible. When students apply for financial aid, they will be considered for all forms of assistance including grants, loans, and work-study. Complete information regarding applying for financial aid, including cost of attendance and all policies and procedures, can be found online by visiting www.otis.edu/finaid.

Tuition Refunds

The official date of withdrawal used in calculating refunds will be the student's last date of attendance as determined by the Registrar. Students dismissed from Otis for disciplinary reasons forfeit the right to claim refunds of tuition, deposits, and fees. Students who withdraw will have their tuition and fees reduced according to the following schedule.

If you withdraw in fall, spring, or summer by 5:00 p.m.	Tuition Refund
Before classes begin	100%
Friday of the first week	90%
Friday of the second week	75%
Friday of the third week	50%
Friday of the fourth week	25%
After the fourth week	0%

Tuition and Fees for 2014–15

Undergraduate Tuition per semester	\$19,145
Per Credit Tuition (under 12 or over 18 credits)	\$1,280
Graduate Tuition per semester	\$19,645
Per Credit Tuition (under 9 or over 18 credits)	\$1,785
Registration Fee per semester	\$200
Technology Fee per semester	\$125
General College Material Fee per semester	\$25
Student Activity Fee per semester	\$125
Student Health Insurance Fees	
Fall (estimated costs—subject to change)	\$550
Spring/Summer (estimated costs—subject to change)	\$700

Course-Based Fees

ESL English Class Fee per semester	\$1,000
Studio Course Materials Fees per semester	Varies—see schedule

Miscellaneous Fees

Unofficial Academic Transcript	no charge
Official Academic Transcript (five-day service)	\$5
Rush Official Academic Transcript (24-hour service)	\$25
Returned Check Charge	\$50
Parking Fee (Goldsmith Campus)	no charge
Parking Sticker Replacement Fee	\$20
Parking Violation	\$35
Late Registration Fee	\$275

Student Accounts Office

Financial arrangements must be finalized in order to register for each semester. Outstanding balances must be paid in full before a student is cleared to register for the next term. To determine the upcoming term's balance, refer to the tuition and fees schedule in the catalogue, your financial aid award letter, if applicable, as well as the registration fee assessment. The balance due will be the difference between total tuition and fees and the total net amount of any financial aid awarded.

Tuition balances may be paid using any of the following methods:

- Online: eCheck transfer or credit card;
- Cash, personal check, cashier's check, money order, or wire transfer;
- Received or anticipated award of financial aid;
- Tuition pay Payment Plan (please note that this option is not available to international students); or
- Any combination of the above.

Additional Information

- All account balances must be paid prior to registration for the next term.
- Grade reports and/or academic transcripts will not be released if there is an outstanding balance on the student's account.
- Seniors will not be cleared or receive a diploma if account balances are not paid in full.
- Delinquent accounts are referred to an outside collection agency.

Questions regarding payment of student account balances should be directed to the Student Accounts Office. Questions concerning financial aid should be directed to the Financial Aid Office.

Returned Items

The fee for unpaid/returned payments is \$50.00. All unpaid/returned payments must be paid with cash, cashier's check, money order, wire transfer, or online with a credit card, within five business days. If a check or eCheck is returned, the student's check/eCheck writing privileges will be terminated for one year. All further transactions must be in the form of cash, cashier's check, money order, wire transfer, or credit cards.



ACADEMIC POLICIES



ACADEMIC POLICIES

DEGREE REQUIREMENTS

Graduation Requirements

A final degree audit is done to determine that all course requirements for the major and the minimum grade point average requirements have been met. A BFA student must have completed a minimum of 120 degree applicable credits, have a minimum overall cumulative grade point average of 2.0, and have a minimum grade point average of 2.0 in the major. MFA students must successfully complete all required coursework for their program with a minimum grade of Low Pass. Students anticipating graduation must complete a Petition for Graduation available in the Registration Office. All graduating students must have their accounts current with the Student Accounts Office. In addition, graduating students who have received grants, loans, or other aid must schedule an exit interview with the Financial Aid Office.

Official diplomas are mailed within six months to graduated students, after verification of successful completion of degree requirements and after all accounts have been cleared. Students must keep the Registration Office informed of their current contact information to ensure that diplomas are mailed to the correct address.

BFA program students must complete all degree requirements within a period of ten (10) years from their first date of registration. MFA students must complete all degree requirements within five years from their first date of registration. Students who fail to complete all degree requirements by the stipulated deadlines will be required to complete the current curriculum requirements that are in place, which may entail additional coursework.

Credit Requirements

The BFA degree requires completion of 120 total credits for all departments. This number includes a total minimum of 42 liberal arts and sciences units. Please check department listings for actual credit distribution requirements.

The MFA degree in Fine Arts, Graphic Design, and Public Practice requires completion of 60 credits. The MFA degree in Writing requires completion of 48 credits. Please check department listings for actual credit distribution requirements.

Definition of Studio and Lecture Credit

One studio credit represents an average of three hours of work each week; the semester is fifteen (15) weeks. In lecture and seminar courses, one credit represents one hour each week in class and two hours of work outside class during a semester.

Foundation Studio Requirement

Students must complete any missing Foundation studio courses before they begin their junior level studio courses. The missing requirements may be taken during the fall, spring, or summer semesters at Otis or, with the Foundation Chair's approval, they may be completed off campus at an accredited community College or university. In some cases, students may be permitted to substitute a different studio course for selected missing Foundation work. The Foundation Chair must approve any such course substitution prior to enrollment in the course.

Independent Study

An Independent Study is a special course designed by the student with a supervising instructor. Independent Study courses are intended to provide instruction in special topics not covered in the regular curriculum. Students may enroll in no more than six credits of Independent Study per semester. To apply for an Independent Study course, students must complete the following steps:

1. Register for an Independent Study course.
2. Complete an Independent Study Course Proposal form and have it signed by the appropriate chair (chair of the students major department or the chair of Liberal Arts and Sciences).
3. Submit the completed Independent Study Course Proposal form to the Registration and Records Office prior to the deadline as indicated in the Academic Calendar.

Credit for Continuing Education Courses

Degree students who plan to enroll in a Continuing Education (CE) course and receive credit toward their degree must take the course as an Independent Study. Students must do the following:

- Add the Independent Study by the last day to add a class, as specified in the Academic Calendar.
- Obtain the Department Chair's signature of approval on the Add/Drop Form.
- Complete and submit an Independent Study Form approved by the Department Chair and the Dean of Continuing Education and Pre-College Programs.
- The Independent Study Form will specify which degree requirement is being replaced by the CE course and any additional work to be performed or other conditions of approval.

Students who enroll in CE courses pay the regular day program rate of tuition and must take the CE course for credit. Most CE courses carry one credit. CE courses may be included in the 12–18 credit full-time tuition rate as long as the combined number of credits taken in both the day and CE programs does not exceed 18.

Commencement

Commencement takes place once a year, at the end of the spring semester. To participate in the Commencement ceremony, BFA students must have a minimum cumulative GPA of 2.0 at the end of the previous fall semester, as well as a minimum GPA of 2.0 in the major, and must complete all degree requirements by the end of spring term. BFA students missing up to a maximum of six credits toward their degree who wish to participate in Commencement must submit an Application for Inclusion in Commencement to the Registration Office for approval. If the Application is approved, the student may participate in Commencement. An undergraduate student whose cumulative grade point average is 3.5 or above at the end of the previous fall semester is eligible for graduation with honors. This distinction is noted in the Commencement program, on the official transcript, and on the diploma.

To participate in the Commencement ceremony, graduate students in Fine Arts, Graphic Design, and Public Practice must successfully complete all degree requirements by the end of the spring term. Graduate students in Writing may participate in the Commencement ceremony if they have successfully completed all coursework except the four-credit thesis course.

All undergraduate and graduate students who wish to participate in Commencement must have all accounts current and in good standing with the College. Any account holds from any department will prevent a student from participating in Commencement.

TRANSFER CREDITS

Transfer Credits Granted for Courses Taken Prior to Admission

In reviewing an application for admission to Otis, the Admissions Office will assess all previous College transcripts for transferability of prior credit and will send a Transfer Evaluation to the applicant. (Please note: failure to provide all transcripts of previous College coursework at the time of application is a *Code of Student Conduct* violation and may result in disciplinary action.) Every applicant will have previous College credits assessed for applicability toward general liberal arts and sciences requirements.

In addition, students accepted at the sophomore level will receive up to 17 transfer credits applied to Foundation Studio requirements. Students accepted at the junior level may receive up to a combined total of 63 credits toward Studio and liberal arts and sciences requirements.

In order to be eligible for transfer, courses taken at other institutions must be similar in contact hours, content, purpose, and standards to Otis courses. The student must have received a grade of "C" or better for the transfer credit to be accepted at Otis. Transfer credit will be accepted from appropriately accredited institutions in the U.S. or from international Colleges of comparable status. If the student believes that there are additional credits that should be considered for transfer, the student must complete a Request for Course Approval form for each course and have the form(s) approved by the department chair and registrar prior to the beginning of their junior year.

Junior transfer students have up to the fourth week of their first semester of classes to request consideration of transfer credits in addition to those accepted by the Admissions Office. No additional credit will be accepted for coursework completed prior to matriculation to Otis after these deadlines have passed, except in the case of an approved change in major.

Transfer Credits Granted for Courses Taken After Matriculation to Otis

A current Otis student who wishes to take a class at another College must submit a Request for Course Approval form to the Registration Office, signed by the appropriate Department Chair. The Registrar will review the request and verify that the course is transferable. Courses taken at other institutions must be similar in contact hours, content, purpose, and standards to Otis courses. The student must receive a grade of "C" or better for the transfer credit to be accepted. Transfer credit will be accepted only from regionally accredited institutions in the U.S. or from international Colleges of comparable status.

Students must have the Request for Course Approval form completed prior to enrolling in a course at another institution. Students who neglect to have courses approved prior to enrollment risk having the course denied for transfer credit.

Transfer Credit Assessment Upon Change of Major

Students who wish to change majors must obtain a Change of Major form from the Registration Office. Students must also request an interoffice transcript. When the new department receives the interoffice transcripts, they will be assessed, and appropriate course credits will be applied to the degree requirements for the new major. The chair of the new department will sign the Change of Major form and will forward it to the liberal arts and sciences departmental office for review and the completed form will be returned to the Registration Office. Change of Major forms must be completed and approved by the last day to add a class, as shown on the academic calendar.

Please note: Changes in major may result in the loss of some credits taken for the previous major. Students may be asked to make up required classes that did not transfer. Students are responsible for completion of all degree requirements for the new major. The College is not responsible for any additional fees or delay in graduation resulting from changes in major.

Total Number of Transfer Credits and Residency Requirements

Otis has a minimum undergraduate residency requirement for graduation of 57 credits; therefore, undergraduate students may transfer in a maximum of 63 credits from other institutions. Graduate programs in Fine Arts, Graphic Design, and Public Practice have a minimum residency requirement for graduation of 45 credits; therefore, students in these graduate majors may transfer in a maximum of 15 credits. The Graduate Writing program has a residency requirement for graduation of 36 credits; therefore, students in this major have a maximum of 12 transfer credits.

ENROLLMENT AND REGISTRATION POLICIES**Full-Time Enrollment**

Undergraduate students register for between 12 and 18 credits to maintain full-time status. Graduate students register for between 9 and 18 credits to maintain full-time status. International students must maintain full-time enrollment. An exception can be made during their final semester if the total credits needed to complete their degree requirements are less than full-time enrollment.

Less Than Full-Time Enrollment

The College does not permit part-time schedules except in cases that are required by law (Americans with Disabilities Act) or in special circumstances (documented illness, death in the family, and so on). Students who believe their situation is a special circumstance must complete the Approval to Attend Part-Time form. This form is available in the Registration Office.

Students on financial aid (including loans) seeking approval for a part-time schedule must also complete the Approval to Attend Part-Time form and receive advisement from a financial aid counselor to determine the effect of a less than full-time enrollment upon their aid packages. Many forms of financial aid require full-time attendance on the part of awarded students. Students who enroll in less than full-time enrollment will be charged the per credit tuition rate for each credit taken.

Taking More Than 18 Credits

Students who wish to register for more than 18 credits must submit a Request to

Register for More than 18 Credits form to their department chair for approval prior to registering for the additional credits. The request form must also be approved by the Director of Student Accounts. The form is available from the Registration Office. Students who take more than 18 credits will be charged the per credit tuition rate for each credit taken above 18.

Limited Non-Degree-Seeking Status

Through special approval of the Department Chair and the Provost, students may petition for limited, non-degree-seeking status at either the undergraduate or graduate levels. Interested parties fill out a Petition for Non-Degree Status, which is reviewed by the College. With the approval of the appropriate Department Chair(s) and Provost, and having satisfied any prerequisites, a student may be admitted on a limited, non-degree seeking basis if space is available. Participation by the non-degree status student is contingent upon review of any material or documents deemed necessary by the College. Students attending Otis under non-degree-seeking status are not eligible to enroll in Independent Study courses.

Enrollment with this status is limited to two semesters, for a total of 9 credits at either the graduate or undergraduate level. Students are responsible for the same per-hour tuition rate and fees as matriculated students. Students enrolled with this status are not eligible for financial aid, tuition remission, or any other form of tuition discount.

Class Level

Official undergraduate class level is determined by the number of credits completed, as follows:

Senior	84–120 Credits
Junior	54–83 Credits
Sophomore	25–53 Credits
Foundation	0–24 Credits

Adding, Dropping, or Withdrawing from Courses

Students may add, drop, or withdraw from a course by taking the following steps:

1. Consult the Academic Calendar for Add, Drop, and Withdrawal deadlines.
2. Complete an Add/Drop or Withdrawal Form.
3. Have the department chair sign the form for studio courses. If the course is a studio elective in a department outside the major, the form must be signed by both the student's major department and the department offering the course. For liberal arts and sciences courses, students must have the form signed by an academic advisor in the Liberal Arts and Sciences Department.
4. Return the form with all required signatures to the Registration Office.

Leave of Absence/Withdrawal

There are two ways for students to separate from the College before graduation: through a Leave of Absence or through a Withdrawal. Students requesting a Leave of Absence or a Withdrawal must file a Leave of Absence/Withdrawal form with the Assistant Vice President for Student Success (or the AVP's designee).

Leave of Absences Defined

A Leave of Absence is an anticipated separation from the College of less than one year. A Voluntary Leave of Absence is initiated by the student. An Administrative Leave of Absence is initiated by the Assistant Vice President for Student Success (or designee) and is given for medical, personal, or other issues as determined by the Assistant Vice President for Student Success. Students who are granted an Administrative Leave of Absence must meet all specific conditions before being allowed to return to the College.

Withdrawal Defined

A Withdrawal is an anticipated separation from the College of more than one year, up to and including a permanent separation. A Voluntary Withdrawal is initiated by the student. An Administrative Withdrawal is initiated by the Assistant Vice President for Student Success (or designee) or by the Registrar and is given for reasons of non-attendance, poor scholarship, disciplinary conduct, or other issues as determined by the Assistant Vice President for Student Success or the Committee on Academic Standing. Students who are given an Administrative Withdrawal must apply for readmission (if eligible) and must meet all specific conditions before being allowed to return to the College.

How To Qualify for a Leave of Absence

To qualify for a Leave of Absence, students must be in good academic standing (cumulative grade point average [GPA] above 2.0 and prior semester grade point average above 2.0). Students who apply for a Leave of Absence and are not in good academic standing will be Withdrawn from the College.

Leave of Absence/Withdrawal and Grades

When a Leave of Absence or Withdrawal is given before the beginning of a semester, students are dropped from their courses, and no grades are recorded for that semester. When a Leave of Absence or Withdrawal is given once the semester has started, students are withdrawn from all courses and receive a grade of "W" in all courses in which they were enrolled. A Leave of Absence/Withdrawal form must be submitted by the published withdrawal deadline date in order to receive a grade of "W." Forms received after that date will be subject to the grades in progress at the time the form is submitted but W grades can be given up until the last day of the semester at the discretion of the Assistant Vice President for Student Success.

International Students Taking a Leave of Absence

International students on an F-1 visa must meet with a Designated School Official (DSO) and be advised on the effect a Leave of Absence or Withdrawal will have on their visa status. International students on an F1 visa who are given a Leave of Absence or Withdrawal are considered out of status and must return home within 15 days.

Tuition and Fees

Tuition and fees will be refunded based on the published refund policy. Housing fees will be refunded based on the published housing refund policy. Financial aid recipients must meet with the Financial Aid Office to complete the necessary exit interview and be advised on the effect a Leave of Absence or Withdrawal will have on their financial aid eligibility and/or loan repayment.

Access to Services and Readmission to the College

Students on Leave of Absence have access to their Otis e-mail account and Self-Service but do not have access to College facilities and services or computer, laboratory, equipment, library, or other privileges. Students who have Withdrawn from the College do not have access to any College facilities, services, or privileges.

Students on a Leave of Absence may resume their studies at the beginning of a semester within their approved year, but are strongly encouraged to seek academic and financial aid advisement on the best time to return to the College. Students on a Leave of Absence must notify the Registration Office at least two months before the beginning of the term in which they plan to return and will be eligible for priority registration based on their class level. They must make sure all holds have been cleared and financial arrangements have been made by published deadlines for that semester.

Students on a Leave of Absence who do not return within one calendar year will be Withdrawn from the College. To resume their studies, such students must apply for readmission and will be readmitted based on the readmission policies in place at that time.

Students who have Withdrawn from the College and decide they would like to return must apply for readmission. All specific conditions (if any) must be met before the student can return and readmission will be subject to the readmission policies in place at that time.

Probation and Academic Dismissal

A BFA student is in good standing if he or she maintains a term and/or cumulative GPA of 2.0. If a student's term and/or cumulative GPA falls below 2.0, he or she will be placed on academic probation. A student will be dismissed from the College if his/her cumulative GPA falls below 2.0 for two consecutive semesters. First-semester Foundation students may be offered Grade Replacement (please refer to the Grade Replacement policy).

Any Foundation student whose GPA earned in his/her first semester of attendance at Otis is below 1.5 will be dismissed with conditions to be satisfied for appeal, and if successful, will be offered grade replacement at that time.

An MFA student is considered in good standing if he or she receives a grade of "P" (Pass) or "LP" (Low Pass) in all of his or her courses each term. If a graduate student receives a grade of "F" during a term, he or she will be placed on academic probation. If placed on academic probation, the student will receive notification in writing regarding his or her academic standing from the Chair of the Academic Standing Committee. A graduate student will be dismissed from the College if he or she has two consecutive semesters on academic probation.

The College recognizes that there may be cases of dismissal that require review and merit exception. If dismissed, a student may file a written appeal to the Academic Standing Committee in care of the Registration Office. Factors and supporting documentation that may be considered in an appeal may include but are not limited to the following:

- Poor academic performance that was the result of circumstances that have been demonstrably corrected or substantially addressed, and should no longer adversely influence the student's academic performance.
- Written documentation from a department representative/advisor arguing convincingly that the student has a strong probability of completing the degree program to which the student would be reinstated.
- Evidence in the academic record of an ability to succeed academically and make timely progress toward completion of a degree program which may include past academic performance.
- A proposed schedule for completion of the degree and a plan to foster academic improvement.
- Evidence of support from other representatives of the College's support services in addition to, but not in lieu of, letters from departmental and College advisors. This may include evidence of a confidential nature that the student would prefer not be divulged to the committee as a whole.

Upon receiving a written appeal, the Committee will invite eligible students to appear before the Committee, as necessary. Students may successfully appeal a dismissal only once, and exceptions to dismissal will be granted only rarely. If readmitted, the student will be placed on probationary status with special requirements. If the student does not meet all the requirements of such continued enrollment, he or she will be dismissed from the College with no recourse.

Readmission to the College

Students who have left the College and wish to reenroll after a period of absence must apply for readmission. The readmission application should be submitted at least three months prior to the start of the semester in which the student wishes to enroll. Students must submit official transcripts for any courses attempted at other institutions during the period of absence.

Readmission is contingent upon approval by the Academic Standing Committee, which reviews all applications for readmission and conducts in-person interviews with readmission candidates, including (but not limited to) those who left the College while on academic probation (term or cumulative grade point average below 2.0), were academically dismissed with the possibility of returning, or were sanctioned at any point by the Student Conduct Committee. Academically dismissed students who are eligible to apply for readmission must complete any and all conditions outlined in their dismissal letters.

Readmission to the College is not guaranteed, nor is there a guarantee of continuation in the major of choice. If a student is requesting a different class standing or major, a review of transcripts by the Liberal Arts and Sciences department and the relevant studio department may be necessary to assess transferable credits. A portfolio review by the studio department may also be required to evaluate preparedness for advanced class standing or entrance to the new major.

GRADING POLICIES**Grading System**

The grading system used for the BFA degree is as follows:

	4.0
A	3.7
A-	3.3
B+	3.0
B	2.7
B-	2.3
C+	2.0
C	1.7
C-	1.0
D	0
F	0, Unofficial Withdrawal
UW	Incomplete
I	Withdrawal without Penalty
W	

The grading system for the MFA degree is as follows:

P	Pass (Satisfactory)
LP	Low Pass (Marginally Satisfactory)
F	Fail (Unsatisfactory)
UW	Unofficial Withdrawal
I	Incomplete
IP	In Progress
W	Withdrawal without Penalty

Otis is on a semester system. Semester and cumulative GPAs are computed at the end of each semester by multiplying the number of credits earned in each course by the numerical values associated with those grades. This figure is then divided by the total number of credits completed, including failed courses, if any. The semester and/or cumulative GPA is used in determining probationary status, requirements for graduation, qualification for the Dean's List, and all matters concerning academic status. Credits transferred from another College are not included in the cumulative GPA at Otis.

The faculty member has the authority to determine the grades that each student will receive for work done under his or her instruction. Depending on the content of the class, grades may include the following elements: attendance, participation, concept, technical facility, execution, papers, examinations, and individual progress. Faculty members customarily discuss their grading practices with students during the first class session. These grades are also made available by accessing Otis Self-Service. If there is an outstanding balance on a student's account, official transcripts will be held until the account is paid in full.

Dean's List

Undergraduate students carrying a load of 12 credits or more and with a semester grade point average of 3.5 or above will be placed on the Dean's List for that semester. This distinction is noted on students' transcripts and becomes a permanent part of the academic record. There is no Dean's List for graduate programs.

Foundation Grade Replacement

Foundation students who receive a grade of D, F, or UW in a course taken in their first semester of full-time study may, with the approval of the department chair and the provost, request to retake the course the following spring or summer semester (for fall Foundation students) or the following summer or fall semester (for spring Foundation students). Although both the original grade and the repeated course grade will appear on the transcript, the repeated course grade will replace the original course grade in the determination of cumulative GPA, even if the repeated course grade is lower.

Under this policy, students may repeat up to three courses. Students may repeat a given course multiple times in order to fulfill degree requirements, but the original course grade can be replaced only on the first attempt to repeat the course. Repeated course credits do not count toward graduation unless the original grade received was an F or UW. Repeated course grades are not included in Dean's List or honors calculations. The policy does not apply to courses in which the grade received was due to academic dishonesty. Students who wish to receive federal financial aid are expected to maintain full-time status in the semester during which a course is repeated. A student may not take a course at another institution for the purpose of replacing a grade for a course at Otis.

Grades of Incomplete

The grade of "I" or "Incomplete" is issued to students only in cases of emergency such as serious illness or accident (which require a doctor's note), or a death in the family. The student must be in good standing at the time of the emergency, having completed all but the final project, paper, or assignment. Any Incomplete posted without the proper paperwork will automatically revert to an F. Incompletes require the prior approval of the appropriate department chair.

Students can obtain an Incomplete form from the Registration Office. The form must state the reason for the Incomplete grade and the work that must be completed. Any required documentation must be attached. Once the student has obtained the necessary signatures, the form is to be returned to the faculty member for submission. In cases in which it is impossible for the student to obtain the necessary signatures, the Incomplete form may be submitted by the faculty member in consultation with the student and the Department Chair.

If granted, the student will have four weeks from the end of the semester in which to complete the coursework, at which time the student must complete an Appeal for Grade Change form and submit the form to the department for instructor and Department Chair approval. The department then submits the form to the Registration Office to indicate the change of grade. All coursework and Appeal for Grade Change forms must be completed prior to the beginning of the next semester.

Grade Appeals

It is the faculty member's prerogative to evaluate student work based on his or her stated criteria and professional judgment. It is the student's prerogative to know how his or her work was evaluated and the basis for calculating the final grade. If a student has a concern about a final grade, the student may appeal the grade.

Reasons to appeal a grade include but are not limited to the following:

- Clerical error or dispute about the calculation of the final grade;
- Unfair or unequal application of grading standards;
- Prejudicial, capricious, or arbitrary grading; and
- Failure for plagiarism that was not determined by the Academic Integrity Committee.

Students have one semester from the time the grade was issued to initiate an appeal. After the semester has lapsed, all grades become a permanent part of the student's academic record, and no appeals will be considered. A student who wishes to appeal a final grade should complete an Appeal for Grade Change form available in the Registration Office and submit it to the academic department for forwarding to the faculty member. The faculty member reviews the appeal and, when appropriate, meets with the student to discuss the issue. The faculty member then completes the Appeal for Grade Change form and returns it to the department, which submits it to the Registration Office.

If the student believes his or her concerns haven't been adequately addressed by the faculty member, the student may appeal the grade by submitting the following to the Department Chair: (1) a detailed written statement describing the reasons for the appeal and (2) a copy of the completed Appeal for Grade Change form. The Department Chair attempts to resolve the issue with the faculty member and student. If the determination is a grade change, the Department Chair will resubmit the Appeal for Grade Change form with that result. If the determination is no grade change, the Chair will inform the student via e-mail, with a copy to the Registrar.

After being informed of the grade determination by the Department Chair, the student may make a final appeal by submitting the following to the Provost: (1) the detailed written statement submitted to the Chair, plus a written response to the faculty member's and Chair's determinations in the case, (2) the course syllabus, (3) a copy of the completed Appeal for Grade Change, (4) the Department Chair's e-mail, and (5) any other relevant documentation. The Provost then considers the appeal and, when appropriate, meets with the student, faculty member, and/or Department Chair. The Provost informs the student via e-mail of the decision, with a copy to the Registrar. The Provost's decision is final.

OTHER ACADEMIC POLICIES

Attendance

Attendance is critical to learning and academic success; students are therefore expected to attend all class meetings. During fall and spring semesters, students who incur more than two absences in a course that meets once per week, or more than four absences in a course that meets twice per week, will fail the course, barring exceptional circumstances as determined by the Chair. (During the ten-week summer semester, the threshold for failure is more than one absence in a course that meets once per week, or more than two absences in a course that meets twice per week.) Exceptional circumstances include, but are not limited to, death in the family, serious medical conditions, hospitalization, observance of religious holidays, and some approved disability accommodations. Students wishing to claim exceptional circumstances must provide the Chair with appropriate documentation. At the Chair's discretion, numerous absences due to exceptional circumstances may warrant course withdrawal or failure. Three tardies (including arriving late or leaving early) equal one absence.

Plagiarism

Plagiarism occurs when a person deliberately uses another person's concepts, language, images, music, or other original (not common knowledge) material without acknowledging the source and/or making substantial modifications. While referencing or appropriating may be part of a studio or liberal arts and sciences assignment, it is the student's ethical responsibility to acknowledge and/or modify the original material. Specific examples of plagiarism include the following:

- Submitting someone else's work in whole or part (including copying directly from a source without documentation and/or alteration, or turning in studio work that is not your own).
- Having someone else produce, revise, or substantially alter all or part of a written paper or studio assignment.
- Cutting and pasting any textual or image-based work from the Internet without proper documentation or clarification of sources.
- Failing to cite sources. Proper citations in MLA style and a Works Cited page must accompany all papers. Guidelines to proper citation are available in *The College Writer's Reference* and through the Otis Library website.
- Using the writing, editing, or creative services of another person who quantitatively and/or qualitatively revises the paper and/or studio work significantly.
- Allowing an editor to change so much of a paper that it is no longer the student writer's work.

Instances of alleged plagiarism are reported to the Academic Integrity Committee for review. For a complete description of the Academic Integrity Committee process, please see www.otis.edu/life_otis/student_life/student_affairs/conduct.html.





**COURSES:
THE CORE**



S Sustainability Minor elective choices are marked throughout the catalog with this symbol

***** Bookmaking Minor elective choices are marked throughout the catalog with this symbol

For more information on available undergraduate minors, see the Interdisciplinary Studies section.

FOUNDATION

The Foundation Program, for first-year students, provides core studies for life-long learning and professional practices in the visual arts by teaching fundamental skills that enable students to become adept, well-informed makers. The liberal arts curriculum informs students' ability to construct meaning using the formal elements of art and design.

STUDENT LEARNING OUTCOMES

Students in the Foundation Program will

- Acquire Fundamental Skills, which include mindful making and improving of work by the manipulation of art and design media.
- Develop Critical Thinking Skills including the ability to distinguish between and use rational, intuitive, and critical thinking processes, and to construct meaning using visual information.
- Discern Visual Quality through identifying visual strengths and weaknesses to promote aesthetic resolution and clarity of intention.
- Develop Professionalism through strategies for success such as attentiveness, time management skills, and the ability to commit to a personal vision in the endeavor of art making.
- Develop Quantitative Skills including the ability to use sound principles of proportion to measure, calculate, and transfer dimensions of the observed and built world.
- Apply Inventiveness and the Spirit of Investigation, utilizing visual and idea-oriented research, the spirit of play, and the sequential application of process to develop problem solving-skills.
- Develop an Awareness of Social Responsibility by engaging students individually and collaboratively to consider the social and environmental impact of art and design.

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Fall – Foundation		
Course		CR
Life Drawing I**	FNDT180	3
Principles of Design*	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
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Spring – Foundation		
Course		CR
Life Drawing II **or	FNDT182	3
Creative Practices & Responses***	FNDT171	
Connections Through Color & Design	CAIL 101	3
Drawing Studio or	FNDT192	2
Form and Space ****	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
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*Students may elect to take the photography/technology option of Principles of Design section.

**Both Life Drawing I and Life Drawing II are recommended for Toy Design, Fashion Design, and Digital Media Majors.

***Creative Practices and Responses is recommended for Product Design majors.

****Form and Space is recommended for A/L/I, Fashion Design, and Product Design majors.

Courses in gray are described in Liberal Arts and Sciences.

Principles of Design
FNDT115—2 credits

This course is a sequenced investigation of various organizing principles using traditional and contemporary media. Students learn fundamentals of value manipulation as determinants of visual order. Elements of visual literacy provide a basis for the study of compositional fundamentals, including focal point(s), directional elements, and visual weight.

Lab fee: \$30

Drawing and Building Form
FNDT160—3 credits

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

Form and Space
FNDT161—2 credits

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three-dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space.

Prerequisite: FNDT160 Drawing and Building Form

Recommended for students planning to select A/L/I.

Fashion Design or Product Design as their major.

Creative Practices and Responses
FNDT171—3 credits

A second-semester Foundation course focused on exploring practices of creativity that bridge art/design disciplines. Students are exposed to a diverse range of concepts, materials, and methods for working creatively. In-class activities promote the documentation of individual creative processes and the synthesis of intuitive, culturally constructed, and personal impulses into inventive visual responses. Recommended for students planning to select Product Design as their major.

Life Drawing I
FNDT180—3 credits

Sequenced instruction provides rigorous training in the use of gesture, anatomy, and structural figure drafting. Drawing the human figure from the inside out fosters an understanding of complex visual relationships. Upon completion of the course, students are able to analyze the human form and to view it as a complex perceptual model for the larger realm of visual experience.

Life Drawing II
FNDT182—3 credits

Structural drawing and perceptual skills are expanded through study of the figure's relation to environment, life-scale, movement, and draping. Students discover individual sensibilities of mark making and aspects of personal vision, through a variety of traditional and experimental drawing media and techniques.

Prerequisite: FNDT180 Life Drawing I

Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

Drawing Studio
FNDT192—2 credits

Students transfer and expand on acquired skills from Drawing and Building Form with the addition of color, problem finding, complexity of idea, and the introduction of Adobe Illustrator as a compositional tool. Acquisition of research skills, an exploration of modern and contemporary notions of cityscape and landscape, and the introduction of more varied drawing media fosters students' realization of aspects of personal vision.

Prerequisite: FNDT160 Drawing and Building Form

Connections through Color and Design
CAIL101—3 credits

A second-semester Creative Action studio course introducing students to contextually-based problem solving using fundamentals of color and design. Students learn Munsell color theory and practical aspects of color mixing such as value, hue and chroma. Students apply these skills in solving problems that engage the larger community, trans-disciplinary practice, research, and collaboration.

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ELECTIVES

Communication Arts: Design Solutions FNMT145—1 credit

Graphic and advertising designers communicate visually and playfully using image and type, form and color, function and emotion and in this way create clear, engaging and enticing visual messages. Students learn to be open, responsive, collaborative and flexible in a lively studio setting. Taught by faculty engaged in the Design profession.

Communication Arts: Illustration FNMT145—1 credit

Illustrators explore visual language and narrative skills through drawing, sketching, sequencing, researching, and observation for applications in entertainment illustration, animation, character development, concept illustration, publication and editorial illustration, advertising, and product illustration. Taught by faculty engaged in the Illustration profession.

Communication Arts: Printmaking FNMT145—1 credit

An introduction to the fundamentals of printmaking, incorporating drawing, painting, and collage with methods of monotype, collograph, and drypoint engraving. Through technique and experimental processes students will produce multiples and work for an exchange portfolio. Taught by Communication Arts faculty.

Digital Media: Motion Graphics Essentials FNMT145—1 credit

This course takes art and design to a different level by adding movement. Students refine skills through the use of today's most sophisticated, yet easy to learn tools. Students explore compositing in After Effects, and Photoshop and use digital video, photography, and hand-made artwork to tell stories and create moving designs. Taught by Digital Media faculty.

Architecture/Landscape/Interiors: Designing Space

FNMT145—1 credit

Design the spaces where we live, work, and play. This course will introduce the full scope of spatial design fields: architecture (buildings), landscape (spaces between buildings), and interiors (spaces within buildings). Students will visit architecture landscapes, and interiors in Los Angeles while designing their own building and landscape proposals. Taught by Architecture/Landscape/Interiors faculty.

Fashion Design: Introduction to Fashion Design and Illustration

FNMT145—1 credit

Introduces students to the fundamentals of designing and illustrating a small sportswear collection. Students will learn how to develop a fashion pose, research a theme for their collection, apply it to their designs, draw technical flats and simple sportswear on a figure. Additionally, students will design an "up-cycled" T-shirt.

Fine Arts: Painting Explorations FNMT145—1 credit

A basic painting course introducing a variety of painting methods and materials, including color mixing, paletting, and paint application in oil and/or acrylic. Instruction will blend technical facility with the creative process within a studio environment supportive of risk-taking and the entertainment of possibilities. Traditional and contemporary modes of pictorial representation and abstraction will be explored. Taught by Fine Arts faculty.

Fine Arts: Photography/Sculpture FNMT145—1 credit

This practice-based class examines photography's connections to sculpture by establishing sculptural elements in relation to the photographic process. Students will examine how sculptural activities can apply before, during, and after the photographic process, and how such combinations affect perceptions of forms and ideas. Instruction will blend technical procedures with a process of self-directed investigation. Taught by Fine Arts faculty.

**Product Design: Product Design Workshop
FNDD145—1 credit**

An introductory overview course that teaches the basics of the Product Design Process applied to consumer items. Students engage in research and analysis, design thinking, ideation, and concept development as well as presentation skills. Drawing and making skills are developed through execution of multiple projects resulting in portfolio worthy objects. Taught by Product Design faculty.

**Toy Design: Introduction to Toy Design
FNDD145—1 credit**

An idea-driven workshop that introduces students to Adobe Photoshop as a primary tool for the manipulation of drawn and photographic images. Instruction will focus on Photoshop as a means of enhancing drawing skills in support of design activity and concept presentation in preparation for further study within the Toy Design major. Taught by Toy Design Faculty.

**Paris Trip
FNDD145—1 credit**

Students travel to Paris for 10 days in March for a once-in-a-lifetime opportunity to visit museums and historic sites with Foundation faculty for on-site lectures and focused field study. Please note: Otis College of Art and Design reserves the right to cancel scheduled foreign travel based on international travel conditions and/or safety concerns.

Course Descriptions for Electives: Please note that second semester studio elective offerings may change. See department for course descriptions.

LIBERAL ARTS AND SCIENCES

Liberal Arts and Sciences provides students with a diverse and intellectually stimulating environment that cultivates critical tools, enabling students to become informed, creative artists and designers who are prepared to meet global challenges. The curriculum addresses the themes of creativity, diversity, identity, sustainability, and social responsibility.

STUDENT LEARNING OUTCOMES

Students in the Liberal Arts and Sciences 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

Distribution Requirements

Liberal Arts and Sciences courses make up 1/3 of the course requirements for graduation. These are distributed among Art History, English, Liberal Studies, Social Sciences, Mathematics and Natural Sciences depending on the studio major.

Categories of Courses

Foundation (FNDT) Courses:

Students in all majors are required to fulfill Art History, English, and Liberal Studies courses listed below in their first year.

(Based on the Writing Placement Test, students may be required to take the following prerequisites: ENGL020, ENGL050, or ENGL 090.)

AHCS120 Introduction to Visual Culture (3)

AHCS121 Birth of the Modern (3)

ENGL107 Writing in the Digital Age (3)

LIBS114 Ways of Knowing (3)

Required Courses

Students are required to fulfill Art History, Capstone, English, Creative Action, Liberal Studies, and Social Science within the categories below.

Required Elective Course

All students are required to choose one 3 unit LIBS314 Junior Elective in Liberal Studies.

	ALI	COMD	DIGM	FASD	FINA	PD	TOYD
Art History							
FNDT	6	6	6	6	6	6	6
Required	12	6	6	8	6	6	6
English							
FNDT	3	3	3	3	3	3	3
Required							
Social Sciences							
Required	3	3	3	3	3	3	3
Mathematics							
Required	3	3	3	3	3	3	3
Natural Sciences							
Required	3	3	3	4	3	3	3
Required Elective Courses							
LIBS							
FNDT	3	3	3	3	3	3	3
Required	6	9	9	6	9	9	0
Creative Action							
Required	3	3	3	3	3	3	3
LAS Capstone							
Required	3	3	3	3	3	3	3
LAS Total Credits	45	42	42	42	42	42	42

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BY MAJOR:

ART HISTORY:

Architecture/Landscape Interiors:

CRIT 205/206 History + Theory I/II (6)
CRIT304 History + Theory III (2)
CRIT405/406 History + Theory IV/V (4)

Communication Arts:

AHCS220 Contemporary Issues (3)
AHCS222 History of GRD/ADVT/ILLUS (3)

Digital Media:

AHCS220 Contemporary Issues (3)
AHCS310/LIBS214/314 Art History Electives (3)

Fashion Design:

AHCS220 Contemporary Issues (3)
AHCS370/371 History of Costume I/II (5)

Fine Arts:

AHCS226 Contemporary Art Survey (3)
AHCS321 History of Photo for Photo majors (3)
AHCS310/LIBS214/314 Art History Electives (3)

Product Design:

AHCS220 Contemporary Issues (3)
AHCS225 Product Design History (3)

Toy Design:

AHCS220 Contemporary Issues (3)
AHCS236 History of Toys (3)

SOCIAL SCIENCES:

Architecture/Landscape/Interiors; Communication Arts; Digital Media; Fashion Design; Fine Arts; Product Design:
SSCI210 Social Science (3)

Toy Design:

SSCI211 Child Psychology (3)

MATHEMATICS:

Architecture/Landscape/Interiors:
MATH246 Applied Trigonometry (3)

Communication Arts:

MATH336 Introduction to Symbolic Logic (3)

Digital Media; Fashion Design; Fine Arts; Product Design; Toy Design:

MATH136 Math for Artists and Designers (3)

NATURAL SCIENCE:

Architecture/Landscape/Interiors:

Communication Arts; Digital Media; Fine Arts:
NSCI307 Natural Science (3)

Fashion Design:

NSCI311/312 Textile Science I/II (4)

Product Design:

NSCI319 Anatomy and Ergonomics (3)

Toy Design:

NSCI308 Juvenile Anatomy & Ergonomics (3)

CREATIVE ACTION:

All majors: CAIL200 Creative Action Lecture (3)

LAS CAPSTONE:

All majors: LIBS440 LAS Capstone (3)

REQUIRED LIBERAL STUDIES ELECTIVE:

These can be selected from AHCS310/ LIBS214/314 or LIBS214, and LIBS314.

Architecture/Landscape/Interiors:

LIBS214 (3)
LIBS314 (3)

Communication Arts:

LIBS214 (3)
LIBS314 (6)

Digital Media:

LIBS214 (3)
LIBS314 (6)

Fashion Design:

LIBS214 (3)
LIBS314 (3)

Fine Arts:

LIBS214 (3)
LIBS314 (6)

Product Design:

LIBS214 (3)
LIBS314 (6)

Toy Design

LIBS314 (9)

Foundation Level Liberal Studies

Note: Initial placement in English courses is determined by the Writing Placement Assessment. A grade of "C" or better is required to pass ENGL050, ENGL090, and ENGL107. ENGL020, ENGL050, and ENGL090 are taken for Liberal Art and Sciences credit only and do not apply towards BFA degree requirements. Completion of or concurrent enrollment in English through ENGL107 Writing in the Digital Age is a requirement to continue in all Liberal Arts classes.

Learning ePortfolio

An ePortfolio is a purposeful electronic collection of work focused on learning and reflection. During registration, students will set up an ePortfolio within the College's course management system. In all Liberal Arts and Sciences classes they will submit a Signature assignment that best represents the learning outcomes of the course and their work in that class, and post it in their ePortfolio along with a reflection. The Learning ePortfolio will culminate in LIBS440, the Senior Capstone Course.

Otis Honors Program

Qualified students who are accepted into the Honors Program take interdisciplinary courses during their Foundation year and are eligible for ongoing honors courses. Honors students have priority treatment in registering for sophomore, junior, and senior LAS courses.

Blended Learning Classes

Blended classes replace 25-75% of traditional face-to-face instructional "seat time" with online learning activities. The overall amount of work and learning outcomes remain the same as does the time required, but flexibility is increased. See the Liberal Arts and Sciences department for more information.

Linked Classes

These linked first year courses are for students whose first language is not English. Many of the reading and writing assignments are connected, using the English class as a supportive medium to the Art History course. These courses serve as a bridge to the academic mainstream courses. In Fall, a Linked Developmental English II and Introduction to Visual Culture is offered. In Spring, a Linked Writing in the Digital Age and Birth of the Modern course are offered. Eligible students are identified through the English Placement Assessment.

Senior Liberal Studies Capstone LIBS440

A required senior-level course where students identify and critically reflect on a theme that intersects with their own studio practice, discipline and/or identity and their work in Liberal Studies. The capstone is the signature course and culminating expression of the Liberal Arts program.

A minimum grade of "C" (2.0) or better is required to pass this course.

Note that Creative Writing, Art History, Cultural Studies, 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.

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ART HISTORY COURSES

Introduction to Visual Culture AHCS120

Introduces issues and theories that are critical to the field of Visual Culture and representation in art and design.

Honors Introduction to Visual Culture AHCS120

Uses an interdisciplinary approach to Visual Culture that coordinates with Honors English 107. Students investigate theories, methodologies and the context of historical and contemporary visual culture.

Birth of the Modern AHCS121

Explores the key issues, problems, and events in art, history, music, literature, science, and design associated with and resulting from the social and cultural changes that occurred in the modern world.

Honors Birth of the Modern AHCS121

Explores a variety of key issues, problems, and events in art, history, music, literature, science, and design associated with and resulting from the social and cultural changes that occurred in the modern world.

Birth of the Modern Linked AHCS121

Links with Writing in the Digital Age for non-native speakers and explores key issues, problems, and events in art, history, music, literature, science and design during the modern period.

Contemporary Issues AHCS220

Addresses a variety of issues in art, design, film, and culture from 1960 to the present. Students may focus on fine art, mass media, or design, or popular culture. See department schedule for topics.

Women and Global Change AHCS220

Examines the role non-profits and NGOs play in expanding women's rights.

Culture of Display AHCS220

From World Fairs to World Cup games, from art fairs to museums, this course will look at "display," which blends pleasure and ideologies, be it capitalism or nationalism, in spectacles of sight and sound.

Community Arts in LA AHCS220/310

Explores aesthetic, historical, and sociocultural aspects of socially engaged art. Site visits focus on organizations and public art institutions in L.A. Lectures, discussions, and readings delve into the theoretical exploration and practical application of social practices. *Required for Community Arts Engagement minors.*

Oaxacan Alebrijes AHCS220

Explores how Oaxacan folk artists use Alebrijes to negotiate issues of identity in an environment that tries to deny them a political discourse.

Advertising the American Dream AHCS220

"Champagne wishes" and "Caviar dreams?" This class investigates the role of advertising in formulating the American dream of personal, spiritual, and material fulfillment, and the gap between dream and reality.

Contemporary Fashion Culture AHCS220

Investigates the crucial issues and arguments surrounding fashion as an embodied activity, and one that is embedded within social relations.

Global Cinema AHCS220

Explores many national cinemas, including how transnationalism, globalization, American industrial dominance, and technology influence on the production, distribution, and exhibition of national and international cinematic contexts.

Art, Resistance & Social Change AHCS220

Explores the role of art (visual, narrative and performance arts) and art-making in various forms of resistance as well as a central tool in organized activist movements for social change.

Issues in Documentary Cinema AHCS220

Documentaries are widely thought of as presenting "reality," yet are subject to manipulation, much like other arts. Learn how documentaries address subjectivity, objectivity, rhetorical strategy, and even overlap with fiction.

Contemporary Product Design AHCS220

Design (Product, Graphic, Toy) from 1970 to present.

DEPARTMENT SPECIFIC ART HISTORY COURSES**History of Graphic Design, Illustration, and Advertising Design****AHCS222**

Provides a critical and contextualized chronological survey of graphic design, illustration, and advertising and how these disciplines responded to and affected political, cultural, and social changes.

Required for all Graphic Design, Illustration, and Advertising Design majors.

Contemporary Art Survey**AHCS226**

This is a survey of contemporary fine art on a global stage.

Required for All Fine Arts majors.

Product Design History**AHCS225**

An introduction to the relationship between design and functionality in objects with an emphasis on understanding designed objects in their broad socio-cultural context.

Required for all Product Design majors.

History of Toys**AHCS236**

Provides a historical, cultural, and social perspective on toys and games with discussions on their creation and use. Students will also learn about the development of the global toy industry.

Required for all Toy Design majors.

History of Photography**AHCS321**

Surveys the history of photography as an art form from 1839 through the present. Students examine both technical and aesthetic developments through a chronological review of major figures and movements.

Required for all Photography majors.

ART HISTORY AND THEORY ELECTIVES

Course offerings vary each semester. Students select from offerings that vary each semester. A sample follows:

Science Fiction Cinema**AHCS310/LIBS214/314**

Stories about aliens can teach us what it is to be human. This course considers the roles of both science and fiction in films that comment on the here and now through their imaginings of the far and distant.

Asia in the Imagination**AHCS310/LIBS214/314**

Explores construction and imposition of racial identity on Asians in the last century, through film, television, and advertising.

Media and Society**AHCS310/LIBS214/314**

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

Representation and Creativity**AHCS310/LIBS214/314**

This course will focus on media as a creative force.

Warhol: Slick/Smart/Queer**AHCS310/LIBS214/314**

Everyone knows Warhol's platinum wig and Pop Art. But what is really going on behind those Campbell's Soups, images of Marilyn Monroe, Elvis Presley, or wall paper printed with cows by his assistants?

Women in Art**AHCS310/LIBS214/314**

Explores the history of women in art, focusing on the construction of gender within art production and feminist debates throughout art history.

After Urbanism**AHCS310/LIBS214/314**

The emergence of the metropolis in the 20th century is examined through the forces that produced this unique collective form as well as the various attempts to regulate, accelerate or channel those forces and forms.

Art and Issues of the 2000's**AHCS310/LIBS214/314**

Explores art that engages political, social and economic concerns and examines the impact art has upon the wired and connected world of today.

Culture of Display**AHCS310/LIBS214/314**

From World Fairs to World Cup games, from art fairs to museums, this course will look at "display," which blends pleasure and ideologies, be it capitalism or nationalism, in spectacles of sight and sound.

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Sex and the Cinema**AHCS310/LIBS214/314**

From the beginning, the cinema has sought to titillate and provoke. Sex continues to be its most controversial subject matter. You will explore the complex relationship between sex and the cinema, from industry regulation to individual artistic choices.

Asia in Imagination**AHCS310/LIBS214/314**

Explores the construction/imposition of racial identity and results such as widespread prejudices and restrictive legislation, and examines the creation of stereotypes and recent attempts to counter them.

Fashion Culture: Fashion in Social Space**AHCS310/LIBS214/314**

Critically examines fashion as an embodied activity that is embedded with social relations. Emphasis is on the formation of identity through fashion's articulation of the body, gender, and sexuality.

Contemporary Hong Kong Film**AHCS310/LIBS214/314**

Explores the major films, genres, directors, and industrial trends in Hong Kong since the early 1970s, engaging in aesthetic, historical, and cultural analysis of representational films.

Video, New Media and the Image**AHCS310/LIBS214/314**

Explores contemporary art practices that rely on new media as means of expression and how through cinema, video art, computer interfaces and Internet the boundaries of art are redefined.

Pop Art and Its Legacy**AHCS310/LIBS214/314**

Addresses the history of Pop Art from its beginnings in postwar Britain to its triumph in '60s America, and looks at the paradigm change that opened modern art to popular culture and the lasting effect it had on what constitutes art.

African Art History**AHCS310/LIBS214/314**

Examines some of the major art forms of Africa, including architecture, textiles, masquerade, and sculpture with a focus on the artist, the creative process, and the dynamic that occurs between the creative process and requirements of the piece's function.

Afro-Caribbean Art**AHCS310/LIBS214/314**

Examines the art and culture of Puerto Rico, identifying issues of race, identity, and cultural projection as reflected in the arts. Includes themes of continuity, change, and foundation myth that inform the way in which the country defines its position in Latin America, and more recently, North America.

American Film 1900-1950**AHCS310/LIBS214/314**

Surveys the art and business of American film in the first half of the 20th century.

American Film 1950-Present**AHCS310/LIBS214/314**

Surveys the art and business of American films in the second half of the 20th century.

Madonna, Whore and More**AHCS310/LIBS214/314**

Analyzes the ways women have been mythologized since biblical times in text and image with a particular focus on the two major categories of western tradition: the virtuous woman or the woman of vice.

Film and Film Theory**AHCS310/LIBS214/314**

Using an international scope and postmodern theories, investigates film as an artistic expression that evolved into a mass media with an unprecedented impact on society. The student learns not only the history of film but also how to "go to the movies" with a more critical attitude.

Film Genres**AHCS310/LIBS214/314**

Examines three film genres (Science Fiction, Crime film, and Biopics) and the ways that they engage concerns about science and the environment, law and lawlessness, and representations of truth and identity.

Chinese Cinema: China and Taiwan**AHCS310/LIBS214/314**

Explores the exciting rise of Chinese cinema as an art form and as exploration of culture and recent history in China and Taiwan including such films as *To Live*, *Hero*, *Farewell My Concubine*, *A City of Sadness*, *Eat Drink Man Woman*.

Horror Film**AHCS310/LIBS214/314**

Examines the horror film genre within a range of cultural, theoretical, and historical contexts, and investigates the ways the genre celebrates and defiles the body, represents violence, fear, and paranoia, and defines gender, class, race, and sexuality.

Production Cultures**AHCS310/LIBS214/314**

Critically investigates the representation of industrial politics and division of labor within the Hollywood industry, and how these practices represent larger global trends in media concentration and conglomeration, with a special focus on production cultures in India and Nigeria.

Representations of War**AHCS310/LIBS214/314**

Explores concepts related to war embedded in visual artifacts from early culture to the twentieth century. Particular attention will be directed to the shifts in dominant media from sculptural manifestation to the modern media of film, video, and the internet.

Signs, Rituals, and Politics**AHCS310/LIBS214/314**

Examines the semiotics of ritual and the politics of ritual through an interdisciplinary approach combining visual and cultural analysis.

Action/Reaction: The Art of Hong Kong Films**AHCS310/LIBS214/314**

Examines Hong Kong cinema and the influences and consequences of the territorial transition from British rule back to Chinese rule at the end of the '90s through the films of such directors as John Woo, Tsui Hark, and Wong Karwai.

Photo-documentary Culture**AHCS310/LIBS214/314**

Introduces the role photography has played in the production of culture, with an emphasis on how photographs construct and critique particular images of groups of people, sell products, and reinforce social conceptions of class, race, and sexual difference.

Postcolonial Theory**AHCS310/LIBS214/314**

Examines contemporary art that responds to the aftermaths of colonial rule or those peoples who have fallen under the rule of colonizers, and explores how post-colonial artists reckon with issues of national and cultural identity, gender, and race and ethnicity.

Shamanism, Art, and Sacred Spaces**AHCS310/LIBS214/314**

Explores the role of art in creating aesthetic idioms to construct sacred spaces that reflect the culture and beliefs of diverse societies.

Text and Image ✕**AHCS310/LIBS214/314**

Explores the conjunction of the written and the visual across various media and in various disciplines. From Futurist "free-word" poetry to the 1955 Family of Man exhibit, considers how words and images combine to create meaning.

The Art of the Film**AHCS310/LIBS214/314**

Introduces students to film as an art form, the four aspects of film style, and explains their conventional (and sometimes non-conventional) use in narrative and other cinema, including issues of diversity and creativity.

History of Aesthetics**AHCS310/LIBS214/314**

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

Special Topics**AHCS310/LIBS214/314**

Each semester special topics courses are offered. See the Liberal Arts and Sciences Department for course descriptions.

History of Costume I**AHCS370 - 2 credits**

An in-depth study of fashion creators, trends, and the political climate that has created men's and women's fashion during the 20th century.

Required for Fashion Design majors.

History of Costume II**AHCS371 - 3 credits**

Focuses on the study of clothing from prehistoric costume to the 19th century, and the factors that influence style changes. This course surveys costume from its ethnic origins through adaptation and assimilation into "fashion" trends in each century.

Required for Fashion Design majors.

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THEORY AND CRITICAL STUDIES COURSES

History + Theory I: Prehistory to Industrial Era CRIT205

Surveys the manifestation of cultural, political, religious, and economic forces through architecture, landscapes and interiors from prehistory to the advent of the industrial era.

Required for Architecture/Landscape/Interiors majors.

History + Theory II: Industrial Era to the Present CRIT206

Surveys the manifestation of cultural, political, religious, and economic forces through architecture, landscapes and interiors from the industrial era to the present.

Required for Architecture/Landscape/Interiors majors.

History + Theory III: Contemporary Theories and Practices in Architecture CRIT304—2 credits

Investigates a diversity of critical and generative approaches to twentieth century design situated historically while introducing current themes and debates in contemporary architectural practice and related disciplines.

Prerequisite: CRIT205 History + Theory I or CRIT206 History + Theory II. Required for Architecture/Landscape/Interiors majors.

History + Theory IV: Corporate and Consumer Environments CRIT405—2 credits

The complicity of interior organizations with the collapse of labor and leisure is demonstrated through an examination of the spaces of work and consumption. Ergonomics, office landscaping, corporate parks, junk space, malls, themed environments, surveillance, and spectacle are addressed.

*Prerequisite: CRIT304 History + Theory III.
Required for Architecture/Landscape/Interiors majors.*

History + Theory V: Landscape Theory and Practice CRIT406—2 credits

Landscape as a system of representation and performance is studied through the tradition of formal and picturesque gardens, the discourses of the beautiful and sublime, urban parks, the integration of modernism and landscape, earth art, everyday and extreme landscapes, industrial and natural ecologies, and landscape urbanism.

*Prerequisite: CRIT304 History + Theory III.
Required for Architecture/Landscape/Interiors majors.*

ENGLISH COURSES

English for English Language Learners ENGL020

ELL class for speakers of other languages who require a semester of intensive English language study. Grammar, writing, reading, vocabulary development, and speaking skills are practiced and reviewed with a focus on the particular needs of the ELL student. Additionally, students are required to complete three hours weekly in the tutorial lab. Because of significant language demands in other Liberal Arts classes, students in this program do not enroll in art history.

Special fee: \$1,000

Developmental English I ENGL050

Developmental English I is a class for both native and non-native speakers of English. The class focuses on unity, coherence, and sentence structure in writing, and analysis in reading short non-fiction works. Additionally, students are also required to complete two hours weekly in the tutorial lab.

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

The skills of invention, drafting, revising, and editing are practiced in four to five essays that include at least three drafts each. Students write narratives, text-based essays, persuasive essays, etc., along with reading short non-fiction works.

A minimum grade of "C" (2.0) is required to pass this course.

Prerequisite: Successful completion of ENGL050 Developmental English I or placement through the Writing Placement Assessment.

Writing in the Digital Age ENGL107

Students will explore the ongoing cultural, technological and social changes that impact our ways of reading and writing, and what does it mean to be literate in the digital world.

A minimum grade of "C" (2.0) is required to pass this course.

Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

**Writing in the Digital Age Honors
ENGL107**

This course examines modern and contemporary literature in the Digital Age and is thematically linked to AHCS 120 Honors Introduction to Visual. *A minimum grade of "C" (2.0) is required to pass ENGL 107H only.*

**Creative Writing Workshop ✳
LIBS 214/314**

An introduction to the experience and practice of writing fiction and poetry. Most of the course takes place in a workshop setting, including visits by guest writers. Students produce a portfolio of writing done in the course of the semester in revised and publishable form. *Required for Creative Writing minors.*

**Gender Benders
LIBS214/314**

Literary works can defy expectations, crossing and redefining genre boundaries. Explore the strange, hybrid forms that fiction, poetry and creative nonfiction can take. Write your own cross-genre pieces that surprise and delight, and participate in a genre-bending live performance.

**Introduction to the Short Story
LIBS214/314**

Includes reading and discussion of selected short stories emphasizing analysis, interpretation, and evaluation. Focuses on the short story as a genre and as a source of significant insight into the human condition.

**Coming of Age Story
LIBS214/314**

Tumble down a rabbit-hole to Wonderland, joy ride a stolen hears with Maude, follow Harry into the forbidden Deathly Hallows. Discover how the journey to adulthood captured in literature and film can reflect your own search for identity.

**Playwrights and Performances
LIBS214/314**

Theater is not dead. Explore storytelling through plays and performances. Read and research dramatic texts, learn how dramatists use language, and consider why performance is necessary. Write, design, and perform your own works; prove that theater is alive.

**Film as Literature
LIBS214/314**

Analyze narrative conventions in works of literary fiction and in film with attention to the similarities and differences between literacy and film art. They learn to appreciate the literature devices and styles evident in individual works and the commentary made by these works on moral, social and aesthetic issues. Includes discussion of adaptation issues.

**Interpretation of Fairy Tales
LIBS214/314**

Fairy tale characters are archetypal images that are present at the deepest level of our psyches. They have endured because they portray a vivid psychological reality through which we can gain an understanding of ourselves. Analyzes selected fairy tales from many points of view.

**African American Narratives
LIBS214/314**

Because there is no one monolithic "African American community," studies a broad sampling of various narratives dealing with African American experiences. Some of the themes explored deal with questions of identity and community, assimilation and nationalism, interracial relations, classroom and artistic freedom.

**Digital Storytelling
LIBS214/314**

Technology and the age-old craft of storytelling intersect. This hands-on course explores the art and craft of storytelling in new formats like the web, videos and other nonlinear media. Will conceive, design and develop a fully functional multimedia story and learn about writing, plot character development, interactivity and much more along the way.

**Literature and Madness
LIBS214/314**

Read poems, fiction, and nonfiction to study how mental illness is depicted in Literature. Through works such as *The Bell Jar*, *One Flew Over the Cuckoo's Nest* and *Catcher in the Rye*, explore various identities, the creative process, and the representation of mental illness in society and literature.

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Harry Potter: Literary Tradition and Popular Culture

LIBS214/314

Examines the Harry Potter phenomenon in terms of its folkloric origins, literary structure, and its effect on popular culture. Critically analyze the various themes and values expressed through Rowling's books in an effort to understand how and why Harry Potter has made reading fun again.

Text and Image ✳

LIBS214/314

Examine a range of image-text relationships from alphabet formation to the text-based work of contemporary visual artists. Addresses image-text relationships in photographic books, graphic novels, and the convergence of image-text on the big screen and electronic media.

Reel Docs: Truth through Film

LIBS214/314

Presents nonfiction cinema about real individuals and critical issues that shape our lives and the world in which we live. Focusing on documentaries as agents of social change, the class encourages dialogue and exchange, examining the stories, the processes and the creative possibilities available through the art of nonfiction filmmaking.

Creative Nonfiction ✳

LIBS214/314

Explores different techniques, styles, structures and strategies of writing creative nonfiction, through the use of readings, exercises and practice. Enhance their writing skills using the tools presented, as well as observation and reflection.

Time Travel Narratives

LIBS214/314

This online course taught in Summer offers an adventurous journey into the multiple timeline theories found in literature, film, anime and television. Explore a variety of temporal narratives and the significance and implications of time travel theories.

Original Young Adult Novels

LIBS214/314

Before Harry Potter, before Twilight, before the term "young adult" even existed, there were novels written about the adolescent experience. Through readings, discussions, presentations and papers, explore machinations of the teenager as presented in literature.

Brave New World: Shakespeare in Film and Literature

LIBS214/314

An overview of the literary mastery of William Shakespeare. This course introduces the elements of literature and explores how they can provide a structure for better understanding and analyzing literary and visual texts.

CREATIVE ACTION COURSES

Creative Action Liberal Arts Elective **CAIL200**

Creative Action Liberal Arts electives enable students to work in trans-disciplinary teams with a community partner. Emphasizing collaborative methodology, synthesizing diverse perspectives, creativity, critical thinking, clear communication and information literacy, students engage in issues that extend beyond the traditional classroom. See department for course offerings.

LIBERAL STUDIES **ELECTIVE COURSES**

Ways of Knowing

LIBS114

An interdisciplinary theme/issue driven project based course for first year students. This course will be paired with another course in a different discipline that is exploring a similar issue/theme. See Department for course offerings.

Sophomore Liberal Studies Elective

LIBS214

This course can be an Art History or liberal studies elective that opens an upward pathway for students.

Upper Division Liberal Studies Elective

LIBS314

This course can be an upper division Art History or upper division liberal studies elective.

Teaching for Learning I

LIBS214

Gain a historical overview of education and art development theories and philosophies. Models of art and design education such as student-centered, discipline-based, standards-based, and curriculum-based teaching are also discussed.

Required for Teacher Credential Preparation and Community Arts Engagement minors.

Myths, Fairy Tales and Storytelling
LIBS214/314

Examines the rich variety of oral narratives as well as the history and theory surrounding them. Students will perform ethnography with their choice of storyteller and write a field research paper about their tale-telling.

Anthropology of Religion
LIBS214/314

Examines the role of religious beliefs and practices in various cultures, including its effect on art, its relationship to the environment, family, ethnicity and society. Emphasis is on cross-cultural and intercultural experiences in the U.S.

World Music
LIBS214/314

Explores world music traditions and the role that music plays in the lives of the people who perform it and those who listen. Students investigate music in terms of its social, religious, cultural, and political aspects.

Afro-Caribbean Ritual Art
LIBS214/314

Analyzes the changes and transformations African aesthetic conventions underwent as they came in contact with other cultures. Concepts of creolization, migration, adaptation, syncretism, and transformation are defined in the context of the cultures explored with African and West African art serving as a reference point.

Science Fiction in Literature, Film, and Culture
LIBS214/314

Science fiction stories, novels, and films are analyzed to understand their influences and development. Sci-fi inspired cultural groups, their behaviors and materials are discussed. Emphasizes the various perspectives regarding media and popular culture and its symbiotic relationship with culture and traditional folklore.

Contemporary Music Issues
LIBS214/314

Develops an understanding of the issues and processes that have shaped contemporary music culture, making a connection between static and non-static arts.

Latin American Folklore
LIBS214/314

A survey of the folk practices, beliefs, and rituals of Latin America, an area united by a common Spanish culture and informed by native, African, and Asian traditions. The course uses a variety of media such as scholarly readings, slides, and video to explore the rich and varied culture of the area.

African Folklore
LIBS214/314

Explores the diverse and rich areas of the direct and indirect influences of Africa in three major cultural areas: English, French, and Spanish Creole societies. From folk beliefs and practices to material culture, Africa's rich heritage informs almost every aspect of the cultural life of the hemisphere.

John Cage
LIBS214/314

Explore the work of John Cage as composer, writer, performer, and thinker, examining his diverse influences as well as the extent of his influence on creative practice from the 20th century to the present.

Ethics and Sustainability 
LIBS214/314

Explores the (un-)sustainability of environmental, agricultural, energy, political, and economic systems and practices. Addresses sustainability descriptively, drawing on empirical science, but the primary intent of the course is prescriptive and normative. Examines what practical considerations should guide our efforts to foster sustainability and, above all, to explore ethical issues related to sustainability.

Signs, Ritual, and Politics
LIBS214/314

Examines the semiotics of ritual and the politics of ritual through an interdisciplinary approach combining visual and cultural analysis. Focuses on three main domains: semiotics of ritual and politics; ritual behavior in religion; and institutions and mass media representation through rite and signification.

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Vampire Literature and Lore LIBS214/314

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.

Virtual Worlds LIBS214/314

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 their realities, avatars and character invention, narrative threads in these spaces, emerging real/ virtual economies and the cultural implications of these behaviors and places.

Secret Societies and Conspiracy Theories LIBS214/314

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 the historical and documental analysis.

Belief and Culture LIBS214/314

An overview of the variety of ways humans have constructed their belief systems. An interdisciplinary approach examines how religious belief finds its way into all aspects of the life of a people. Using the archetype of the trickster will provide a focal point to shape our interpretations.

Teaching for Learning II LIBS314

Students will synthesize art and design education theories and philosophies emphasizing aesthetic development in youth and adults, museum and community settings, public practices, critical pedagogy, classroom management, ESOL, Special Education, health and safety, engaging teaching styles, and best practices.

Required for Teacher Credential Preparation and Community Arts Engagement minors.

Prerequisite: LIBS214 Teaching for Learning

MATHEMATICS COURSES

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.

Applied Trigonometry MATH246

Covers topics in analytical geometry and trigonometry. There is an emphasis on algebraic manipulation and on applications of the topics covered to the design field.

Required for Architecture/Landscape/Interiors majors.

Symbolic Logic MATH336

An introduction to the study of symbolic logic and the application of mathematical methods in the study of reasoning, in which certain symbols are used to represent certain relationships. Looks at the ways that logical forms can be used in deductive reasoning and how language can be analyzed using abstract symbolic structures.

Required for Graphic Design, Illustration, and Advertising Design majors.

NATURAL SCIENCE COURSES

Science and Sustainable Design

NSCI305

A natural/physical science based course where students will study approaches to sustainability applicable to art and design, including but not limited to climate change, biodiversity, biomimicry, cradle to cradle, and life cycle analysis. Prerequisite: CAIL201.

Required for Sustainability minors. May be taken as the LAS junior elective with permission of the department.

This course will fulfill the LAS junior elective for Fashion, Product Design and Toy Design majors who have a specific required NSCI course.

Natural Science Requirement

NSCI307

Fashion Design, Toy Design, and Product Design offer Natural Science courses that are specific to their curricula. All other majors choose one course from the following offerings:

The Psychology of Seeing

NSCI307

If you can see no colors at all, you cannot see white either. You recognize an old friend, even though she has changed. Your brain constructs these experiences, but how? And what happens when the brain doesn't work normally?

Imagination and the Brain

NSCI307

Why can you imagine a new space monster, but not a new color? The worlds you can imagine are shaped by the way the brain constructs imagery. Thus, mental images leave their traces in the art you make.

The Science of Sleep and Dreaming

NSCI307

A multidisciplinary natural science class about sleeping and dreaming, focusing on the content and structure of dreaming and "dream logic." Learn about the physiology of sleep and sleep disorders and about the neurology and phenomenology of dream content.

Juvenile Anatomy and Ergonomics

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.

Anatomy and Ergonomics: Human Factors

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.

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 for Fashion Design majors.

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 which 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: \$25.

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SOCIAL SCIENCE COURSES

Social Science SSCI210

Toy Design offers a Social Science course that is specific to their curriculum. All other majors choose one course from the following offerings:

Engaging Cultures SSCI210

Ideas regarding the taking, owning, or occupying of space by different cultural groups are discussed. Addresses theories about permanent, ephemeral, and existential cultural spaces in art and culture. Field exposure and field trips are included.

Cultural Anthropology SSCI210

Introduces a tool kit for looking at universal patterns and infinite variations of the human response. Learn about contemporary theories of anthropology, including Marxist, feminist, critical and aesthetic points of view in preparation for field research.

Beasts of Myth and Fancy SSCI210

Alebriges are creatures of myth and dreams. Fantastic forms and bright colors codify the ancient past with modern values. Explore their cultural significance to transmit the ethos of the community.

The Origins of African American Music SSCI210

From its earliest forms to today's top ten, this course examines African American popular music in terms of its social and cultural significance. The main goal is to foster an understanding of how social conditions and music intersect in African American communities.

Science Fiction in Literature, Film, and Culture SSCI210

Science fiction stories, novels, and films are analyzed to understand their influences and development. Science fiction inspired culture groups, their behaviors, and materials are discussed. Emphasizes various perspectives regarding media and popular culture and their symbiotic relationships with culture and traditional folklore.

Video Game History and Culture SSCI210

Examines the world of computer and video games through a socio-cultural lens. From the earliest experiments to the current hot sellers, including all major game genres and platforms, delve into the images, symbolism, and narratives that shape the video game universe and captivate its visitors.

The Creative Process SSCI210

Introduces students to interdisciplinary theories of creativity. Students examine the lives of highly innovative thinkers to determine individual traits and environmental conditions that stimulate groundbreaking work, while gaining practical experience generating ideas in group and individual settings through in-class exercises and outside assignments.

Child Psychology SSCI211

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

Required for Toy Design majors.

Introduction to Psychology SSCI210

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



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.

STUDENT 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.

DEGREE REQUIREMENTS

Integrated Learning 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.
- CAIL300 A two-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. Skills developed: Students solve problems that engage the larger community, trans-disciplinary 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

CAIL300 (Studio)—2 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 CAIL300 courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director.

Examples of previous and planned CAIL300 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.

Mobile Local: LA's Food Truck Revolution

Mobile Local will focus on issues of social sustainability and cultural influence through systemic understanding of Los Angeles and its unique pedestrian culture. Qualitative, ethnographic research techniques, interviews, site visits, and eating will be used as primary research methods.

Partner: Surfrider

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: Museum of Tolerance

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 for social change and innovation? Join us and BREATHE LA, California's original healthcare charity, and make a difference in the lives of others through art and design interventions.

Partner: Breathe LA

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Neighborgapbridge: Changing the World, One Neighborhood at a Time

Can artists and designers collaborate and assume the role of ethnographers to investigate our Otis neighbors? Can they identify “gaps” in communication, interests and values and propose “bridges” to connect them? Creative. Blue Sky. Out There. Walking Distance.

Partners: WC Senior Center, Loyola Village Elementary School, The Custom Hotel, Otis' Center for International Education

Otis Goes Green—Global Green USA 

Provides art and design students with the knowledge and tools needed to make ecodesign an integral part of the design process. Students in this course will have an opportunity to help Otis become Green, discuss Green Design with top Green Designers and attend a Green Design Show. We believe it is at the design education level where we have the best opportunity to create a sustainable future.

Partner: Otis College of Art and Design

Made for Kids: Childhood Learning and Development Studio

Otis students from all departments will develop tools, toys, clothing, and learning spaces for the students and faculty of a local elementary school.

Partner: Westside Global Leadership Magnet

Collaboration with Catastrophe: Disaster Design 

Are we ready for the unexpected? If the Big One or another catastrophe hits Los Angeles tomorrow, how can artists and designers help to mitigate the crisis and participate in the rebuilding of LA? Results will range from preventative design, to survival design, to design for a post-catastrophic future.

Partner: City of El Segundo

Junior Blind

Multidisciplinary student groups engage in research and exercises, interacting with the students of Junior Blind and working blind artists, in an attempt to understand what it is to be visually impaired or blind. Art and design projects will be developed from collaborative “visually impaired” experiences to enable and enhance the creativity and imagination of the students at Junior Blind, and to encourage Otis students to rethink the ways in which the nonvisual world engages with art and design disciplines. *Partner: Junior Blind of America*

Design Challenge: Ningbo, China 

Students will learn about bamboo in an integrated context. Industrial: growing, harvesting, processing, physical properties, and sustainable attributes. Design: develop a toy that is in compliance with regulatory product safety laws, and of course, “fun”. Practicum: students will attend a month long “Bamboo Workshop” near Ningbo, China. Each student will design, fabricate and finish a toy made of bamboo.

**This course will take place every other Monday during the spring semester, with one month in China during the summer.

Partner: Hape Toy

Design for Social Impact:

Introducing students to the complexities of social design leadership and teach them to design local product systems that can be validated and then scaled to fit different contexts. Engaging directly with local communities in need, students will conduct hands on research and develop actionable social design strategies, with an emphasis on systems and tools.

Partner: Urban Compass.

Examples of planned and previous CAIL200 courses:**Designing the Political**

This course investigates the role of artists and designers as powerful agents of protest and progress. Emphasis will be placed on a historical contextualization of political graphics to learn more about the role of propaganda, the face of the enemy, and the power of the visual text to shape the perception of the “other” for better or worse.

Partner: Center for the Study of Political Graphics

Homeboy Histories and Culture

This course explores personal experience narratives and how they are expressed in the visual arts by their narrators. In addition, this course focuses on identity and the way in which it is expressed: political, ethnic, and social identities serving as markers for social mobility and control.

Partner: Homeboys Industries

LA Past Lives: A Virtual Architecture

This course will challenge students to reconstruct past physical and social nexuses of neighborhoods/communities in L.A. combining both architectural and design components with art, cinema and private histories of present and past community members. Students will generate an online archival display of L.A.'s past communities as part of this course.

Partner: Richard Riordan Central Library

Modern Mysticism and the Afterlife

This class explores the concept of the soul/spirit as viewed through modern mysticism, mystic individuals and social movements. Students will look into cross-cultural perspectives, rites of intensification, attend field trips for first-hand experience and attempt to use or perform some of these practices and concepts in class.

Partner: Hollywood Forever Cemetery

Museums: Public Engagement

The question of visitor engagement in the work of museums is especially heightened in Los Angeles, one of the world's epicenters for the arts. How can the rich content of museums function as a useful resource for the way we live our lives? Can museums ignite the muse or inspiration in all of us? How do popcorn machine of cultural activity and be a place for solitude and contemplation? Can museums be a resource for the complex concerns of our time?

Partner: Getty Museum

Public Policy in the Arts

The LAX airport is developing art installations as an expression of the "public face" of Los Angeles. This course focuses on the management, implementation, selection process, and ongoing commitment to art exhibitions at LAX. Students discover how the public sector builds relationships with community partners, serving as a catalyst for the delivery of art, culture, and heritage, while offering entertainment at an internationally public site.

Partner: LA Cultural Affairs Department and LAX Airport

Palau Freedom Memorial: An International Experience

Students will work with Palauan artist and students in Palau to design a Freedom Memorial/public art project for the Palauan people. Students who choose to enroll in this class need to be committed to stretching their goals, diving deep, and promising to make a difference.

Partner: Republic of Palau

Examining the Civil Rights

The Civil Rights movement made far-reaching strides during 1956–1968. Students will discuss how this era reshaped American history, society, and culture from a multidisciplinary perspective. This course will also examine the events, figures, and issues central to the Civil Rights movement.

Partner: African American Museum

Comic Books and Social Issues

Students are introduced to the comic book plot structure and will learn how comic book creators use the comic book story to focus on socially relevant issues. Students will develop their own social conscientiousness by creating an original comic book story and script.

Partner: Museum of Tolerance

Life Stages

Students will work with the Culver City Senior Center. Students are then guided through a process in which they work individually and collectively to create an original script that explores personal identity, family history and various compelling intergenerational issues.

Partner: Culver City Senior Center

Human Ecology 

The course provides an introduction to the relationship between 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

Urban Farming 

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

Beasts of Myth and Fancy

Arabic, Chinese, and Medieval bestiaries populated the world and the imagination with creatures composed from parts and ideas in the natural world. Some of these creatures still populate our imagination, and their influence can be felt in all aspects of culture. This course will further explore the theme of creativity.

Partner: Santa Monica Aquarium

150

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

Black Car Culture in California

The divide between African Americans and Latinos has been an ongoing problem in California, specifically in Los Angeles. The members of many of the local car clubs have managed to bridge that gap and to present a model of unity we can all adopt. Students will be introduced to the history, ideology and current presence of the car clubs in California, through the use of, images, research, lectures and guest speakers.

Partner: The Mayme A. Clayton Library and Museum

Reel Docs

This course presents nonfiction cinema about real people and critical issues that shape our lives and the world in which we live. Nonfiction films will be viewed as agents of change, critically and aesthetically and we will examine the power of the medium to educate, enrich and even change lives.

Partner: Filmaid International

Clay in LA: 1945–Present

Students will go on field trips to various Getty-initiated Pacific Standard Time exhibitions to understand Los Angeles history in painting, sculpture, metal, wood, weaving, and public art.

Branding Otis

Students will have the opportunity to contribute to the branding of the Otis website. By analyzing successful educational and commercial sites, students will identify some of the problems inherent in the current website. Students will then be guided to work in small teams to design a solution to these problems. At the end, the best solutions will be presented to the Public Presence Committee who oversees the Otis brand.

Partner: Public Presence Committee



INTERDISCIPLINARY STUDIES: **MINOR PROGRAMS**

Interdisciplinary Studies gives undergraduate students in select departments the opportunity to extend and complement their work in the major by pursuing a minor—a defined 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.

STUDENT LEARNING OUTCOMES:

Students enrolled in Interdisciplinary Studies will:

- Develop an awareness of interdisciplinary opportunities in professional art and design practices.
- Increase their exposure to a broad range of skills, experiences, and knowledge.
- Develop an art/design practice that is grounded in two or more disciplines, by pursuing a minor that complements studies in the major.

MINORS OFFERED:

Advertising Design	Interior Design
Art History	Landscape Design
Book Arts	Painting
Community Arts Engagement (ACT Program)	Photography
Contemporary Clay	Printmaking
Creative Writing	Product Design
Digital Media	Sculpture/New Genres
Graphic Design	Sustainability
Illustration	Teacher Credential Preparation (ACT Program)

Eligibility and Enrollment Requirements

Students must be on track in their major and in good academic standing, with a cumulative GPA of 2.0 to pursue a minor. Not all minors are open to all majors. See each specific minor for details. 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 need to fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis. Transfer students must be in good academic standing, with a cumulative GPA of 2.0, upon entering the College to be eligible for pursuing a Minor.

The Application Process

Students should complete their Declaration of Minor form during registration for either the first or second semester of the sophomore year. Under limited circumstances, students may begin a minor in the first semester of the junior year. Declaration forms are available online and in the Interdisciplinary Studies office. The student's Major Department Chair, the Chair/Director/Coordinator of the Minor, and Director of Interdisciplinary Studies must approve the application.

- Download Declaration of Minor form or collect hard copy from Interdisciplinary Studies office.
- Complete top portion of form in conversation with Advisor or Interdisciplinary Studies Director.
- Obtain GPA verification from Registration Office.
- Obtain signed approvals from department chairs/directors of major and minor and Director of Interdisciplinary Studies.
- Interdisciplinary Studies Office distributes copies to major/minor departments, LAS, Registration and student.

Curricular Requirements

Each minor requires students to complete between 15 and 18 credits, depending on the curricular requirements of both their major and minor choices. Minor course requirements can fulfill Studio Electives and in some cases also Creative Action and Liberal Arts and Sciences requirements. For some majors, pursuing a minor may require additional course work or degree requirements above the 120 credit BFA.

Please note: Descriptions and course lists for each minor will be published in a Catalog Addendum at the end of Fall 2014. See the Interdisciplinary Studies department for more details.

ARTISTS, COMMUNITY, AND TEACHING (ACT)

The Artists, Community, and Teaching Program, or ACT, prepares students for a range of professional practices as socially engaged artists/ designers and educators in diverse communities and contexts through two minors: Community Arts Engagement and Teacher Credential Preparation.

STUDENT LEARNING OUTCOMES

Students enrolled in either ACT Minor will:

- Develop and articulate a meaningful connection between their studio art/ design practice and an engagement with their community.
- Demonstrate an understanding of the practices and theories of arts education and community engagement.
- Gain an understanding of career opportunities for community-based and teaching artists/designers.
- Develop, and in some cases implement, innovative and engaging projects for school or community settings.
- Gain professional practice training through off-campus teaching and community arts internships.

Students enrolled in the Teacher Credential Preparation minor will also:

- Successfully complete the Single Subject Matter in Art requirements needed to pursue the Teaching Credential offered by the State of California.

MINOR REQUIREMENTS

Community Arts Engagement

The Community Arts Engagement minor is for students who wish to work in art/design education and socially engaged art/design practices in venues that do not require a teaching credential, such as k-12 private schools, museum education departments, community arts 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.

Teacher Credential Preparation

The Teacher Credential Preparation minor is for students who wish to pursue the California Single Subject in Art Teaching Credential needed to teach in California Kindergarten-12th grade public schools. As a California Commission on Teacher Credentialing approved Subject Matter in Art Program, the combined coursework of this minor with the Fine Arts BFA requirements satisfy the CA Subject Matter in Art requirements, and upon graduation, students with a minimum cumulative GPA of 2.5 will qualify for a CSET (California Subject Exam for Teachers) waiver. A fifth year of study at another institution, or a two year internship at a CTC approved K-12 school, is required to complete the remaining CA Single Subject Teaching Credential requirements.

Eligibility and Enrollment Requirements

Students must be on track in their major and in good academic standing, with a cumulative GPA of 2.0 to pursue a minor. The Community Arts Engagement minor is open to Communication Arts, Digital Media, Fine Arts and Product Design majors. Architecture/Landscape/Interiors, Fashion Design and Toy design majors may be eligible on a case-by-case basis. The Teacher Credential Preparation Minor is open only to Fine Arts Majors.

The Application Process

Eligible students complete the ACT application process between their second semester Foundation year and first semester Sophomore year. Declaration of Minor forms and Sophomore ACT Contracts are available from the office of Interdisciplinary Studies or the ACT home page on the Otis website. Approval for participation in the ACT Program rests with the Department Chair (of your major), the LAS Advisor and the Director of Interdisciplinary Studies & ACT.

Transfer Students

Transfer students who apply for and are accepted into the ACT Program upon entering the College need to fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis. Interested students should see the Director of the ACT Program for more details.

Program Requirements

Descriptions and course lists for each minor will be published in a Catalog Addendum at the end of Fall 2014 semester. See the ACT Program for more details.

COURSES: MAJORS



ARCHITECTURE/LANDSCAPE/INTERIORS

Architecture (buildings), landscape (spaces between buildings), and interiors (spaces within buildings) organize and shape the contexts for all our activities and relations. Students in this multidisciplinary program study all three of these spatial design fields within a single, integrated curriculum. At the core of the program are six comprehensive studio courses that address potentially real-world projects sited in Los Angeles and other cities. Support courses address the materials and methods of building, landscape, and interior construction; physical and digital communication skills and media; and the history and theories of spatial design. Each year, A/L/I seniors design and build a full-scale spatial environment in their final semester.

STUDENT LEARNING OUTCOMES:

Students in the Architecture/Landscape/Interiors Department will acquire:

- Awareness of design history, design theory, and its historical applications; and environmental, cultural, and social issues in relation to contemporary design.
- Competency in utilizing design theory and design methods/ processes in design solutions.
- Competency in spatial organization/planning and three-dimensional spatial development.
- Competency in fundamental structural considerations, construction systems and materials in relation to schematic design, and the selection and application of nonstructural materials.
- Understanding of the designer's responsibility in the areas of health, safety, and welfare of the public through governing laws and regulations.
- Competency in egress Requirements and utilizing anthropometrical considerations in design solutions.
- Competency in visual presentation and analysis through diagrams, orthographic drawings (plans, sections, elevations, paraline drawings), renderings, presentation boards, and models— both physical and digital.
- Competency in the graphic conventions of construction documents, i.e., "working drawings."
- Competency in the critical evaluation of design projects and their representation
- Competency in verbal and written communication.
- Awareness of human effects upon and use of earth's geology and climate; competency in design strategies for sustainable environments.

ARCHITECTURE/LANDSCAPE/INTERIORS

Fall – Foundation		
Course		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		
Course		CR
Life Drawing II or	FNDT182	3
Creative Practices & Responses	FNDT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or	FNDT192	2
Form and Space	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Studio I	ARLI250	4
Technologies + Ecologies I	ARLI260	3
Digital Media I	ARLI270	2
Digital Media II-A	ARLI271	2
History + Theory I	CRIT205	3
Creative Action Lecture*	CAIL200	3
		17

Spring – Sophomore		
Course		CR
Studio II	ARLI252	4
Technologies + Ecologies II	ARLI261	3
Digital Media II-B	ARLI273	3
History + Theory II	CRIT206	3
LAS Sophomore Elective*	LIBS214	3
		16

Fall – Junior		
Course		CR
Studio III	ARLI352	4
Technologies + Ecologies III	ARLI360	3
Planning to Plan	ARLI363	2
Social Science*	SSCI210	3
Applied Trigonometry	MATH246	3
		15

Spring – Junior		
Course		CR
Studio IV	ARLI353	5
Creative Action Studio	CAIL300	2
History + Theory III	CRIT304	2
Natural Science*	NSCI307	3
LAS Upper Division Elective*	LIBS314	3
		15

Fall – Senior		
Course		CR
Studio V	ARLI454	5
Lighting Fundamentals	ARLI362	2
Fabrications S	ARLI475	2
History + Theory IV	CRIT405	2
Capstone	LIBS440	3
		14

Spring – Senior		
Course		CR
Studio VI	ARLI455	5
Interior Development	ARLI460	2
Constructions	ARLI461	3
Presentation Techniques	ARLI465	2
History + Theory VI	CRIT406	2
		14

*This course may be taken either fall or spring semester.
Courses in gray are described in Liberal Arts and Sciences.

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Studio I: Scale, Structure and Space
ARLI250—4 credits

Formal design strategies, three-dimensional modeling in varied physical media, and the graphic tools and language of spatial design are introduced and practiced. Field conditions, movement, and events are emphasized through projects progressing from abstract compositions to a minimal program of inhabitation.

Studio II: Landscape 
ARLI252—4 credits

Design theory, process, and landscape technologies are applied to the problem of public parks and/or gardens.

Prerequisites: ARLI250 Studio I, ARLI260 Technologies + Ecologies I, ARLI271 Digital Media II-A

Technologies + Ecologies I: 
Landscape Technology and Ecology
ARLI260—3 credits

The materiality, shaping, and construction of landscape is studied through natural processes, grading, site engineering and construction, planting, and water management.

Technologies + Ecologies II: Interior Technology
ARLI261—3 credits

Sources, materials, methods, detailing, fabrication, and documentation of “nonstructural” building components—building finishes, architectural woodwork and cabinetry, interior finishes and FF&E—are studied through lectures, readings, field trips and projects.

Prerequisite: ARLI250 Studio I

Digital Media I: Communicating Information
ARLI270—2 credits

Software programs incorporating type, color, line and image manipulation are introduced and practiced through digitally generated two-dimensional compositions. Methods of technique, composition, perception, and critical evaluation are introduced and practiced.

Co-requisite: ARLI250 Studio I

Digital Media II-A: Digital Translations
ARLI271—2 credits

Computer-aided drafting (CAD) is introduced and practiced through the production of presentation quality drawings of Studio I projects.

Co-requisite: ARLI250 Studio I

Digital Media II-B: Digital Modeling, Rendering, and Fabrication**ARLI273—3 credits**

Digital modeling, rendering, and fabrication techniques are introduced and practiced.

Prerequisite: ARLI271 Digital Media II-A.

Co-requisite: ARLI252 Studio II

Studio III: Interiors
ARLI352—4 credits

Design theory, process, and interior technologies are applied to projects that address non-residential interiors, such as restaurants, stores, spas, exhibits, entertainment and meeting venues, etc.

Prerequisites: ARLI250 Studio I, ARLI261 Technologies + Ecologies II, ARLI271 Digital Media II-A

Studio IV: Interior Architecture
ARLI353—5 credits

Design theory, process, building and interior technologies are applied to the problem of a residential program sited within an existing building.

Prerequisites: ARLI352 Studio III, ARLI360 Technologies + Ecologies III

Technologies + Ecologies III: Architecture Technology**ARLI360—3 credits**

The materials and methods of building construction are studied. Basic structural principles are presented through an introduction to forces and resultants in beams and columns.

Prerequisite: ARLI250 Studio I

Lighting Fundamentals **ARLI362—2 credits**

The basic design and technical requirements of lighting systems are introduced with an emphasis on commercial and entertainment applications.

Prerequisite: ARLI250 Studio I, or equivalent.

Planning to Plan**ARLI363—2 credits**

Space planning conventions, with an emphasis on access and circulation, are introduced, practiced and modified. Resultant effects on use and lifestyle are discussed through precedents as well as the students’ projects.

Prerequisite: ARLI 250 Studio I

Light, Health and Global Responsibility **ARLI 364—2 credits**

The use and effects of constructed lighting conditions and daylighting upon the planet and human activities, visual perception and health are introduced, researched and analyzed through projects.

Prerequisite: ARLI250 Studio I, or equivalent

Human Factors/Light and Health **ARLI366—2 credits**

The effects of constructed lighting conditions upon human activities, visual perception and health are introduced, researched, analyzed and documented.

Analysis and Diagramming**ARLI370—2 credits**

Formal, spatial, and programmatic organizations are presented in digitally generated diagrams through an analysis of canonic building precedents. A dual emphasis on typology and transformation allows the recognition of repetition and production of variation among existing morphologies.

Prerequisite: ARLI273 Digital Media II-B

Vertical Studio**ARLI453 —4 or 5 credits**

Design theory, process, and appropriate technologies are introduced and applied to a spatial design project, or projects, equivalent to Studio II, III, IV, V or VI, as determined on the basis of student interest.

Prerequisite: Permission of Department Chair.

This course may be repeated for credit

Studio V: Architecture**ARLI454—5 credits**

Design theory, process and building technologies are applied to the problem of a building within an urban context.

Prerequisite: ARLI353 Studio IV

Studio VI: Architecture and Landscape**ARLI455—5 credits**

Design theory, process, architecture and landscape technologies are applied to the problem of a building, or buildings, integrated with landscape.

Prerequisite: ARLI454 Studio V, ARLI 260 Technologies + Ecologies I

Topics Workshop**ARLI458—1 credit**

A focused subject of student interest and/or need is introduced and practiced.

Prerequisites vary as noted per offering.

This course may be repeated for credit

Topics Studio**ARLI459—1-2 credits**

Design theory, process, and appropriate technologies are introduced and applied to a focused spatial design project. The topic varies per offering and is determined on the basis of faculty and student interest.

Prerequisites vary as noted per offering. This course may be repeated for credit

Interior Development**ARLI460—2 credits**

An interior space, including all finishes, lighting, furniture and integrated custom components, is designed, developed and represented in orthographic drawings and rendered views.

Prerequisite: ARLI352 Studio III

Constructions**ARLI 461—3 credits**

An interior or exterior environment is designed, documented and constructed.

Prerequisite: ARLI454 Studio V

Construction/Installation**ARLI463—1 or 2 credits**

Students participate in the collaborative construction and/or installation of an interior or exterior environment. No homework. Three contact hours per credit as scheduled by the Instructor. No prerequisite, open to students in any department.

This course may be repeated for credit

Presentation Techniques**ARLI465—2 credits**

Comprehensive presentations of selected studio projects are designed and produced for display and/or public presentation.

Co-requisite: ARLI462 Constructions

Internship**ARLI467—1 to 3 credits**

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

This course may be repeated for credit.

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Diagramming Techniques**ARLI468—2 credits**

Historical and contemporary techniques to diagram, map, and graph statistical, programmatic, temporal and external information are introduced and/or practiced, with a consideration of how these techniques can be translated to the design process.

Prerequisite: ARLI270 Digital Media I

Lighting Internship**ARLI469—1 or 2 credits**

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

This course may be repeated for credit. Prerequisite: ARLI471 Advanced Lighting Design

Advanced Lighting Design **ARLI471—2 credits**

Design theory, process and lighting technologies are applied to lighting design problems. AGI32 or another software for lighting calculations and visualization is introduced and practiced.

Prerequisite: ARLI362 Lighting Fundamentals

Luminaire and Control Technologies **ARLI472—2 credits**

The technology of luminaire and control systems is introduced, analyzed, and applied in project-based exercises. Topics include solid-state systems, dimming controls, and the management of natural light/energy.

Prerequisite: ARLI 250 Studio I, or equivalent

Daylighting and Sustainability **ARLI473—2 credits**

The effects and use of daylighting in the built environment as well as sustainable lighting design practice are introduced, researched analyzed and documented through project-based examples and solutions.

Prerequisite: ARLI250 Studio I or equivalent.

Lighting Workshop **ARLI474—2 credits**

Design theory, process and lighting technologies are applied to the documentation and execution of a full-scale lighting installation.

Prerequisite: ARLI471 Advanced Lighting Design

Fabrications S**ARLI475—2 credits**

Orthographic representation, the basic and safe operations of wood shop tools, and methods of wood joinery and detailing are introduced and practiced through projects addressing the housing and display of small objects.

Prerequisite: ARLI 250 Studio I, or equivalent

Fabrications M**ARLI476—2 credits**

The basic and safe operations of metal shop tools and methods of metal fabrication and detailing are introduced and practiced. Surfaces for work, play, and/or the display of objects are designed, documented, and constructed.

Prerequisite: ARLI250 Studio I, or equivalent

Fabrications L**ARLI477—2 credits**

Surfaces for the support and/or display of the body are designed, documented, and constructed in wood, metal, and/or other materials.

Prerequisites: ARLI475 Fabrications S or ARLI476 Fabrications M

Fabrications XL**ARLI478—2 credits**

Site-specific and programmed body-scale systems are designed and documented.

Prerequisites: ARLI475 Fabrications S or ARLI476 Fabrications M

Portfolio Development**ARLI490—2 credits**

Students are directed in the formatting and development of a professional portfolio with an emphasis on digital and photographic techniques for documenting both two- and three-dimensional work.

This course may be repeated for credit



COMMUNICATION ARTS: ADVERTISING DESIGN, GRAPHIC DESIGN, AND ILLUSTRATION

Communication Arts offers a broad, cross-disciplinary learning experience for students majoring in Advertising Design, Graphic Design, and Illustration - all disciplines that focus on effective and arresting visual communication. Advertising majors delve deeply into all aspects of the advertising process, from research/strategy, creative brief development, and campaign development to teamwork and presentation. Graphic Design majors are challenged to research, develop, and refine projects that combine meaning with image-making and typographic form. Illustrators develop a strong personal style in their images and use their image-making skills to support the communication needs of a variety of clients in multiple contexts.

STUDENT LEARNING OUTCOMES

Students in the Communication Arts Department will:

- Understand fundamental theories, methodologies and tools of visual communication.
- View themselves as cultural producers who value both the creation of images, products, and environments, and their relation to clients and audiences.
- Develop conceptual, technical, and presentation skills linked to commercial applications and professional practices.
- Build competence in a broad range of media and methods for delivering images and texts.
- Develop collaboration skills and multidisciplinary methods of research, strategies, organization and analysis.
- Embrace and value problem-defining and problem-solving skills and processes.
- Demonstrate creativity and the power of effective communication through their work.
- Adopt a lifelong sense of community responsibility.
- Successfully manage lifelong careers in a changing and competitive workplace.
- Embrace a commitment to professionalism.

Notes for Degree Requirements on Next Page

*These courses may be taken in either fall or spring semester.

**Senior Advertising Majors must choose electives from the Advertising list. Any other elective choices require department approval.

Courses in gray are described in Liberal Arts and Sciences.

ADVERTISING DESIGN

Fall – Foundation		
Course		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		
Course		CR
Life Drawing II or Creative Practices & Responses	FNDT182 FNDT171	3
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form and Space	FNDT192 FNDT161	2
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Communication Studio I	COMD207	3
Typography I	COMD228	3
Advertising Workshop	ADVT240	2
Practicum I	COMD234	1
History of Graphic Des, Illus, & Adv Des	AHCS222	3
Creative Action Lecture*	CAIL200	3
		15

Spring – Sophomore		
Course		CR
Communication Studio II	COMD208	3
Typography II	COMD229	3
Design Bootcamp	ADVT250	2
Practicum II	COMD235	1
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		15

Fall – Junior		
Course		CR
Advertising & Art Direction I	ADVT304	3
Design for Advertising	ADVT356	2
Type and Image for Advertising	ADVT355	2
Practicum III	COMD334	1
Creative Action Studio*	CAIL300	2
Social Science*	SSCI210	3
Symbolic Logic*	MATH336	3
		16

Spring – Junior		
Course		CR
Advertising & Art Direction II	ADVT305	3
Copywriting	ADVT351	2
On Screen Prod. Concepts	ADVT473	2
Studio Elective		2
Natural Science*	NSCI307	3
LAS Upper Division Elective*	LIBS314	3
		15

Fall – Senior		
Course		CR
Advertising & Art Direction	ADVT404	3
Interactive Advertising	ADVT470	2
Systems & Identity	COMD453	3
Studio Elective**		2
Studio Elective**		2
Capstone	LIBS440	3
		15

Spring – Senior		
Course		CR
Senior Project	ADVT440	3
The Pitch	ADVT410	3
Social Media	ADVT472	2
Studio Elective**		2
Studio Elective**		2
LAS Upper Division Elective	LIBS314	3
		15

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Fall – Foundation		
Course		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL 107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		
Course		CR
Life Drawing II or	FNDT182	3
Creative Practices & Responses	FNDT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or	FNDT192	2
Form and Space	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Communication Studio I	COMD207	3
Typography I	COMD228	3
Practicum I	COMD234	1
Studio Elective		2
History of Graphic Des, Illus, & Adv Des	AHCS222	3
Creative Action Lecture*	CAIL200	3
		15

Spring – Sophomore		
Course		CR
Communication Studio II	COMD208	3
Typography II	COMD229	3
Practicum II	COMD235	1
Studio Elective		2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		15

Fall – Junior		
Course		CR
Communication Studio III	COMD300	3
Publication	COMD318	2
Practicum III	COMD334	1
Professional Practice	COMD354	2
Creative Action Studio*	CAIL300	2
Social Science*	SSCI210	3
Symbolic Logic*	MATH336	3
		16

Spring – Junior		
Course		CR
Communication Studio IV	COMD301	3
Type & Alternative Media	COMD319	2
Studio Elective		2
Studio Elective		2
Natural Science*	NSCI307	3
LAS Upper Division Elective	LIBS314	3
		15

Fall – Senior		
Course		CR
Systems & Identity	COMD453	3
Advanced Image Making	COMD458	3
Studio Elective		2
Studio Elective**		2
Studio Elective**		2
Capstone	LIBS440	3
		15

Spring – Senior		
Course		CR
Senior Project	COMD440	3
Entrepreneur 101	COMD483	2
Visual Language	COMD459	3
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective*	LIBS314	3
		15

ILLUSTRATION

Fall – Foundation		
Course		CR
Life Drawing I	FNNDT180	3
Principles of Design	FNNDT115	2
Drawing & Building Form	FNNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		
Course		CR
Life Drawing II or	FNNDT182	3
Creative Practices & Responses	FNNDT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or	FNNDT192	2
Form and Space	FNNDT161	
Elective	FNNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Communication Studio I	COMD207	3
Drawing + Painting I	COMD216	3
Typography for Illustrators I	ILUS218	2
Practicum I	COMD234	1
History of Graphic Des, Illus, & Adv Des	AHCS222	3
Creative Action Lecture*	CAIL200	3
		15

Spring – Sophomore		
Course		CR
Communication Studio II	COMD208	3
Drawing + Painting II	COMD217	3
Typography for Illustrators II	ILUS219	2
Practicum II	COMD235	1
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		15

Fall – Junior		
Course		CR
Communication Studio III	ILUS300	3
Drawing & Painting for Illustrators I	ILUS310	2
Practicum III	COMD334	1
Creative Action Studio*	CAIL300	2
Studio Elective		2
Social Science*	SSCI210	3
Symbolic Logic*	MATH336	3
		16

Spring – Junior		
Course		CR
Communication Studio IV	ILUS301	3
Professional Practice	ILUS354	2
Printmaking Elective*		2
Studio Elective		2
Natural Science*	NSCI307	3
LAS Upper Division Elective*	LIBS314	3
		15

Fall – Senior		
Course		CR
Adv Illustrative Applications	ILUS404	3
Alternative Materials	ILUS363	3
Studio Elective		2
Studio Elective**		2
Studio Elective**		2
Capstone	LIBS440	3
		15

Spring – Senior		
Course		CR
Senior Project	ILUS440	3
Entrepreneur 101	COMD483	2
Studio Elective		3
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		15

Review Structure

All reviews are required. A student who does not participate receives an absence in each studio for that semester. The department does not hold courses in the fifteenth week of the semester to accommodate the review process.

Sophomore Year:

Fall: Attend three senior review panels Spring: Three 15-minute, one-on-one reviews

Junior Year:

Fall: Pass/Fail review

Spring: Participation in the Internship Fair

Failing the review during the fall of junior year will result in a reduction of one letter grade in the core Communication Arts courses for the semester.

Senior Year:

Fall: One 20-minute review

ADVERTISING DESIGN/ GRAPHIC DESIGN/ILLUSTRATION

Communication Studio I/II COMD207/208—3 credits/3 credits

This course introduces the fundamental theories and methodologies of visual communication used in the fields of graphic design, advertising design, and illustration. Assignments and critiques develop problem-solving and visual storytelling skills with an emphasis on context, concept, audience, and process.

Practicum I/II/III COMD234/235/334—1 credit/1 credit/ 1 credit

Practicum is dedicated studio time for ComArts students. The studio environment cultivated in Practicum is critical to the community and fosters bonds between students and faculty.

Internship COMD482—2 credits

This course assists students in researching the perfect internship. Using a mentorship principle, faculty are available throughout the internship to answer questions, troubleshoot, and ensure a quality experience in the professional world.

Prerequisite: Professional Practice in the major

ADVERTISING DESIGN

Advertising Workshop ADVT240—2 credits

Introduces students to the world of advertising with real assignments. They analyze famous campaigns to learn why they were successful and how they affected American culture. Advertising guest speakers along with field trips to award winning L.A. agencies are scheduled.

Design Boot Camp ADVT250—2 credits

This course is treated like an agency to prepare students for the real world. Students will design and develop multiple ad layouts to refine their design skills, expand their design vocabulary and fine-tune their execution skills to prepare them for the industry.

Ideation Boot Camp ADVT353—2 credits

Students are taught new and unexpected ways to approach the process of creating ideas. Where do they come from? How do you develop abundant thinking? What exercises work and when? How do you know that it's a good idea? These and many other questions are addressed in this course.

Advertising and Art Direction I ADVT304—3 credits

An exploration of advertising through projects that call for brand recognition and marketing strategies with an emphasis on defining and articulating compelling concepts. Students analyze advertising styles, develop concepts with "roughs," experiment with copy, and practice their presentation skills.

Prerequisite: COMD208 Communication Studio II

Advertising and Art Direction II ADVT305—3 credits

Students will improve their concepting skills while also learning how to create and communicate smart art direction. Strong ideas and the importance of smart art direction/design will be the backbone of all that they discuss. Through breaking down iconic advertising from the past and present, as well as understanding how and to whom brands communicate, students will learn to approach art direction with purpose.

Prerequisite: ADVT304 Advertising and Art Direction I

Advertising and Art Direction III ADVT404—3 credits

Students push their research, analytical, and technical skills under the influence of advanced, in-depth instruction involving professional creative briefs to solve advertising and branding problems. Teamwork is essential as students explore creative assignments ranging from individual print ads to complete campaigns, including television and interactive and convergent media. Elements of professional practice are incorporated into this threshold semester where students fine-tune their professional competencies in the areas of traditional portfolio development, web presentation, and career focus through continued networking and investigation of agency structures and business practices. Lectures, agency visits, and critiques complement this professional preparation.

Prerequisite: ADVT305 Advertising and Art Direction II

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The Pitch

ADVT410—3 credits

Students are asked to define their professional goals. A portfolio review, with faculty and visiting Ad Agency reps evaluate strengths and weaknesses. Based on stated goals, students will expand, improve, and redo any campaigns that don't meet these goals. In addition, new projects will be developed based on individual needs. The "Big Idea" for this class is establishing the "chops" to "PITCH" any targeted agency one's values and become a viable employee.

Prerequisite: ADVT404 Advertising and Art Direction III

Copywriting

ADVT351—2 credits

Students work on developing and analyzing writing styles with an emphasis on the interactivity of image and text as experienced by varied and specific audiences. Students learn about editing as they begin to approach writing as a powerful tool of persuasion and entertainment.

Advanced Copy Concepts

ADVT452—2 credits

Extensive exploration of the power of effective copy for various media expands the students understanding of target audiences using the appropriate tone and level of formality. Developing clear, provocative and memorable copy is the goal for shaping brands and delivering their value to customers.

Type and Image for Advertising

ADVT 355—2 credits

This class focuses on creating synergy between photography and typography. Students develop the skills needed to be a competent Art Director on professional photo-shoots through a series of hands-on commercial photography exercises and then develop dynamic typographic solutions that complement the photography and enhance the strategic communication goal.

Design for Advertising

ADVT356—2 credits

This course investigates strategies of advertising and examines the tools used by advertisers. It covers an understanding of fundamental theories, methodologies and tools of communication to build competence in a broad range of methods for delivering images and texts through collaboration, research, organization and analysis and finally to demonstrate creativity and effective communication.

Interactive Advertising

ADVT 470—2 credits

This course introduces students to the various opportunities for advertising in the online arena. They will be applying fundamental advertising concepts to emerging media such as online banners and web campaigns. This class will challenge students to be nimble and fluid with their campaigns.

Social Media

ADVT 472—2 credits

Students study online activity where people share opinions, experiences and other information. It is a powerful and unpredictable way of communicating today. Students gain a greater understanding of how people use social media. Special focus is given to current online media and how companies (big and small) use social media for marketing purposes.

On Screen Production + Concepts

ADVT473—2 credits

This course is designed for students to have a better understanding of how to produce commercials in a real world advertising environment. Producing commercials in an Advertising environment, students work in team(s) embracing a commitment of professionalism in their practice. They will view themselves as cultural producers who value the creation of work and their relation to clients and audiences. Students use fundamentals of advertising strategies—storyboarding design, sound design, art direction and video.

Special Topics

ADVT403—2 credits

Students focus on advertising and branding solutions related to provocative and timely subjects and themes. The seminar is conceived as a professional multidisciplinary studio, in which students work in a range, individually and collaboratively, to produce quality portfolio pieces geared to their areas of professional interest.

Senior Project/Seminar

ADVT440—3 credits

Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies.

Course Fee: \$100

GRAPHIC DESIGN

Communication Studio III/IV COMD300/301—3 credits/3 credits

In an increasingly sophisticated examination of design concepts and their applications, students broaden their understanding of effective design as a visual language in two and three dimensional projects and time-based media. Assignments involve research and analysis with a focus on type, image, aesthetics, message, audience, and intent. Print (cmyk) assignments are in one semester and motion (rgb) in the other.

Prerequisite: COMD208 or approval of Chair

Typography I/II COMD228/229—3 credits/3 credits

This course is an introduction to the fundamentals of typography and the study of letterforms. Students will explore the theoretical and applied use of type as visual form and visible language by learning the nuances of type families, texture, hierarchy and the introduction to grid constructions. Work will primarily be done off the computer with an introduction to digital type setting.

Publication COMD318—2 credits

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

Prerequisite: COMD229 Typography II

Type and Alternative Media COMD319—2 credits

Type on screen and beyond. This course is an expansion of typographic fundamentals from Type 1–3 (hierarchy, composition, system, structure, sequence/pacing) to new contexts and mediums. Although projects are more self-directed and outcomes are more open-ended, assessment of work is still based on functionality, legibility in context, visual interest, and typographic craft regardless of medium, scale, or format. The projects emphasize a dialogue between classroom work and the larger cultural and historical context. There is no programming requirement for this class. Even if

students know how to program or write code, they should not plan to program any of their projects. The focus of this class is the design of project(s). They will be expected to present their screen-based work in an organized way that clearly demonstrates the hierarchies, formal palette, and functionality of their project. This can take the form of an interactive PDF, a video, a slideshow, or any other appropriate format.

Prerequisite: COMD318 Publication

Experimental Typography COMD 312—2 credits

Students investigate the denotative, connotative and conceptual potential of typography, by experimenting with letters, words and language. Students test the limits of typographic expression and expand the variety of creative strategies working in 2, 3 and 4D. They curate and edit their own content, experiment with the unfamiliar, and embrace ambiguity.

Prerequisite: COMD318 Publication

Type Design I COMD313—2 credits

This course is an introduction to typography through a close look at the letterform and its construction. Through the presentation of historical references and the process of drawing and synthesizing signs, students develop an understanding of the relationship between calligraphy and typography, tool and structure, concept and craft.

Type Design II COMD314—2 credits

This course offers a more detailed analysis and study of typographic design. Students are supported and encouraged as they seek to find their individual voice through personal history, everyday surroundings, or off-handed conceptualism.

Prerequisite: COMD313 Type Design I

Systems and Identity Design COMD453—3 credits

Students learn how to create a visually distinct identity through structured and innovative methodology generating many ideas and designs in a short amount of time. They develop a rich visual language, the basis for a system that promotes an expansive development of the visual language beyond a logotype and its applications.

Prerequisite: Senior Level

**Advanced Image Making Projects
COMD458—3 credits**

Students explore methodologies that foreground inspiration, motivation, intention, impression, interpretation, decision, consequence, analogy, chance, coincidence, predictability, message, ambiguity, literacy, manipulation, privacy, intimacy, memory, subjectivity and media in the process of image making. Students learn to integrate and discern levels of communication in and through their own and other's processes.

Prerequisite: COMD300 Communication Studio III

**Visual Language ☒
COMD459—3 credits**

Visual Language requires students to engage in a focused investigation of their formal influences. The semester-long project is self-directed and is meant to provide a vehicle for rigorous design research, development of an individualized process, and refinement of crafts and formal skills across a variety of media.

Prerequisite: COMD301 Communication Studio IV

**Professional Practice
COMD354—2 credits**

This course has three components—traditional portfolio development, web-portfolio design, and career development specific to a major. Students leave this course prepared for an internship and/or employment. Lectures, demos, studio visits, visiting artists, and critiques, prepare students for working in advertising, illustration, and graphic design.

**Environmental Graphics
COMD381—2 credits**

Students are introduced to site-specific three dimensional design systems, signage and applications for buildings, events, exhibits, and other spatial environments. Projects expand the students' understanding of human factors, architectural scale, way-finding, materials, and methods for creating effective dimensional design.

Prerequisite: COMD301 Communication Studio IV

**Information Design
COMD430—2 credits**

Students are introduced to the concepts, techniques, and creative methodologies for applying a clear visual form to abstract concepts and ideas. An overview of historical and contemporary examples of information architecture informs assignments that employ visual thinking, resulting in "design for understanding."

Prerequisite: COMD228/229 Typography I/II

**Senior Project/Seminar
COMD440—3 credits**

Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies.

Course Fee: \$100

**Web Presence
COMD477—2 credits**

Covers the conceptualization, planning, organization, design and production of each student's portfolio website. Students examine various approaches and review available technologies to determine which are the most appropriate.

**Web Design I
COMD478—2 credits**

This course explores the concepts and structures of online communications, as an extended communications medium with applications for businesses, education entertainment, and advertising. Discussion and individual and team assignments address navigational structures, systems, identity, audience and intent in the design of Web site prototypes. Practical questions are also explored.

**Digital Innovation: Web Design II
COMD479—2 credits**

This course offers a more in-depth look into Web site design and the future of this ever-evolving medium. Students will analyze existing sites; explore and experiment with formal and conceptual development that is unique, personal, and innovative.

**Entrepreneur 101
COMD483—2 credits**

An intensive introduction to all facets of running a business—marketing, promotion, developing a client base, pricing, legal, ethical and financial aspects. Students learn best-business practices from: clients, an accountant, an attorney, a banker, and vendors. This course teaches students how to plan, establish, and sustain a meaningful studio, office, and/or agency.

Recommended for ComArts graduating seniors.

**Independent Study
COMD999—1- 6 credits**

Independent studies provide students with an opportunity to extend their work on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

ILLUSTRATION

Communication Studio III/IV ILUS300/301—3 credits/3 credits

An increasingly sophisticated examination of illustration concepts and their applications; students broaden their understanding of illustration as visual language in projects that involve research and analysis, focusing on image making, aesthetics, message, audience, and intent with refined use of media and technique.

Prerequisite: For ILUS301 is ILUS300.

Type for Illustrators I/II ILUS218/219—2 credits/2 credits

This course is an introduction to the fundamentals of typography and the study of letterforms. Problems of increasing complexity reference historical and contemporary typographical developments as the student explores the theoretical and applied use of type as visual form and visible language. Students learn grid construction, hierarchies, and organizations based on visual, syntactical, and semantic explorations.

Drawing and Painting I/II COMD216/217—3 credits/3 credits

Students are introduced to the variety of materials and methods of drawing and painting, from traditional to conceptual visual thinking. Students learn that all visual communicators use drawing as a means of ideation or decision making. To develop the necessary skills, special emphasis is given to drawing as a fundamental means for thinking, looking, and making decisions, and as training in thinking through intense drawing exercises in thumbnails, sketching, roughs, and storyboards.

Drawing and Painting for Illustration I ILUS310—2 credits

Students refine their expressive and observational drawing, painting and composition skills, as they relate to illustration as a means of visual communication. Studio sessions encourage experimentation and improved technique, leading to the development of personal style.

Drawing and Painting for Illustration II ILUS311—2 credits

Students continue to refine their expressive and observational drawing, painting and composition skills, as they relate to illustration as a means of visual communication. Studio sessions expand and encourage experimentation and improved technique, leading to the development of personal style.

Alternative Materials and Procedures for Illustrators

ILUS363—3 credits

Course focuses on the use of mixed media and alternative materials for image construction. The class explores the “use values” of different mediums and how they effect communication. Some materials explored are graphite, paint, paper collage, cloth, digital collage, transfers, oil bars, duct tape, resin, inks, wax, etc. Exploring and experimenting with different combinations of materials is encouraged.

Prerequisite: ILUS310 Drawing and Painting for Illustration

Advanced Illustrative Applications ILUS404—3 credits

Assignments challenge the student to create a range of inventive and effective illustrative solutions, beyond editorial imagery, for alternative applications in a range of media.

Prerequisite: ILUS300 Communication Studio III

Senior Project/Seminar ILUS440—3 credits

Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies.

Course Fee: \$100

Special Topics: Oil Painting ILUS358—2 credits

Students are introduced to traditional and contemporary painting approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression. It helps prepare students for the field of illustration. Painting from observation and from imagination in conjunction with reference materials and various other painting methods along with an historical context are introduced.

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Image Development and Creation ILUS 359—2 credits

This intermediate course develops conceptual strategies available to visual artists, establishing a professional relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future market places are stressed. Portfolio level projects are assigned focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

Out of Context ILUS458—2 credits

This course explores the collage medium as a “technique” for articulating, re-appropriating and skewing ideas. In lieu of using traditional tools, such as an X-ACTO knife, scissors and adhesive – students will instead use search engines and Photoshop, as tools to manipulate and compose. Students are asked to use found imagery from popular culture and give it new meaning by combining things that normally would not be.

Illustration for Exhibition ILUS360—2 credits

This class is designed for upper division students and focuses on distinct contemporary issues adjoining illustrative approaches to fine art production. Students will be encouraged to better define their own art production in relationship to the historical and theoretical dialogue of the class. Projects are aimed at building a strong conceptual skill-base to address conventional, emerging and future exhibition markets with a strong illustrative skill set.

Illustration Concepts: The Power of the Story ILUS457—2 credits

This intensive studio is designed to strengthen critical problem solving and imaginative skills, concept development, character design, staging development, and techniques, with an emphasis on, and analysis of drawing skills. Projects involve innovative image making, from preliminary sketches to developed solutions, using a variety of media.

Visual Storytelling ILUS330—2 credits

Course focuses on learning aspects of visual. Students do comic jams, arrange new stories using layouts from pre-existing comics panels, and draw the same short script in different ways using various storytelling approaches. The differences between narrative forms are explored. Lectures include case studies, universal structures and contemporary styles. Students make short books and comics using the techniques learned.

Comic Book ILUS340—2 credits

Students learn to complete a finished eight-page mini-comic. They focus on writing and story structure, comics, storyboarding, screenwriting and children’s books. They learn how to become a great director. The focus is on point of view, angle, lighting, the composition of each panel and how to make those panels read together in an effective and compelling way.

The Illustrated Book COMD372—2 credits

An introduction to publication design, with a focus on children’s books. Working from selected texts, students develop a project from concept to completion: adapting a story, constructing a “dummy,” creating original images, integrating typography, and designing a book jacket, while exploring the role of the designer/illustrator as a visual storyteller.

Prerequisite: ILUS218 Typography for Illustrators I or COMD228 Typography I

Off the Wall and Off the Page ILUS343—2 credits

Illustrators are visual artists who are involved in events, products, installations along with traditional mediums such as original art, print and screen. The students have the opportunity to explore other areas of expression that are available to illustrators, to develop the goals and messages associated with these media and gauge their success based on these goals.

**Editorial Illustration /Visual Translators
ILUS357—2 credits**

This intermediate course develops conceptual strategies available to visual artists, establishing a professional relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future market places are stressed. Portfolio level projects are assigned focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

**Advancing Your Practice
ILUS352—2 credits**

Three-hour seminar for advanced students who will discuss ideas of a personal practice through viewing each other's work. The seminar class covers timely issues and topics relating to cultural production, emphasizes group discussion and student participation including readings, lectures, screenings, and field trips. The class aims to expand student's understandings and perspectives of communication by placing them into broad artistic, social, political, and geographical contexts and thereby expand students' individual practice.

**Professional Practice
ILUS354—2 credits**

This course has three components—traditional portfolio development, web-portfolio design, and career development specific to a major. Students will leave this course prepared for an internship and/or employment. Lectures, demos, studio visits, visiting artists, and critiques, prepare students for working in advertising, illustration, and graphic design.

**Independent Study
ILUS999—1-6 credits**

Independent studies provide an opportunity for students to work closely and collaboratively with communication arts faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

**Introduction to Letterpress
COMD362—2 credits**

From metal type to digital plates, students experience the traditional disciplines of typography, letterpress, and printing while learning to integrate type and image, structure and content, process and product. Students work in the Lab Press, which boasts a large collection of wood and metal type, and Vandercook printing presses.

**Bookstructures
COMD365—2 credits**

This course introduces the skills, craft, materials, process and techniques used in making book structures and boxes. Students learn binding methods involving paper folding, cutting, sewing, gluing and other means of assembling individual sheets, signatures and text blocks with or without covers. This course may be repeated for credit up to two times.

**Advanced Letterpress
COMD373—2 credits**

For students that have taken Introduction to Letterpress and want to improve their expertise, the main objective is to achieve superior print quality and learn new techniques. The class covers the subtleties of handset type and the inking process including careful attention to make-ready, packing the press and adjusting roller height. Students learn how to print on dampened paper; how to make detailed, high quality photopolymer plates and alternative techniques such as pressure printing where prints are created from a low-relief collage attached to the tympan of the press.

Prerequisite: COMD362 Introduction to Letterpress

**Bookmaking Projects
COMD 456—2 credits**

A culmination of the skills and techniques used in letterpress printing, typographic design, and edition bookmaking using both lead type and digital plate-making. Through model making and testing, students combine conceptual skills and printing technique in the bookwork tradition. Course assignments involve the integration of text and image, paper selection, inks and inking, color, serial imaging, surface preparation and press editions.

Prerequisite: COMD362 Introduction to Letterpress and COMD365 Bookstructures

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PRINTMAKING

Printmaking I ✳

PRNT267—3 credits

An advanced course offers the opportunity to work intensively on individual projects using the multiple. Students learn to develop all stages of the multiple using the print method best suited for their work conceptually and technically. Emphasis is on development of personal imagery and exploration of the media.

Lab Fee: \$35

Printmaking II ✳

PRNT270—3 credits

Students refine their vision in advanced projects developed with an emphasis on practice and critical dialogue. Visits to local printmaking presses, artists and print exhibitions throughout the semester explore the role of the print as a historical and contemporary medium, and the significance of the multiple in contemporary art.

Prerequisite: PRNT267 Printmaking I or equivalent experience is required.

Lab Fee: \$35

Printmaking III ✳

PRNT370—2 credits

Students refine their vision in advanced projects developed with an emphasis on practice and critical dialogue. Visits to local printmaking presses, artists and print exhibitions throughout the semester explore the role of the print as a historical and contemporary medium, and the significance of the multiple in contemporary art.

Prerequisite: PRNT267 Printmaking I or equivalent experience is required.

Lab Fee: \$35

Propaganda ✳

COMD 355—2 credits

Students research a topic of choice and create a body of work on cultural, social and political issues. Students learn to understand alternatives to illustration and design as corporate service. Assignments include research and presentation on a relevant topic of choice; realization of visuals on chosen topic; and collaboration with community organizations when possible/applicable.

Print Lab / Lab Fee: \$35

Experimental Printmaking ✳

ILUS355—2 credits

An opportunity for formal application and experimentation through alternative printmaking processes. Emphasis is placed on problem-solving through process, substance, and style. Students consider content, subject, and formal attributes of independently proposed projects. Readings, discussions, and lectures will address relevant topics such as multiplicity, historical predecessors, and critique.

DIGITAL MEDIA

Students in Digital Media learn to communicate and tell stories through motion, art, and design for games, films, and Web. Areas of concentration include games, motion graphics, concept art, animation, modeling, and visual effects. Students learn real-world skills from leading designers, artists, and entrepreneurs. The primary goal is to create problem solvers who strike a balance between traditional art and technology, and between individual vision and teamwork. With a fundamental understanding of digital tools and their creative applications, graduates meet the demands of a diverse and expanding job market in visual storytelling.

STUDENT LEARNING OUTCOMES

Students in the Digital Media Department will:

- Learn to succeed no matter what your initial skills are.
- Understand people skills, design principles, and process to enable you to take creative risks and to solve problems positively and in unique ways.
- Build a strong foundation in all aspects of design and production for storytelling in motion.
- Seek inspiration in fields outside of digital media such as poetry, science, music, astronomy, history, and dance.
- Develop your professional commitment to your field, your work, and yourselves; prepare to be members and leaders in your profession; and learn how to act both as individuals and as team members to support the whole.
- Learn to continually challenge yourselves, laugh often, and fully enjoy what you are doing.
- Value continuous learning, experimentation, and both professional and personal growth. Engender an attitude of openness so that you seek new and unusual opportunities to learn and create.

Notes for Degree Requirements on Next Page

*These courses may be taken in either the fall or spring semester.

Note: In the spring semester of the Junior year, students with a grade point average of 3.5 or better are eligible to apply for DGMD399 Honors Project, in lieu of one of the other junior required courses.

Courses in gray are described in Liberal Arts and Sciences.

ANIMATION**181**

Fall – Foundation		
Course		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
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Spring – Foundation		
Course		CR
Life Drawing II or Creative Practices & Responses	FNDT182 FNDT171	3
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form and Space	FNDT192 FNDT161	2
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Storytelling for Digital Artists I	DGMD204	3
Basic 3D for Storytellers	DGMD270	2
Concept Development & Creativity	DGMD285	2
Studio Elective		2
Art History Elective	AHCS310	3
Creative Action Lecture*	CAIL200	3
		15

Spring – Sophomore		
Course		CR
Studio Visits	DGMD260	2
Animation Basics	ANIM230	3
Studio Elective		2
Studio Elective		2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		15

Fall – Junior		
Course		CR
Storytelling for Digital Artists II	DGMD304	3
3D Animation I	ANIM330	3
The Vis Language of Film, Games, & Des	DGMD354	2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science*	NSCI307	3
		16

Spring – Junior		
Course		CR
Animation Explorations	ANIM325	2
3D Animation II	ANIM331	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Math for Artists & Designers*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		15

Fall – Senior		
Course		CR
Senior Project I	DGMD404	3
Business Seminar I	DGMD410	2
Practicum in Animation I	ANIM430	3
Advanced Concept Development	DGMD450	2
Studio Elective**		2
Capstone	LIBS440	3
		15

Spring – Senior		
Course		CR
Senior Project II	DGMD405	3
Business Seminar II	DGMD411	2
Practicum in Animation II	ANIM440	3
Studio Elective		2
Advanced Animation Elective	ANIM490	2
LAS Upper Division Elective	LIBS314	3
		15

182 GAME & ENTERTAINMENT DESIGN

Fall – Foundation		
Course		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		
Course		CR
Life Drawing II or	FNDT182	3
Creative Practices & Responses	FNDT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or	FNDT192	2
Form and Space	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Storytelling for Digital Artists I	DGMD204	3
Basic 3D for Storytellers	DGMD270	2
Concept Development & Creativity	DGMD285	2
Studio Elective		2
Art History Elective	AHCS310	3
Creative Action Lecture*	CAIL200	3
		15

Spring – Sophomore		
Course		CR
Studio Visits	DGMD260	2
Game and Entertainment Basics	GAME230	3
Studio Elective		2
Studio Elective		2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		15

Fall – Junior		
Course		CR
Storytelling for Digital Artists II	DGMD304	3
Advanced Tools and Techniques I	GAME330	3
The Vis Language of Film, Games, & Des	DGMD354	2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science*	NSCI307	3
		16

Spring – Junior		
Course		CR
Animation Explorations	GAME325	2
Advanced Tools and Techniques II	GAME331	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Math for Artists & Designers*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		15

Fall – Senior		
Course		CR
Senior Project I	DGMD404	3
Business Seminar I	DGMD410	2
Practicum in Game and Entertain. I	GAME430	3
Advanced Concept Development	DGMD450	2
Studio Elective**		2
Capstone	LIBS440	3
		15

Spring – Senior		
Course		CR
Senior Project II	DGMD405	3
Business Seminar II	DGMD411	2
Practicum in Game and Entertain. II	GAME440	3
Studio Elective		2
Adv. Game and Entertainment Elective*	GAME490	2
LAS Upper Division Elective	LIBS314	3
		15

MOTION DESIGN**183**

Fall – Foundation		
Course		CR
Life Drawing I	FNNDT180	3
Principles of Design	FNNDT115	2
Drawing & Building Form	FNNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		
Course		CR
Life Drawing II or	FNNDT182	3
Creative Practices & Responses	FNNDT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or	FNNDT192	2
Form and Space	FNNDT161	
Elective	FNNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Storytelling for Digital Artists I	DGMD204	3
Basic 3D for Storytellers	DGMD270	2
Concept Development & Creativity	DGMD285	2
Studio Elective		2
Art History Elective	AHCS310	3
Creative Action Lecture*	CAIL200	3
		15

Spring – Sophomore		
Course		CR
Studio Visits	DGMD260	2
Motion Design Basics	MOTN230	3
Studio Elective		2
Studio Elective		2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		15

Fall – Junior		
Course		CR
Storytelling for Digital Artists II	DGMD304	3
Motion Graphics I	MOTN330	3
The Vis Language of Film, Games, & Des	DGMD354	2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science*	NSCI307	3
		16

Spring – Junior		
Course		CR
Animation Explorations	GAME325	2
Motion Graphics II	MOTN331	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Math for Artists & Designers*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		15

Fall – Senior		
Course		CR
Senior Project I	DGMD404	3
Business Seminar I	DGMD410	2
Practicum in Motion Design I	MOTN430	3
Advanced Concept Development	DGMD450	2
Studio Elective**		2
Capstone	LIBS440	3
		15

Spring – Senior		
Course		CR
Senior Project II	DGMD405	3
Business Seminar II	DGMD411	2
Practicum in Motion Design II	MOTN440	3
Studio Elective		2
Advanced Motion Design Elective	MOTN490	2
LAS Upper Division Elective	LIBS314	3
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Animation Basics
ANIM230—3 credits

Introduction to hand-drawn character animation tools and techniques.

Animation Explorations
ANIM325—2 credits

There are so many tools and methods for creating animations. While the story and characters are the most important elements, there are some fun and effective alternate methods and goals of animation. Students will look at many and create with several.

3D Animation I/II
ANIM330/331—3 credits/3credits

This class will teach animation of scenes that emphasize character performance.

Practicum in Animation I
ANIM430—3 credits

Working with outside companies and designers who give one or more advanced character animation assignments across the year, students will learn how to run projects from start to finish.

Practicum in Animation II
ANIM440—3 credits

Continuing the work from Practicum I, students will also learn advanced character animation tools and techniques, with an emphasis on performance, story, and character development.

Advanced Animation Elective
ANIM490—2 credits

This is an area of concentration elective to extend students' skills and experience with digital and/or hand animation and film/video tools. These electives will be created with industry advances in mind so as to keep students up to date with current industry practices.

Storytelling for Digital Artists I
DGMD204—3 credits

Introduction to the fundamental principles and tools of storytelling over time, using viz dev, concept art, motion design, and more.

Drawing Fantastic: The Creative Figure
DGMD 230—2 credits

Los Angeles' top art models are presented in dynamic poses. The sessions are theme oriented with an emphasis on story and action.

Drawing the Fantastic for Films and Video
DGMD231—2 credits

While continuing traditional life drawing exercises, students progress to drawing the fantastic, such as monsters, aliens, dinosaurs, and imagery from traditional Hollywood genres. Students draw under a range of dramatic lighting conditions. Reviews of animation from around the world are incorporated. This course may also be taken as an elective.

Digital Media Imaging/Painting
DGMD240—2 credits

This course extends students' skills with Adobe Photoshop and other image making and manipulation tools. Students investigate the functions of these applications and become expert in their uses.

Perspectives in Stories, Technologies & Design
DGMD250—2 credits

Lectures explore all aspects of design, technology, and the nature of the industries utilizing digital media, as well as an introduction to the occupations involved in these fields.

Studio Visits
DGMD260—2 credits

Students research and visit various video game developers, special effects houses, post-production facilities, film and TV Studios, independent design houses, and freelancers, as an exposure to the positions available in the industry and the different cultures of these companies.

Basic 3D for Storytellers
DGMD270—2 credits

Introduces students to 3D animation. Students begin to learn about space and the principles of animation. They then proceed to 3D computer animation, with special emphasis on its use to communicate stories for film, television, and video games.

Concept Development & Creativity
DGMD285—2 credits

Students learn how to apply research, critical analysis, brainstorming and improvisational techniques in order to create ideas for effective storytelling and communication, through motion graphics and animation.

**Storytelling for Digital Artists II
DGMD304—3 credits**

This course continues students' work on storytelling over time, with a concentration on the various genres that students may work with in our areas of concentration. Students will explore the fundamentals of horror, comedy, fantasy, science fiction, drama and more using our digital storytelling tools.

**Animation Topics
DGMD310—2 credits**

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in animation. See department for offerings each semester.

**Concept Art for Video Games and Films
DGMD310—2 credits**

Students create everything from monsters to little girls, puppies and more. Concept development for video games and films includes designing characters, the environments, props, and creating the back-story for each. Students investigate and develop character motivation, set and equipment purposes, and their histories to create an understanding of these components.

**Concept Art Environments & Props & Vehicles
DGMD310—2 credits**

Learn how to create the concepts for the different elements that go into building a game.

**Digital Sculpting in Zbrush
DGMD310—2 credits**

Learn advanced tools of digital sculpting and painting in Zbrush. Students will learn some of the techniques used to create next generation game and movie characters. Create architectural along with organic models with millions of polygons. This class will require a basic knowledge of the Zbrush and a prior class in organic modeling or the equivalent.

**Painting-Old School for the New School
DGMD310—2 credits**

Working from a live model with traditional materials and techniques, this class will strengthen one's knowledge and mode of expression with color and light. Students will learn how to balance large shapes of color against one another to define an image's overall tone, structure and composition.

**Concept Art Environmental Painting
DGMD310—2 credits**

This is a digital painting class focusing on Environments.

**Visual Development for Animation
DGMD310—2 credits**

Introduction to visual development (viz dev) using the traditional animation production styles of classic animated shorts and feature films. Students will develop strong storytelling skills through their character designs and environments with an emphasis on lighting, composition and mood. Both traditional technique and computer 2D painting technique will be used.

**3D for Motion - Cinema 4D
DGMD310—2 credits**

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

**Narrative Topics
DGMD311—2 credits**

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in narration. See department for offerings each semester.

**Comic Books
DGMD311—2 credits**

Provides an introduction to the comics as a story telling medium. Students learn to develop and execute their own ideas using comics. The industry's history and future are explored. Emphasis is placed on writing, drawing, and presentation. Both traditional skills and digital skills are required.

**Drawing and Painting Topics
DGMD312—2 credits**

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in drawing and painting. See department for offerings each semester.

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Dynamic Painting Concepts

DGMD312—2 credits

What is digital painting without the PAINTING? Course covers painting basics from an advanced perspective. Learn strong value and color control within the scheme of everything else you have learned so far. Students will break down the logic of light and material and learn how to communicate your concepts visually.

Drawing & Painting Vehicles

DGMD312—2 credits

Explore digital painting and sketching as well as vehicle design. Students will be using the Cintiq lab for this class.

Earth, Wind and Fire

DGMD312—2 credits

Students examine, analyze and use different art media to capture a vast array of landscapes: mountains, desert, forest, ocean, city, and the fantastic. In addition, students cover the effects of weather: rain, clouds, changing sunlight, etc. and unique natural and geologic phenomena, such as volcanoes, meteors, and tornadoes.

The Figure: Expression/Impressions and Movement

DGMD312—2 credits

A creative exploration in drawing and painting the figure in various media. The class examines quick sketch, figure invention, facial expression, manipulation of facial structure to display various emotions and speech patterns, drapery and costume, long and short poses, portraiture, light logic, mood, and narrative.

Visual Effects: The Next Step

DGMD313—2 credits

Explores visual effects (those done in the computer) and special effects (physical effects) and how to combine them. Students investigate digital mattes, models, lighting (in both the virtual and the physical worlds), and the interface between physical and visual effects through compositing.

Film and Video Topics

DGMD315—2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in film and video. See department for offerings each semester.

Film and Video Lab for Digital Artists

DGMD315—2 credits

Students learn the skills that are required for making films and videos. Students create concepts, storyboard them, set up a shoot, and then, in teams, shoot a number of projects. Students learn to log, capture, and edit their footage, and then to layoff to tape for presentation.

Directing for Film and Video

DGMD315—2 credits

This course covers the skills needed to direct live-action, computer-generated, or combination films. Students gain experience in directing people and scenes.

Editing Films and Video

DGMD315—2 credits

Students learn to edit from a feature film editor. The techniques learned here may be applied to feature films, documentaries, visual effects, and computer animated films.

History and Techniques of VFX

DGMD315—2 credits

Explore the history of visual and special effects in Hollywood films. View and discuss movies that demonstrated technological innovations in effects, and their impact on the motion picture industry. Both digital and analog effects are explored. Film as art, art as communication, and effects vs. story line are discussed.

Advanced Tools Workshop

DGMD315—2 credits

These workshops are intended for students with at least 2 semesters experience with the applicable digital tools. They extend students' technical and creative skills with the tool chosen each semester. Maya and After Effects are some of the tools offered in these workshops.

Motion Design Topics

DGMD316—2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in motion design. See department for offerings each semester.

Advanced Type Design for Motion Graphics DGMD316—2 credits

There are many opportunities and constraints in the world of motion. Type must be designed to work well in this specific environment. Students learn how to be creative and professional with their type designs as applied to motion graphics.

Motion Design Lab DGMD316—2 credits

A workshop in motion design taught by a professional from the field. Students apply the skills they have learned to motion design projects. Timing, emotions, and client relations, are among the topics presented in this lab class.

Design Concepts DGMD316—2 credits

This vital class for motion graphics designers covers concepts of design for still and motion work.

Advanced Motion Design DGMD316—2 credits

This class mimics the production environments common to this field. Students produce many quality concepts, animatics, revisions, and finished projects for a number of different types of projects. Industry leaders participate and guide the process.

Audio Topics DGMD317—2 credits

Topics are designed to take advantage of the specific areas of expertise offered by guest faculty. This special topics course addresses issues in sound production. See department for offerings each semester.

Game Design Topics DGMD318—2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in game design. See department for offerings each semester.

Game Design Overview DGMD318—2 credits

Students explore what they need to know about designing games. Learn about the various jobs, what skills are needed, and what the different skills are that are common to all game artists and unique to each position.

Game Industry: Production and Leadership DGMD318—2 credits

Students investigate the features of video games that make them successful in the marketplace. Students discuss these issues and explore attributes of leadership in the game industry.

Game Development: Game Level Design DGMD318—2 credits

Using mod and emulators students create new levels for existing popular games. Students learn by doing.

Game Animation DGMD318—2 credits

Video game animation has very strict requirements. Students learn to mix creativity with observations from life, as they meet the hardware restrictions of current game platforms, while they rig and animate their characters.

Game Animation: Advanced DGMD318—2 credits

Students familiar with the basics of game animation and rigging apply their knowledge to advanced projects.

Game Modeling DGMD318—2 credits

Game companies want to see what designers can do when they model people, vehicles, weapons, and other objects. Of particular importance for modelers is the ability to create a model of an easily recognizable public figure.

Environments in 3D DGMD318—2 credits

Focuses on digital sets and environments (i.e., architecture). By the end of the semester, each student will have created images of a carefully designed, meticulously lit and textured environment. Topics include: A survey of Renaissance and Baroque to Modern Architecture, Architectural design principals, efficient modeling techniques, and lighting.

3D Modeling and Animation DGMD320—3 credits

Having learned the basics, students now explore methods that give life to the models they create or adapt from the College's extensive library. Animators and modelers learn about the uses and constraints applicable to 3D in films, television, and video games.

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Advanced Character Animation DGMD325—3 credits

Bringing a character to life implies more than simply making an object move. Expression, gesture, appearance, and reaction/response are all determined by personality and psychology. This course examines the traditional skills 2D animators have long used to create life-like characters, and reveals the computer-generated techniques that are available today.

Robots, Props and Environments DGMD329—2 credits

Robots, landscapes, rooms, castles and other environments are explored, along with the everyday and fantastic things that make up an invented world. Students create props, environments, and robots, with the feature film, television, and video games in mind. Reviews of feature films from Hollywood and around the world are incorporated.

Visual Effects I/II DGMD330/331—3 credits/3 credits

Learn the methods for traditional visual effects. Morphing, resolution and resolution matching, working with layers, and wire removal are covered in the first semester. In the second semester, students use compositing techniques and effects to weave synthetic objects and characters into digital scenes.

Advanced Visual Effects DGMD331—3 credits

This class will cover the 3D interface in Nuke, some effects animation, 3D Camera Projection in Maya, and the creation of Stereoscopy.

Storytelling in 30 Seconds DGMD333—2 credits

Students study the elements of good narrative. Stories from 30 seconds to 120 minutes in length share the same basic structure. In this class students learn the elements that contribute to a successfully engaging story. This knowledge is applicable to a great many areas of their study.

Drawing Animals for Films, TV and Games DGMD337—2 credits

Animal drawing exercises are practiced with the entertainment industry in mind. Students take many field trips to the zoo and other animal habitats. Open to all majors.

Type and Design Fundamentals DGMD340—2 credits

Students learn to use typography effectively as a design element and how to control the details of its use, both hallmarks of good designers. Design principles learned in the foundation year are reviewed as knowledge and experience in this area is extended.

Digital Matte Painting DGMD343—2 credits

Through exploring and understanding its history, starting with the mail car scene from *The Great Train Robbery*, through the films of the '40s and '50s, and winding up with contemporary filmmaking, students address the intricacies of matte painting. Exercises are done in practical and digital matte painting.

Drawing for Feature Films DGMD345—2 credits

Traditional life drawing exercises, plus landscapes and other types of drawing, are practiced with the feature film in mind. Reviews of feature films from Hollywood and around the world are incorporated. Open to all majors.

Advanced Motion Graphics Tools and Techniques Workshop DGMD346—2 credits

Assists students to extend their expertise in the program, *After Effects*. Students explore various third-party plug-ins and the capabilities of the *AE Production Bundle*. Students must have worked with *After Effects* for 2 semesters or have equivalent experience in order to take this class.

Storyboarding for Features, TV and Games DGMD348—2 credits

Storyboarding is practiced as a tool for planning and making informed changes in digital work for film, games, and television. Students learn the basics of storyboarding and its importance as a tool of visualization. Students create characters, settings, and sequences to communicate clearly the vision of their projects.

Basic Game Design I DGMD349—2 credits

Students investigate concept development for game design. This course explores the development and production of video games for the industry. The course includes discussions with an industry leader. Students research currently available game titles and discuss their features to identify their successful qualities.

**Perspectives in Entertainment & Technology
DGMD350—2 credits**

This course is a lecture series exploring all aspects of entertainment and technology development and its impact on the visual and visceral arts. Different sections are offered each semester, dealing with film, visual effects, type design, or other special topics.

**Digital Design Principles
DGMD352—2 credits**

This course focuses on basic design principles that are useful in everything from filmmaking to motion graphics to web design. Students learn the rules of design; then they learn how to break them.

**The Visual Language of Film,
Games and Design
DGMD354—2 credits**

Who are your heroes? Who inspires you? To be a great designer and artist you have to know who came before and what they thought and did. From this and their own unique background, students will discover their voice and hopefully inspire the next generation. Learn how the great ones achieved their remarkable and lasting successes by studying their work and analyzing those films, animations, games, designs and more.

**Motion Graphics for the Web
DGMD355—2 credits**

The internet demands a different approach to design than print or motion design. Design for the web must take into account, not only the medium, but also goals, content, and intended audience. Students will learn to bring life to the web through a variety of tools, and their own creativity.

**Basic Game Design II
DGMD359—2 credits**

Students continue to explore concept development for game design. This course focuses on the development and production of video games for the industry. The course includes discussions with an industry leader.

**Real and Computer Generated Lighting
DGMD360—2 credits**

This course covers the basics of lighting in a classroom environment, and then extends that information to the computer lighting of virtual sets, props and characters.

**Digital Still Photography
DGMD361—2 credits**

Photography assists students with improving their videography, digital compositions, and films. This course addresses the elements of good photography as applied to digital photography. Using both “prosumer” and professional cameras, students learn to use all the manual features of these new cameras to achieve a variety of looks and effects.

**Sculpture for Digital Artists
DGMD367—2 credits**

Students work with clay to understand the 3D form as it applies to digital models, character design, and props. They create maquettes, hand-crafted 3D models that animators reference. Maquettes, along with model sheets, bring consistency to the production of an animated character when produced by different animators.

**Advanced Sculpture for Digital Artists
DGMD368—2 credits**

Students work with clay to understand the 3D form as it applies to computer-generated models, character design, and props. This is the next step for those who have completed the beginning course or who have equivalent experience. Prerequisite: DGMD367 Sculpture for Digital Artists or equivalent experience

**Acting for Storytellers
DGMD373—2 credits**

Pixar, ILM, Sony Imageworks, and many other large and small production houses use “Acting for Storytellers” classes to enhance their animating skills. In this course, students learn to portray movement and emotion in animated characters through the method of acting out scenes.

**Motion Design
DGMD380—2 credits**

Explores the fundamentals of theory and strategy behind motion design. Students learn the characteristics of award-winning pieces that are progressive in design but strategic in implementation. Aspects of branding and client communications are included.

**Motion Design Rapid Projects
DGMD380—2 credits**

This fast-paced environment will help students get out of the habit of cherishing each idea and into the habit of coming up with an idea, refining it, producing it and moving on to new projects.

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Storyboarding for Motion

DGMD380—2 credits

In this class students will develop the process of storyboarding for motion. This class will address story arch, concept, composition, board flow, overall technique, and more. Also students will be developing the designer's voice and vision.

Honors Class

DGMD399—2 or 3 credits

For outstanding students who wish to explore their own projects in greater detail. This multidisciplinary class will see a wide range of projects and gain much from class critiques of their work as it progresses.

Senior Project I

DGMD404—3 credits

Students develop their own final projects. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles.

Senior Project II

DGMD405—3 credits

Students are given the time to work on their senior projects. Storytelling, storyboarding, and other issues are discussed in relationship to students' personal or group projects. Critiques are a vital part of this process and assist the students in understanding their own creative processes, as well as those of others.

Course Fee: \$100

Business Seminar I: Career Planning & Personal Management

DGMD410—2 credits

This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a freelance business. Students learn presentation techniques and practical business concepts, from accounting and personal finances to business communications and networking.

Business Seminar II: Career Planning & Personal Management

DGMD411—2 credits

Continuing from the first semester, students learn more about job availability. They practice interviewing techniques, write a professional

resume, and document and organize their work to create appropriate reels and portfolios, with the goal of packaging and presenting themselves to employers.

Industry Internship

DGMD425—2 credits

Students may apply for internships or equivalent work experience in one of the digital media industries. The department, along with the Center for Creative Professions, assists students in locating appropriate internship positions. These internships assist students in gaining the work experience and industry contacts necessary for job placement upon graduation.

Traditional Animation

DGMD428—3 credits

Learn traditional animation in order to better your 3D animation. Learn the history of animation from the earliest pioneers to studio and independent animated films from around the world. From there students will study in depth the principles of animation and the principles of animation as applied to computer animation.

Methods & Materials

DGMD437—2 credits

Students receive in-depth instruction in the use of pencils, markers, watercolor, pastels, and mixed media. Techniques are applied to landscapes, costumes, vehicles, and a variety of other subjects.

Visiting Artists Series

DGMD444—2 credits

This is an ongoing, ever-changing class created to share the expertise, experience and interests of some of the world's foremost talents in digital art, design, and storytelling. See department for course description each semester.

Advanced Concept Development

DGMD450—2 credits

Develops the creative and problem solving skills needed to be an effective artist and designer. Regardless of their area of concentration, students learn techniques for overcoming creative block. Students learn the skills needed to either lead a team or participate as an effective member of a creative team.

**Advanced Electives
DGMD490—2 Credits**

Advanced electives that will help refine and extend the student's skill set and extend their expertise and experience in animation, games and entertainment and motion design.

**Independent Study
DGMD999—1-6 credits**

Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

**Game and Entertainment Basics
GAME230—3 credits**

The principles of game design and the history of game design will be introduced and explored through some very fun games students create so as to learn game development basics.

**CG for Digital Artists
GAME325—2 credits**

Tools and principles to help students become an entertainment designer and artist.

**Advanced Tools and Techniques I/II
GAME330/331—3 credits/3 credits**

Workshops and lessons to help students stand out in a field that is immensely competitive.

**Practicum in Games and Entertainment I
GAME430—3 credits**

Working with teachers as well as outside companies and artists who give one or more advanced assignments across the year, students will learn how to run projects from start to finish.

**Practicum in Games and Entertainment II
GAME440—3 credits**

Advanced tools and techniques, with an emphasis on creating work that supports the storytelling and interactive aspects of games and entertainment. Concept artists, modelers, lighters, etc. will have their own areas of study.

**Advanced Game and Entertainment Design Elective
GAME490—2 credits**

As the industries are ever evolving, these electives help students refine and extend their skill set, while addressing current advancements in tools and techniques. Look for individual classes each semester.

**Motion Design Basics
MOTN230—3 credits**

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

**Design Explorations
MOTN325—2 credits**

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

**Motion Graphics I/II
MOTN330/331—3 credits/3 credits**

These classes will balance further instruction in design principles with actual production of motion graphics pieces.

**Practicum in Motion Design I
MOTN430—3 credits**

Students pick a topic generated from outside companies and designers who give one or more assignments across the year. Learn how to run projects from start to finish. Fall Semester will consist of Problem definition, Responsibilities + Expectations, Research the opportunity, Research the creative space, Explore and Sketch, and Prototype

**Practicum in Motion Design II
MOTN440—3 credits**

Continuing the work from Practicum I, spring semester will consist of Test, Select and Iterate, Plan, Produce, and Deliver the finished pieces.

**Advanced Motion Design Elective
MOTN490—2 credits**

These are timely and ever evolving electives designed to extend the students' expertise and experience in creating and producing outstanding motion design pieces and campaigns.

Note: each semester we will have new electives not listed here that deal with changes and opportunities in our industries, or help to extend our abilities as outstanding artists, designers, and storytellers. Check with the department for the most current offerings.

FASHION DESIGN

Innovation in fashion design results from a rigorous process of developing and editing ideas that address specific design challenges. Students in our program work alongside expert, professional faculty and guest mentors, who are current and visible designers, to become educated and practiced in all aspects of the design process. Throughout their experience, students produce original designs and develop collections for their portfolio. In their Junior and Senior year, students have the opportunity to work in teams to create unique designs under the guidance of mentors, emulating professional designers and following the industry's seasonal schedule. Recent mentors for the Junior and Senior class have included Ruben & Isabel Toledo, Bob Mackie, Under Armour, Halston, Nike, Todd Oldham, Urban Outfitters, Johnny Was, and Western Costume. Junior and Senior designs are featured at the annual Scholarship Benefit and Fashion Show at the Beverly Hilton.

At the time this publication went to press, a proposal to create an area of emphasis within the Fashion Design major was pending but expected to be approved by the beginning of the Fall 2014 semester. This new area of emphasis is Costume Design. Students who are interested in majoring in Fashion Design with an emphasis in Costume Design should refer to the Addendum to the 2014-15 Hoot/Course Catalog, posted at: www.otis.edu/the-hoot and available in the Fashion Design office.

STUDENT LEARNING OUTCOMES

At the completion of the program, students in the Fashion Design Department will be able to:

- Adapt their artistic abilities to support their future design careers.
- Develop a systematic, critical approach to problem solving at all levels of the design process.
- Articulate design ideas verbally, visually, and digitally.
- Assess, propose, and apply various techniques related to drafting, draping, and constructing of garments.
- Relate the design process to the appropriate manufacturing process.
- Demonstrate professionalism by managing time to meet deadlines with quality work and effectively collaborating in teams.
- Research and relate fashion design to a broader socio economic, historical, and environmental context.

Notes for Degree Requirements on Next Page:

Note: Working with a mentor is considered an earned privilege, not a right; therefore, students are required to maintain a "C+" grade point average in design and studio throughout the design process in order to work with a mentor.

Note: Students collaborating with mentors may be required to be on site at CalMart to work on their projects during Spring Break and occasional Saturdays and holidays (such as President's Day) in order to participate in the Scholarship Benefit Show.

FASHION DESIGN

Fall – Foundation		
Course		CR
Life Drawing I	FNNT180	3
Principles of Design	FNNT115	2
Drawing & Building Form	FNNT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		
Course		CR
Life Drawing II or	FNNT182	3
Creative Practices & Responses	FNNT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or	FNNT192	2
Form and Space	FNNT161	
Elective	FNNT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Sophomore Studio I	FSHD202	4
Fashion Illustration	FSHD210	3
Model Drawing I	FSHD230	2
Digital Design I	FSHD225	1
Textile Science I	NSCI311	2
Creative Action Lecture*	CAIL200	3
		15

Spring – Sophomore		
Course		CR
Sophomore Studio II	FSHD203	4
Introduction to Design	FSHD212	3
Model Drawing II	FSHD232	1
Digital Design II	FSHD324	1
Textile Science II	NSCI312	2
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		17

Fall – Junior		
Course		CR
Junior Studio I	FSHD300	5
Digital Design III	FSHD325	1
Model Drawing III	FSHD330	1
Fashion Design & Illustration I	FSHD362	4
History of Costume I	AHCS370	2
Math for Artists & Designers*	MATH136	3
		16

Spring – Junior		
Course		CR
Junior Studio II	FSHD301	5
Digital Design IV	FSHD425	1
Model Drawing IV	FSHD331	1
Fashion Design & Illustration II **	FSHD363	3
History of Costume II	AHCS371	3
Social Science*	SSCI210	3
		16

Fall – Senior		
Course		CR
Senior Studio I	FSHD400	6
Model Drawing V	FSHD430	1
Fashion Design & Illustration III	FSHD462	4
The Business of Fashion	FSHD472	1
Capstone	LIBS440	3
		15

Spring – Senior		
Course		CR
Senior Studio II	FASD 401	6
Portfolio Development	FASD476	3
LAS Upper Division Elective	LIBS314	3
		12

*These courses may be taken in either the fall or the spring semester.

** FSHD363: Though the coursework is offered during the spring semester, students are encouraged to participate in an industry internship during the summer between junior and senior years. Courses in gray are described in Liberal Arts and Sciences.

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Sophomore Studio I/II**FSHD202/203—4 credits/4 credits**

Starting with basic principles of draping, patternmaking, and sewing construction, students will learn garment industry procedures and create 3-D design ideas.

Fashion Illustration/Introduction to Design**FSHD210/212—3 credits/3 credits**

Students create a variety of figures as a basis for professional design sketches, and develop skill in drawing technical flats. Advanced rendering, presentation techniques, and introductory design comprise the second semester.

Digital Design I**FSHD225—1 credit**

Using a Mac, students learn about basic practices, internet usage, digital terminology, and related computer equipment including the scanner, printer, and the Wacom tablet. Students are introduced to Adobe Photoshop and Illustrator, and learn how these skills can aid them in Design and Illustration. Students will be introduced to drawing basic garments in Adobe Illustrator.

Model Drawing I/II**FSHD230/232—2 credits/1 credits**

Students draw from live male and female models to develop an awareness of the proportions and movement of the elongated fashion figure while maintaining correct anatomical structure. They also explore the visualization of various fabrics and garments on the figure.

Junior Studio I/II **FSHD300/301—5 credits/5 credits**

Students focus on sewing and construction techniques of “moderately-priced” garments. This course provides practical application of draping, sewing, and pattern drafting. Visiting mentors guide and critique students’ designs on professional models during fittings. Students learn the design creation process from interpretation of original sketch to finished garment.

*Prerequisite: FSHD202/203 Sophomore Studio I/II
Only FSHD301 will count for the Sustainability Minor*

Digital Design II**FSHD324—1 credit**

Using Adobe Illustrator, students will advance their knowledge in drawing basic garments, known as “flats” in the fashion industry.

Prerequisite: FSHD225 Digital Design I

Digital Design III**FSDH325—1 credit**

Using Adobe Photoshop and Illustrator, students will learn to create prints, finishing treatments for polished flats, and Tech Packs.

Prerequisite: FSHD324 Digital Design II

Model Drawing III/IV**FSHD330/331—1 credit/1 credit**

This course further explores the fashion figure with focus on improved gesture, line quality, and accurate observation of clothing proportion and shape.

Prerequisite: FSHD 232 Model Drawing II

Fashion Design and Illustration I/II **FSHD362/363—4 credits/3 credits**

Students work under the direction of industry professionals in the moderate market to develop fabric stories and sketches. Spring semester focuses on the study of better apparel in preparation for senior year. One mentor project will focus on sustainability. Students pursuing the Sustainability Minor should elect to work on this project.

Prerequisite: FSHD212 Fashion Illustration/Introduction to Design. Only FSHD362 will count for the Sustainability Minor

Senior Studio I/II**FSHD400/401—6 credits/6 credits**

This course provides practical application of draping, classic tailoring, and couture sewing, finishing techniques based on the higher-priced “designer” market. Students learn the design creation process, from original sketch to finished garment. Visiting mentors guide and critique students’ work on professional models during fittings.

Prerequisite: FSHD300/301 Junior Studio I/II

Digital Design IV**FSHD425—1 credit**

In this advanced course, students create a group of technical flats based on their own designs in Adobe Illustrator and Photoshop, which evolve into a digital collection for their portfolios. Topics include flats, line sheets, fabric samples, type, layout, title/mood sheets and tech packs.

Prerequisite: FSHD325 Digital Design III

Digital Portfolio
FSHD426—1 credit

This advanced elective course expands students' knowledge and application of digital skills applicable to their final portfolio.

Prerequisite: FSHD425 Digital Design IV

Model Drawing V
FSHD430—1 credit

Students in this advanced drawing course develop a personal style through exploration of professional techniques and a variety of media. The second half of the semester focuses on issues that pertain to portfolio development. Available to non-majors with Department Chair approval.

Prerequisite: FSHD331 Model Drawing IV

Fashion Design and Illustration III
FSHD462—4 credits

Students design apparel alongside professional designers representing the Designer/Contemporary Market. Working within the industry seasonal schedule, students design classic clothes in finer fabrics and finishing techniques. Emphasis is on more complex sketches, fabric renderings, and layering of garments, to capture a look appropriate to the mentor's direction.

Prerequisite: FSHD362/363 Fashion Design and Illustration I/II

The Business of Fashion
FSHD472—1 credit

Through field trips and lectures by industry professionals, this 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 culminates with job search strategies in preparation for a successful entry into the workplace.

Portfolio Development
FSHD476—3 credits

Students develop professional portfolios, targeting a specific market in the fashion industry, and produce groups with concept boards, color story, fabrics, trims, illustrations and technical drawings. This course culminates with a portfolio review and critique by manufacturers.

Prerequisites: FSHD462 Fashion Design and Illustration III

Independent Study
FSHD999—1-6 credits

Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

LABS

The following lab classes may be required if a student's work does not meet the standards set by the department:

Construction Laboratory

This non-credit period is open to all students who need additional help in draping, pattern drafting, tailoring, or sewing.

Illustration Laboratory

This non-credit period is open to all students who need additional help in drawing and rendering.

Design Laboratory

This non-credit period is open to all students who need additional help in design.



FINE ARTS: PAINTING, SCULPTURE/NEW GENRES, AND PHOTOGRAPHY

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

STUDENT LEARNING OUTCOMES

Students in the Fine Arts Department will:

- Develop the ability to formulate questions and ideas clearly and precisely based on relevant information and research and to come to well-reasoned conclusions and solutions.
- Develop the ability to consider alternative systems of thought that challenge received notions and social/cultural bias.
- Develop the ability to effectively express abstract concepts in concrete form.
- Develop the ability to skillfully create artistic form using techniques and methods appropriate to the intended result.
- Consider the role of art making in the larger social context.
- Understand that the meaning of a work of art is conditioned by the manner in which it is exhibited or otherwise presented and distributed. They consider methods of presentation and distribution in innovative ways that respond to and potentially influence existing conditions in the field.
- Develop an awareness of current professional standards in their chosen media and in the larger field of contemporary art as well as the ability to effectively meet those standards. Recognizing that one aspect of being a professional artist is autonomy: Fine Arts Students will develop artistic autonomy to identify and focus on their practice, act upon their ideas and continue to learn over the length of their career.

Notes for Degree Requirements on the Next Pages

*These courses may be taken in either the fall or spring semester.

Courses in gray are described in Liberal Arts and Sciences.

PAINTING**199**

Fall – Foundation		
Course		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		
Course		CR
Life Drawing II or Creative Practices & Responses	FNDT182 FNDT171	3
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form and Space	FNDT192 FNDT161	2
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Painting I	PNTG204	3
Sculpture/New Genres I or Photography I	SCNG204 PHOT204	3
Sophomore Seminar I	FINA200	2
Digital Media	FINA216	2
Contemporary Art Survey	AHCS226	3
Creative Action Lecture*	CAIL200	3
		16

Spring – Sophomore		
Course		CR
Painting II	PNTG214	3
Sophomore Seminar II	FINA201	2
Studio Elective		3
Studio Elective		2
Art History Elective	AHCS310	3
LAS Sophomore Elective*	LIBS214	3
		16

Fall – Junior		
Course		CR
Painting III	PNTG314	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Studio Elective		2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science *	NSCI307	3
		17

Spring – Junior		
Course		CR
Studio IV	FINA353	3
Studio Elective		2
Studio Elective		2
Studio Elective		2
Math for Artists and Designers*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		15

Fall – Senior		
Course		CR
Senior Studio I	FINA470	5
Studio Elective		3
Studio Elective		2
Capstone/ Senior Thesis	LIBS440	3
		13

Spring – Senior		
Course		CR
Senior Studio II	FINA471	5
Professional Practices	FINA455	2
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		14

200 PHOTOGRAPHY

Fall – Foundation		
Course		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		
Course		CR
Life Drawing II or	FNDT182	3
Creative Practices & Responses	FNDT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or	FNDT192	2
Form and Space	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Photography I	PHOT204	3
Painting or	PNTG204	3
Sculpture/New Genres I	SCNG204	
Sophomore Seminar I	FINA200	2
Digital Media	FINA216	2
Contemporary Art Survey	AHCS226	3
Creative Action Lecture*	CAIL200	3
		16

Spring – Sophomore		
Course		CR
Photography II	PHOT214	3
Lighting Studio I	PHOT230	3
Sophomore Seminar II	FINA201	2
Studio Elective		2
Art History Elective	AHCS310	3
LAS Sophomore Elective*	LIBS214	3
		16

Fall – Junior		
Course		CR
Photography III	PHOT314	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Studio Elective		2
Studio Elective		2
Social Science*	SSCI210	3
History of Photography	AHCS321	3
		17

Spring – Junior		
Course		CR
Studio IV	FINA353	3
Studio Elective		2
Studio Elective		2
Studio Elective		2
Math for Artists and Designers	MATH136	3
Natural Science*	NSCI307	3
		15

Fall – Senior		
Course		CR
Senior Studio I	FINA470	5
Studio Elective		3
Studio Elective		2
Capstone/ Senior Thesis	LIBS440	3
		13

Spring – Senior		
Course		CR
Senior Studio II	FIN471	5
Professional Practices	FINA455	2
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		14

SCULPTURE/ NEW GENRES**201**

Fall – Foundation		
Course		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		
Course		CR
Life Drawing II or Creative Practices & Responses	FNDT182 FNDT171	3
Connections Through Color & Design	CAIL101	3
Drawing Studio or Form and Space	FNDT192 FNDT161	2
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Sculpture New Genres I	SCNG204	3
Painting or Photography I	PNTG204 PHOT204	3
Sophomore Seminar I	FINA200	2
Digital Media	FINA216	2
Contemporary Art Survey	AHCS226	3
Creative Action Lecture*	CAIL200	3
		16

Spring – Sophomore		
Course		CR
Sculpture/New Genres II	SCNG214	3
Sophomore Seminar II	FINA201	2
Studio Elective		3
Studio Elective		2
Art History Elective	AHCS310	3
LAS Sophomore Elective*	LIBS214	3
		16

Fall – Junior		
Course		CR
Sculpture/New Genres III	SCNG314	3
Creative Action Studio*	CAIL300	2
Studio Elective		2
Studio Elective		2
Studio Elective		2
Social Science*	SSCI210	3
Natural Science *	NSCI307	3
		17

Spring – Junior		
Course		CR
Studio IV	FINA353	3
Studio Elective		2
Studio Elective		2
Studio Elective		2
Math for Artists and Designers*	MATH136	3
LAS Upper Division Elective*	LIBS314	3
		15

Fall – Senior		
Course		CR
Senior Studio I	FINA470	5
Studio Elective		3
Studio Elective		2
Capstone/ Senior Thesis	LIBS440	3
		13

Spring – Senior		
Course		CR
Senior Studio II	FINA471	5
Professional Practices	FINA455	2
Studio Elective		2
Studio Elective		2
LAS Upper Division Elective	LIBS314	3
		14

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Introduction to Experimental Drawing DRWG204—3 credits

Designed to assist students in expanding their drawing skills through both traditional and unconventional drawing exercises. Students learn the signs of meaning that are produced from the specific forms, erasures, and drawing marks they put on paper. They experiment with new materials, techniques and skills.

Experimental Drawing Projects DRWG320—3 credits

Provides an opportunity for students to explore advanced techniques and ideas in drawing. It helps students develop their own personal vision and awareness of the drawing media through independent projects and building a body of work. This course may be repeated for credit.

Sophomore Seminar I/II FINA200/201— 2 credits/2 credits

Sophomore Seminar is an integrated studio and seminar course that introduces fine arts sophomores to the broad range of ideas and methods found in fine arts today.

Digital Media FINA216 —2 credits

Digital Media is an introductory course in new media—providing the technical fundamentals that enable students to begin integrating digital methods in their respective practices. Particular attention is placed on balancing technical skills with creative content and experimental approaches. Core software is Adobe Photoshop and Final Cut Pro.

Critic in Residence/Advanced Critic in Residence FINA327/328—2 credits/3 credits

Exposes students to the complexity and diversity of activities in the fine arts by inviting prominent artists and critics to the campus for studio and seminar workshops in their practice, methods or medium. Course content will vary in content each semester. See the Fine Arts Department for specific course description

Studio IV: Painting, Photography & Sculpture/ New Genres FINA353—3 credits

Production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward the development of an individual studio practice across the three main disciplines.

Critiques, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them.

*Attending the Visiting Artist Lecture Series is required.
Offered spring semester only*

Fine Art Praxis FINA370—2 credits

Allows the student to bring together a contemporary topic and relevant art historical information in an interdisciplinary setting. A three-hour studio class focuses on artistic application of the subject, while a two hour history/theory component reinforces the historical and contemporary models and contexts. Students receive Fine Arts/Liberal Arts credit. Content varies each term.

Co-requisite: AHCS366 Liberal Studies Praxis

Interdisciplinary Critique FINA385—2 credits

This rigorous companion to Studio IV provides the critical dialogue of peers, helping students to develop an ability to respond to media outside of their practice. Taught by artists and critics, this course considers work of all kinds and acquaints students with the contemporary notion of critique as it currently informs artistic practice.

Offered spring semester only

Directed Internship FINA390—2 credits

Qualified upper-level students find and place themselves in a variety of structured positions in the Los Angeles art community, including museums (MOCA, LACMA, SMMA); galleries; magazines; and film, television, photography, and animation studios. Internships enhance students' education by providing well-supervised work experiences, leading to jobs after school.

Advanced Topics FINA406/415—2 credits/3 credits

Allows students access to a cohesive body of information connected with simultaneous components of subject and object making. A three or six-hour seminar and/or studio explores the historical and contemporary models and contexts of artistic practice.

See Fine Arts Department for additional course descriptions.

**Senior Review: Art and Publication
FINA443—2 credits**

Hands-on course involves students in the development and production of a catalog for the senior exhibition. Students will gain skills in book design, copy and photo editing, as well as working with a diverse group of artists and the businesses involved in book production.

**Professional Practices
FINA455—2 credits**

Practical and hands-on course addresses professional practices in Fine Arts through a series of workshops and seminars. Topics include: building presentation spaces; installing and lighting art; documenting artwork; graduate school applications; grant writing; business practices; gallery representation; alternative spaces and practices; professional development beyond art school; artist residencies; and various career opportunities for artists.

Offered spring semester only

**Senior Studio I
FINA470—5 credits**

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

Offered fall semester only

**Senior Studio II
FINA471—5 credits**

Devoted to the completion of a cohesive body of work culminating in the building and mounting of the senior exhibition. Students continue independent studio practices, discussions and critiques with mentors, peers, visiting artists and critics. This course addresses issues that prepare students for a life in art.

Attending the Visiting Artist Lecture Series is required.

Offered spring semester only

**Video I
MEDA211—2 credits**

Hands-on introduction to the history and vocabulary of video art through screenings, production of original artworks in video, and development of skills in camerawork, lighting, audio recording, special effects, and editing. The class will emphasize the enormous potential of video in performance art, documentary, narrative, installation, and mass distribution.

**Sound Art
MEDA307—2 credits**

Sound is discussed in terms of its role in sculpture, installation and other artwork; music, popular culture and subculture; technological innovations and historical precedents; tuning systems, structuring principles, improvisation and chance. Students make sound pieces/objects throughout the term, as well as participate in a performance.

Offered in alternating semesters/years

**Intermedia
MEDA308—2 credits**

Explore emerging spaces of art making and cultural discussion using new technologies of interactivity (CD/DVD and Web Works), global discourse (Internet websites and communities), technical and mixed improvisation (DJ-ing).

Offered in alternating semesters/years

**Experimental Filmmaking
MEDA316—2 credits**

Both a production class and seminar offering students an introduction to experiments in film. Using Super-8 materials (an analog film-based medium popular with amateurs before video was available) will make their own films in reaction to a history of experimental film that is surprising and varied.

Offered spring semester only

**Video Projects
MEDA320—3 credits**

Advanced course in the technical and aesthetic aspects of video as an art form. The creative issues involved in a time-based, expressive medium will be emphasized through the discussion of examples. Students will become familiar with current discourses in video art, as well as receive instruction in digital post-production procedures and advanced technology.

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Advanced Topics: Live Art S
MEDA406—2 credits

Focuses on the ways contemporary artists use performance as a medium. Through projects students develop their interest in performance and gain the experience of performing in both group and individual works. In addition to the studio component, the course includes lectures providing a background in the history of performance.

Offered in alternating semesters/years

Photography I
PHOT204—3 credits

Introduction to the technical, aesthetic and conceptual aspects of the medium of photography. Basic skills including camera operation, black-and-white film processing, color and black-and-white printing, as well as basic presentation techniques, are covered in regular lab sessions. Group critiques, slide lectures, and field trips help students to develop a critical vocabulary.

Offered fall semester only

Lab Fee: \$30

Photography II
PHOT214—3 credits

Intermediate course aims to build upon technical knowledge and conceptual structuring acquired in previous courses. Students spend time expanding technical skills with medium and large-format cameras, advanced digital skills with professional digital cameras, film scanning, photoshop, and digital printing. Attention is also given to developing research-based projects and presentation in books and exhibitions.

Offered spring semester only

Lab Fee: \$30

Photography Studio Practices
PHOT215—2 credits

See department for course description

Lab Fee: \$30

Extended Techniques in Photography
PHOT218—2 credits

Supports Photography majors with more in-depth instruction in particular techniques.

Lab Fee: \$30

Lighting Studio I
PHOT230—3 credits

Introduces students to basic studio skills in lighting and electronic flash applications, including 4x5 and medium formats, tungsten and strobe lighting. Shooting assignments include still life, portraiture, and photo illustration projects.

This course is required for Photography majors.

Offered spring semester only

Lab Fee: \$30

Photography III
PHOT314—3 credits

Gives students the tools to develop a body of work that is coherent intellectually and aesthetically. Equal time is given to the realm of ideas that inform a project and the skills and studio practice to carry it out. Traditional photographic materials, large-format printing, digital processes, and mixed-media projects are incorporated.

Offered fall semester only

Lab Fee: \$30

Photo Genres
PHOT335—2 credits

Genres courses provide students with the opportunity to explore a variety of topics within the context of photography, targeting specific conceptual, aesthetic, and material approaches in depth, offering theoretic and vernacular driven investigation. Recent topics offered: Photo Collage, Rethinking Image and Narrative, and Fashion.

Offered on a rotating basis

Lab Fee: \$30

Advanced Lighting Studio
PHOT430—2 credits

Hands-on studio class with emphasis on advanced techniques. Major areas of focus include: refining lighting techniques, environmental portraiture, feature layout, researching clients and self-promotion. Hair, make-up and fashion stylists will work with students on demonstration shoots. Assignments for both studio and location work will build skills and develop a portfolio.

Lab Fee: \$30

Painting I
PNTG204—3 credits

Hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), focuses on the development of technical abilities in collusion with concepts and exploration of different methods of achieving visual “dexterity.”

Offered fall semester only

Extended Techniques for Painting
PNTG205—2 credits

Practical workshop directed to the understanding of painting as physical accomplishment. Painting materials and technical processes from ancient to contemporary are examined. Painting techniques might include: encaustic, egg tempera, oils, plastics, industrial paints, and others.

Painting II
PNTG214—3 credits

Intermediate painting course integrates intellectual and technical ability with historical, contemporary, and personal strategies. Emphasis is on the exposure to and analysis of contemporary painting through visual presentations, lectures, and the practical application of painting as a medium, both in technique and material.

Offered spring semester only

Painting Genres
PNTG306—2 credits

Genres courses provide students with the opportunity to explore a variety of topics within the context of painting, targeting specific conceptual, aesthetic and material approaches in depth, offering theoretical and vernacular driven investigations. Recent topics offered: Real Art; Methods, Materials & Concepts of Color, Figure.

Processes & Practices
PNTG310/311—3 credits

Addressing the contemporary desire to stretch the medium’s physical limits and prod its conventions with unorthodox materials and forms, this advanced painting course focuses on the interplay between painting and space. Theoretical models and technical experimentation provide an opportunity for students to engage in non-traditional approaches, including installation.

This course may be taken as an alternative to PNTG314 Painting III. Offered fall semester only

Painting III
PNTG314 —3 credits

Emphasizes the development of and individual voice. Using historical and contemporary issues, (including figuration and the body, politics, narrative, and abstraction) students explore how the contextualization of images function in terms of content, and how they serve as the theoretical basis to explore painting as a highly adaptive contemporary medium.

Offered fall semester only

Sculpture/New Genres I
SCNG204—3 credits

Introduction to the history and practice of sculpture and new-genres (new art forms that use time and space). In addition to basic aesthetic, structural and conceptual practices, technical instruction covers use of wood and metal shops, adhesives, joinery, mold making and casting, as well as the new-genres forms of performance and installation art.

Offered in fall semester only

Sculpture/New Genres II
SCNG214—3 credits

Building on practices developed earlier, SCNG 2 guides students in the development and realization of advanced projects. Skills include refined fabrication techniques and expanded repertoire of materials, new computer technologies for 3-D output, video, sound, and more. Students are exposed to contemporary practices through lectures, reading discussions, critique and interviews with artists. Offered spring semester only

Extended Techniques for Sculpture
SCNG215 —2 credits

Supports Sculpture majors with more in-depth instruction in particular techniques such as wall building, small electronics like motion detectors and robotics, details of wood joinery and carving, some special plastics skills like vacuum forming, even some architectural model making, and more.

Offered in alternating semesters/years

Special Topics in Crafts
SCNG23—2 credits

Covering craft practices including light metals and fibers as applied to contemporary art practice. The course will allow for extended hands-on practice beyond the demo format.

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Ceramics

SCNG236—2 credits

Recent years have seen the revival of ceramic sculpture in contemporary art. This class will approach ceramics as a sculptural medium. The techniques taught will include mold-making, slip-casting and hand-building. Discussions will cover the history of ceramic sculpture, high and low culture, craft versus art, and the use of multiples and appropriation.

SCNG: Genres

SCNG306—2 credits

Genre courses provide students with the opportunity to explore a variety of topics within the context of Sculpture/New Genres, targeting specific conceptual, aesthetic and material approaches in depth, offering theoretic and vernacular driven investigation. Recent Topics offered: Metalcasting and Major Mold Making.

Offered in alternating semesters/years

Sculpture/New Genres III

SCNG314—3 credits

Opportunity to work on large-scale, long-term projects in sculpture and/or new genres, working in-depth in a chosen material or skill: for instance, complicated casting technologies, welding, woodworking, video or installation. Addresses artwork that is ambitious, experimental, political, and work that pushes both formal and conceptual boundaries.

Offered in fall semester only

PRODUCT DESIGN

The Product Design program trains multidisciplinary designers to use their creativity, design thinking and design process to bring new ideas, products and value to companies, communities and people. Educators and industry professionals experienced in a wide range of areas guide students in developing their creative process, researching user experience, and applying diverse 2D and 3D design skills to create well-conceived and executed objects, products and systems that service a human need. The program emphasis is on creativity, exploration, design thinking, solution finding, personal expression, aesthetics, craftsmanship and entrepreneurship in the creation of lifestyle products and packaging for the global consumer market. Students majoring in Product Design learn a wide range of artisan based hand skills and processes using soft and hard materials, digital design skills in 2D graphics and 3D modeling for rapid prototyping. Through hands-on mentor guided studio projects and professional internship experiences, students develop projects from concept to the completion of prototypes and how to apply business skills and entrepreneurial practices to drive innovation to market. The program assists each student in developing personal career pathways to success.

STUDENT LEARNING OUTCOMES

Students in the Product Design Department will gain:

- Understanding of the Product Design and Development Process, and using it as a means for design thinking and project management.
 - Proficiency in research and analysis methodologies as it pertains to the product design process, meaning, and user experience.
 - Ability to apply creative process techniques in synthesizing information, problem solving and critical thinking.
 - Ability to demonstrate drawing and drafting principles to convey concepts.
 - Computer proficiency in 2D graphic and 3D computer-aided design programs.
 - Proficiency in basic fabrication methods in hard goods and soft goods to build prototype models.
 - Basic understanding of engineering, mechanical, and technical principles.
 - Basic understanding of materials, including sustainable materials and manufacturing processes.
 - Proficiency in effective verbal, written and presentation communication skills.
 - Proficiency in strategic thinking, thought leadership, business and entrepreneurial practices, professionalism, and ethics.
-

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Fall – Foundation		
Course		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		
Course		CR
Life Drawing II or	FNDT182	3
Creative Practices & Responses	FNDT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or	FNDT192	2
Form and Space	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Product Design Studio I	PRDS200	3
Integrated Design Creative Process I	PRDS220	2
Visual Communication I	PRDS252	3
Digital Design I	PRDS272	2
History of Product Design	AHCS225	3
Creative Action Lecture*	CAIL200	3
		16

Spring – Sophomore		
Course		CR
Product Design Studio II	PRDS201	3
Integrated Design Creative Process II	PRDS221	2
Visual Communication II	PRDS253	2
Digital Design II	PRDS273	3
Contemporary Issues	AHCS220	3
LAS Sophomore Elective*	LIBS214	3
		16

Fall – Junior		
Course		CR
Product Design III	PRDS302	3
Integrated Design-Design Thinking III	PRDS320	2
Product Development Studio I	PRDS332	3
Digital Design III	PRDS370	2
Math for Artists and Designers*	MATH136	3
LAS Upper Division Elective	NSCI307	3
		16

Spring – Junior		
Course		CR
Product Design IV	PRDS303	3
Integrated Design-Design Thinking IV	PRDS321	2
Product Development Studio II	PRDS333	3
Creative Action Studio *	CAIL300	2
Social Science *	SSCI210	3
Anatomy & Ergonomics	NSCI319	3
		16

Fall – Senior		
Course		CR
Product Design Studio V	PRDS402	3
Int Design-Adv Des Thinking V	PRDS420	2
Adv. Product Development Studio III	PRDS432	3
Digital Design IV	PRDS472	3
Capstone	LIBS440	3
		14

Spring – Senior		
Course		CR
Design Studio VI	PRDS403	3
Int Design-Adv Des Thinking VI	PRDS421	2
Adv. Product Development Studio IV	PRDS433	3
Digital Design V	PRDS473	2
LAS Upper Division Elective	LIBS314	3
		13

*These courses may be taken during the fall or spring semester
 Courses in gray are described in Liberal Arts and Sciences.

Product Design Studio I/II
PRDS200/201—3 credits/3 credits

Students master the elements of visual literacy and the organizational principals of design and apply them to translating ideas into form. Design intent is emphasized through the meaningful manipulation of line, plane, volume, value, texture and color in 2D and 3D projects. Students present their work in a series of critique sessions to faculty and industry professionals.

Integrated Design Creative Process I/II
PRDS220/221—2 credits/2 credits

Students develop their individual creative process through the exploration and manipulation of materials and methods to express a visual response to a theme or content. Demonstrations and hands-on projects expose students to a variety of materials and methods as means to stimulate curiosity, exploration, invention and solution finding and developing an aesthetic eye and personal vision.

Visual Communication I/II
PRDS252/253—3 credits/2 credits

This project-based studio develops hand-drawing skills as a core skill and primary tool in the ideation process and communication. Students develop skills in sketching and rendering with emphasis on form, perspective, dimensionality, and surface characteristics. Students explore varied media techniques to foster personal vision and style. Course projects complement the main Design Studio I/II projects.

Co-requisites: PRDS200/201 Design Studio

Digital Design I/II
PRDS272/273—2 credits/3 credits

This course integrates 2D graphics and 3D computer-aided-design (CAD) as a means to communicate ideas and as a process for design and digital modeling. The emphasis of Digital Design I is the use of graphic design as a means to complement hand drawing skills. Students learn to integrate layout, typography, image manipulation, and storytelling, as a means to communicate and persuade. Digital Design II focuses on 3D (CAD) as a means to translate visual ideas into technical and three-dimensional renderings that can be used for rapid prototyping, laser cutting and CNC equipment to produce parts for fabrication and model building. In class projects complement the main Design Studio I/II projects.

Co-requisites: PRDS200/201 Design Studio I/II

Product Design Studio III/IV
PRDS302/303—3 credits/3 credits

This intermediate level project-based studio is divided into three areas of study; hard goods (durable products), soft goods (non-durable products) and package design and the various families of materials and processes involved in these areas of study. Students select one on the three areas of study per semester. In all three areas, a professional designer (mentor) presents a design problem to be solved for a target market or consumer group. Students learn to research the user experience, identify solutions, and develop well-conceived and well executed ideas, and present their concepts for critique to professionals.

Integrated Design - Design Thinking III/IV 
PRDS320/321—2 credits/2 credits

Focuses on the process of creativity to enhance personal vision, creative insight, problem solving and innovative thinking. Through a series of projects, students learn to think laterally and express their ideas through the integration of lifecycle research, resourcing, art and design processes, materials and methods and various technologies.

Product Development Studio I/II
PRDS332/333—3 credits/3 credits

This project-based course introduces the development cycle of products after the design cycle has been completed. In the first semester, emphasis is placed on preparing products for domestic and overseas manufacturing and requirements related to safety, performance and user experience. In the second semester, student advance their product development skills and learn marketing and distribution strategies, branding, and line extensions.

Digital Design III
PRDS370—2 credits

An advanced computer lab intended to build upon principles introduced in Digital Design II. Students explore various 3D software applications to expand CAD design skills and the use of computer program output information for computer-aided rapid prototyping technology, fabrication methods and presentation.

Co-requisites: PRDS302/303 Design Studio III/IV

Product Design Studio V/VI
PRDS402/403—3 credits/3 credits

This is an advanced level project-based studio course. In the first semester, a visiting industry professional (mentor) presents a design project(s) to be solved and work with the faculty to guide and critique the student work. In the second semester students create their own capstone design project from ideation through to a prototype and work with faculty and partner with industry professionals for guidance and critique.

Integrated Design Advanced Design Thinking V/VI 
PRDS420/421—2 credits/2 credits

This course explores emerging technologies and interaction design based upon user experience research. Students apply functional analysis techniques, task and user modeling methodologies that lead to strategic thinking and validating their designs. Emphasis is on developing a proficiency in communicating and presenting complex information in simple terms for client presentation and product development. In class projects complement the main Design Studio and capstone project.

Co-requisites: PRDS 402/403 Design Studio V/VI.

Advanced Product Development Studio III/IV
PRDS432/433—3 credits/3 credits

An advanced project-based studio course that focuses on new project management methodologies related the development cycle of products from design through to the manufacturing, marketing and distribution of the product. Students develop a project development plan for their own projects and present it to industry professionals. In the second semester, students work with professional mentors in applying product development methods in the fabrication of their own projects.

Special Topics
PRDS462—2 credits

These studio-based courses explore specific topics that can be related to a subject matter, skill, process, material, or theme. These project based courses provide additional knowledge or skill sets to the student's capabilities. See department for specific course offerings each semester.

Digital Design IV/V
PRDS472/473—3 credits/2 credits

The course focuses on a wide range of strategies and skills required to organize accumulated work into a market-ready professional portfolio, website, or presentation. Emphasis is on developing a proficiency in tactical presentation strategies that deliver impact with visual and rhetorical force that will persuade the audience. In-class projects complement the main Design Studio, capstone project and Senior Show projects.

Independent Study
PRDS999—1– 6 credits

Independent studies provide students with opportunity to work closely and collaboratively with faculty in an area of interest that expands their expertise. Applications for independent study with a project proposal are submitted to the Department Chair for review and approval.



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TOY DESIGN

Toys are an important part of our history and culture. Not only is imaginative play fun, but as psychologists have shown, it's also crucial for the development of such high-level skills as decision-making, socialization, and creativity. Majors focus on the essential categories of action figures, games, plush, dolls, preschool toys, and toy vehicles. Students begin by learning analog skills in conceptual drawing, sculpting, and prototyping, and progress into digital illustration and graphic representation, model making, and rapid prototyping. Faculty and guest mentors are toy and entertainment design professionals. Summer internships allow majors industry experience at companies including Mattel, Hasbro, Bandai, Disney, DreamWorks and many more.

STUDENT LEARNING OUTCOMES:

Students in the Toy Design Department will:

- Develop their individual expression and an entrepreneurial attitude, which results in unique, creative, innovative concepts and designs.
- Gain industry knowledge by learning the key areas of design and different categories recognized within the industry.
- Learn the necessary technical design skills used in the industry, including conceiving, drawing, model-making, and computer skills.
- Build mentoring relationships with guidance by professionals through corporate sponsorships, industry critiques, and internship programs.
- Learn to design with intent by understanding a designer's role as it relates to marketing and engineering.
- Develop their professionalism by practicing strong work ethics, as well as effective communication and presentation skills.

Notes for Degree Requirements on Next Page

* These courses may be taken either in the fall or spring semester.

** TOYD415 Career Development: although the coursework is offered during the fall semester, students are encouraged to participate in an industry internship during the summer between their junior and senior years.

Courses in gray are described in Liberal Arts and Sciences.

TOY DESIGN**213**

Fall – Foundation		
Course		CR
Life Drawing I	FNDT180	3
Principles of Design	FNDT115	2
Drawing & Building Form	FNDT160	3
Writing in the Digital Age	ENGL107	3
Intro to Visual Culture	AHCS120	3
		14

Spring – Foundation		
Course		CR
Life Drawing II or	FNDT182	3
Creative Practices & Responses	FNDT171	
Connections Through Color & Design	CAIL101	3
Drawing Studio or	FNDT192	2
Form and Space	FNDT161	
Elective	FNDT145	1
Birth of the Modern	AHCS121	3
Ways of Knowing	LIBS114	3
		15

Fall – Sophomore		
Course		CR
Toy Design I	TOYD200	3
Visual Communication I	TOYD232	3
Design Prototyping I	TOYD242	3
Methods & Materials of Production I	TOYD250	2
Child Psychology	SSCI211	3
History of Toys	AHCS236	3
		17

Spring – Sophomore		
Course		CR
Toy Design II	TOYD201	3
Visual Communication II	TOYD233	3
Design Prototyping II	TOYD243	3
Methods & Materials of Production II	TOYD251	2
Contemporary Issues	AHCS220	3
Creative Action Lecture	CAIL200	3
		17

Fall – Junior		
Course		CR
Toy Design III	TOYD302	3
Drawing for Toy Designers	TOYD322	2
Visual Communication III	TOYD332	2
Design Prototyping III	TOYD340	3
LAS Upper Division Elective	LIBS314	3
		13

Spring – Junior		
Course		CR
Toy Design IV	TOYD303	3
Drawing for Portfolio Development	TOYD323	3
3-D Visualization	TOYD333	3
Creative Action Studio *	ILML300	2
LAS Upper Division Elective	LIBS314	3
Math for Artists and Designers	MATH136	3
		17

Fall – Senior		
Course		CR
Toy Design V	TOYD400	4
Digital Drawing & Illustration I	TOYD420	2
Games & Game Theory	TOYD426	3
Juvenile Anatomy & Ergonomic	NSCI308	3
Capstone	LIBS440	3
		15

Spring – Senior		
Course		CR
Toy Design VI	TOYD402	3
Career Development **	TOYD415	2
Digital Drawing & Illustration II	TOYD421	2
Package Design	TOYD430	2
LAS Upper Division Elective	LIBS314	3
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Toy Design I/II

TOYD200/201—3 credits/3 credits

Students develop an understanding of the creative process of toy design. Emphasis is placed on developing toys which engage children in what is referred to in the toy industry as “play patterns.” Students apply skills in drawing, model making and fabrication to create original toys which engage children in imaginative play and shape development-mental skills and decision-making, socialization and creativity. Students learn to conduct market research and analysis to insure that their designs are appropriate for the category of toys they are designing. Using various fabrication techniques, students will translate their idea into 3D models, and present the final products to faculty and visiting toy industry professionals.

Prerequisite: TOYD200 is a prerequisite for TOYD201

Lab Fee: \$50

Visual Communication I

TOYD232—3 credits

To communicate effectively, a designer needs to have at their disposal a broad range of drawing skills. Students will develop and expand their ability to communicate ideas through drawing from quick ideation sketches to final illustrations. In this course, students learn how to take a concept from a rough sketch to a refined set of technical illustrations. Students will acquire skills that enable them to produce illustrations that accurately convey their design intent and serve as a blueprint when creating a prototype model. Students are introduced to the basic drawing tools in Adobe Illustrator. The skills learned during this course will be utilized throughout the remainder of the Toy Design studio courses.

Visual Communication II

TOYD233—3 credits

In this class students will continue to develop analog drawing and sketching skills to communicate ideas and concepts, storytelling and character development, which is key to brand creation. They will also use the computer as a means to present an idea in 3-D and then output, through 3D printing a model via rapid prototyping. Digital CAD (Computer Aided Design) classes will include Rhino and V-Ray, as tools.

Prerequisite: TOYD232 Visual Communication I

Design Prototyping I

TOYD242—3 credits

This course will equip the student with practical toy industry prototyping skills and vocabulary that will enable them to correctly evaluate the development of their designs. The student will integrate prototyping skills and techniques into their designs, developing a full understanding of the entire design and development process. Practical challenges will be presented for students to problem solve under pressured time constraints to force the creative use of skills in real time situations. These challenges will encourage practical thinking and association skills that will enhance their abilities to design, ideate, and develop new creative products. It will also allow each student to work in a design team environment.

Lab Fee: \$200

Design Prototyping II

TOYD243—3 credits

This course will provide the students with working knowledge in the processes and techniques used in model making for the toy industry. Fabrication, sculpting, and molding and casting will be taught through lectures and hands on experience. With the building blocks learned in this course the student will be able to confidently move on to more advanced skills in subsequent courses and design methodology.

Lab Fee: \$150

Prerequisite: TOYD242 Design Prototyping I

Methods and Materials of Production I

TOYD250—2 credits

Materials used for manufacturing within the industry are important because they determine the durability and safety of toys, toy use by consumers, and the methods and costs of production. Each of these issues must be considered in order to successfully design and market a toy. This course focuses on different manufacturing processes as well as the understanding and use of materials used in toy design. Of special interest are issues regarding sustainability.

Methods and Materials of Production II

TOYD251—2 credits

This second-semester course explores more advanced manufacturing processes and materials. Discussion focuses on the fundamentals of plastic components and on design, exploring the possibilities and limitations associated with plastic toy components. Of special interest are issues regarding sustainability.

Prerequisite: TOYD250 Methods and Materials I

Toy Design III/IV**TOYD302/303—3 credits/3 credits**

Students will expand on and apply principles they have learned in Toy Design I and II to create original toys which can be expanded to become a toy brand with line extensions. Students will utilize analog and digital drawing skills, technology including digital design software for rapid proto-typing, and explore methods of fabrication using a variety of materials. Students will learn the most effective methods of presenting their toy concepts visually, demonstrating new features digitally when it is the most effective way of communicating play patterns and function. Corporate sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals.

Prerequisite: TOYD200/201 Toy Design I/II

Drawing for Toy Designers**TOYD322—2 credits**

Introduction to the theory and practice of sketching, drawing, and rendering techniques as applied to toy product. Focus is on sketching of original characters and storyboarding as a way of communicating original concepts and features of toys and related accessories. Included will be a variety of toy categories including action figures, dolls, vehicles, plush, and playsets.

Prerequisite: TOYD233 Visual Communication II

Drawing for Portfolio Development**TOYD323—3 credits**

This course concentrates on the creation, organization and presentation of the student's portfolio. Students will develop the knowledge of how to compile a cohesive body of work to assemble in a portfolio. Students will design a logo and create a promotional sheet and that reflects their graphic skill, and creative styling and examples of their design work. Students will write a resume that expresses their creativity, design experience, and links to a digital portfolio. Additional attention is given to interviewing skills and techniques.

Prerequisite: TOYD322 Drawing for Toy Designers

Visual Communication III**TOYD332—2 credits**

This course continues exploring the advanced techniques in Rhino, the 3D modeling program used in the construction of prototyping models. By using Computer Aided Design (CAD) programs (the same as in the toy industry) students learn advanced modeling and prototyping techniques. Students will be introduced to Studio MAX for several styles of rendering and basic animation skills. This course combines instruction on the computer with guidance in the standard requirements for the production of 3D models through output to the rapid prototyping machine.

Prerequisite: TOYD233 Visual Communication II

3-D Visualization**TOYD333—3 credits**

This is an advanced computer lab course that allows students to continue to develop their 3-D modeling skills with Rhino and learn more advanced modeling techniques. Students will continue to develop their Studio MAX skills with more advanced rendering and animation skills. The course will introduce Adobe After Effects as a means to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Content focuses on the advanced use of computer programs to output models for ongoing projects. Students apply acquired learning to improve toy design projects.

Prerequisite: TOYD332 Visual Communication III

Design Prototyping III**TOYD340—3 credits**

Using the skills from previous classes, the students will conceptualize and design their own intellectual property to bring to life an action figure based product line. Graphics, presentation, functionality and more advanced building techniques will be used. The prototype will be articulated with movement and/or lights and sound. Storyboarding will be utilized to show how the character(s) live in their "world" and how this toy could become a transmedia brand with a future as a movie, video game, or comic series. The class final will include a presentation to industry professionals.

Lab Fee: \$150

Prerequisite: TOYD243 Design Prototyping II

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Toy Design V/VI

TOYD400/TOYD402—4 credits/3 credits

These are advanced level courses in which students continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed to the unique and different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Corporate-sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. Students may have had the opportunity to participate in summer internships where they gained "real world" experience, and will be able to apply that learning as well as their classroom experience to design and prepare their senior show. It will showcase their talents, and is held at the end of the spring semester.

Career Development

TOYD415—2 credits

This course will cover interviewing skills, research and targeting potential job prospects, and preparation of oral and written communications.

Digital Drawing and Illustration I

TOYD420—2 credits

Understanding of form and material indication from the previous semester is now executed in full color. The course starts with the application of color to backgrounds and other simple elements used in concept sketching. By the end of the course, students are rendering at photo-realistic levels using the computer as a digital tool. Students learn how to render a toy of their own design in full color at a professional level.

Prerequisite: TOYD323 Drawing for Portfolio Development

Digital Drawing and Illustration II

TOYD421—2 credits

An advanced computer lab course that allows students to apply their knowledge from prior drawing classes to on-going projects in an effort to build their portfolios.

Prerequisite: TOYD420 Digital Drawing and Illustration I

Games and Game Theory

TOYD426—3 credits

Focuses on game theory from a behavioral science perspective, and applies that perspective to an understanding of a variety of games. The course includes a historical and cross-cultural emphasis. Students create an original game and fully functioning prototype.

Prerequisite: TOYD303 Toy Design IV

Package Design

TOYD430—2 credits

Focuses on creating three dimensional solutions to solve a variety of packaging and retail problems. In addition to marketing issues, package design addresses a variety of storage and safety concerns. Students address these issues as well as the graphic treatment of the package. Of special interest are issues regarding sustainability.

Prerequisite: TOYD400 Toy Design V

Special Topics: 3-D Visualization II

TOYD460—2 credits

This elective class is designed as an advanced computer class for senior Toy Design students where they will explore open-ended projects of their own design, building on skills from prior classes in 3D Visualization III. Students explore advanced techniques of design with Rhino using the software itself as well as specialized plug-ins such as T-Splines for modeling and V-Ray for rendering. The class will cover techniques and strategies for post processing of renderings in Photoshop, allowing students to work faster and smarter in a professional production environment.

Prerequisite: TOYD333 3-D Visualization.

Independent Study

TOYD999—1-6 credits

Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.



**GRADUATE
COURSES**

GRADUATE FINE ARTS

The Graduate Program in Fine Arts encourages young artists to think critically and challenge existing modes of expression.

STUDENT LEARNING OUTCOMES

Students in Graduate Fine Arts will

- Practice a high level of self-criticism needed for consistent development and growth in their work.
- Learn from a variety of diverse experiences and resources representing a wide range of disciplines and points of view.
- Develop a working knowledge of and relationship to art history, criticism, and theory.
- Develop the technical and theoretical resources and confidence to realize their professional ambitions.
- Build on the communication skills needed to clearly and effectively express themselves
- Form the self-reliance and self-motivation needed to sustain a professional career.
- Cultivate a sense of competition and camaraderie.

GRADUATE FINE ARTS

Fall – First Year		
Course		CR
Special Topics in Art History	AHCS575	2
Graduate Critique	GRAD610	3
Graduate Studio I	GRDS620	4
Critical Theory & Practice	LIBS650	3
Electives *		3
		15

Spring – First Year		
Course		CR
Special Topics in Art History	AHCS575	2
Graduate Critique	GRAD611	3
Graduate Studio I	GRDS621	4
Critical Theory & Practice	LIBS651	3
Electives *		3
		15

Fall – Second Year		
Course		CR
Special Topics	AHCS575	2
Graduate Critique	GRAD710	3
Graduate Studio III	GRAD720	4
Professional Practice	GRAD774	1
Thesis I	LIBS774	3
Electives *		2
		15

Spring – Second Year		
Course		CR
Special Topics	AHCS575	2
Graduate Critique	GRAD711	3
Graduate Studio IV	GRAD721	4
Exhibition Preparation	GRAD775	1
Thesis II	LIBS775	3
Electives *		2
		15

*In addition to Independent Studies, electives may be taken from the offerings of Fine Arts, Liberal Arts and Sciences, and other departments with department approval.

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Special Topics in Art History AHCS575A—2 credits

This two-semester course sequence focuses on the history of modern and contemporary art. Starting in the 1880's with the advent of Modernism, students in the first semester investigate the movements and artists active up to the late 1950's and Abstract Expressionism. The second semester starts in the 1960's with the development of Conceptualism and POP Art and proceeds to the present. Projects around the utilization of historic precedents are a part of this course.

Text, Practice and Discourse AHCS575C—2 credits

Each semester this course offers different readings and discussions around current and experimental approaches to art making. From the conceptual and philosophical to the practical, a wide variety of approaches are investigated including film, video and performance, painting, sculpture and new media.

Studio Practices (Out on the Town) AHCS575D—2 credits

In this course students spend half of their time visiting galleries, museums and artists' studios. The remaining time students read and discuss reviews and articles about the exhibitions and artists' work they have viewed.

Graduate Critique GRAD610/611/710/711—3 credits/ 3 credits/ 3 credits/3 credits

In this two-year course sequence, all graduate students, regardless of media, discuss common issues of studio practice. The course provides an in-depth discussion and investigation of how an artist's work is perceived as a public statement, and how one's work exists in the world.

Graduate Studio GRAD620/621/720/721—4 credits/ 4 credits/ 4 credits/4 credits

This two-year course sequence focuses on each individual student's practice, specifically directed towards aesthetic and technical issues arising out of their work. Students meet with a number of individual instructors on an independent basis, as they have work or issues prepared for discussion.

In Context GRAD652—2 credits

The instructor contextualizes presentations by visiting guest lecturers through readings and presentations. The class prepares students to evaluate guest lecture presentations in an informed and intelligent manner, and to see their work and the work of their colleagues more clearly. Presentations are required. Students who elect this course MUST also sign up for Visiting Artist Lecture Series.

Professional Practices GRAD774—1 credit

A seminar in which the intricacies, idiosyncrasies and responsibilities of the professional artist are discussed and deconstructed.

Exhibition Preparation GRAD775—1 credit

Each student in the final year works on the organization, planning, and installation of MFA exhibitions. The course focuses on exhibition psychology, design, and documentation. Additionally, the professional practices needed for well-planned entry into the art world are discussed.

Critical Thought GRAD779—3 credits

This course builds on discussions from the Interdisciplinary Critiques, focusing the conversation to a more specific, in-depth level. From political, sociological or psychological points of view, the students and instructor explore what it means to have a critical practice and the ramifications of language and intent. Presentations are required.

Visiting Artist Lecture Series GRAD789—1 credit

This is a weekly lecture series where artists, theorists and curators present their own work and discuss some aspect of contemporary visual art that is of interest to the graduate student community. The class can be taken alone or in conjunction with Context.

Critical Theory and Practice I/II
LIBS650/651—3 credits/3 credits

The in-depth examination of a critical or theoretical text focuses on contemporary issues in art, philosophy, politics, or criticism.

Thesis
LIBS774/775—3 credits/3 credits

This course encourages and trains students to write a thesis about their own work through the development of the requisite critical writing skills which will serve them in the future when applying for grants as well as preparing them for the literary demands of an artist's career.



GRADUATE GRAPHIC DESIGN

The Graduate Program in Graphic Design will provide a highly competitive academic environment for candidates interested in combining current practices with pursuing a master's degree in graphic design. This program has three individual themes from which to study: typography and type design, social responsibility of the designer in society, and advancing the discipline through theory and innovation.

STUDENT LEARNING OUTCOMES

Students in Graduate Graphic Design will:

- Describe a trajectory of past and current design projects that inform his/her practice.
-
- Conceive, design, and execute a successful body of work that advances the candidate's practice and reflects current trends in the disciplines.
- Demonstrate the ability to frame questions, devise appropriate methodologies for answering them, and evidence an ongoing perspective of critical inquiry.
- Successfully communicate the goals of their thesis and their relationship to the candidate's future practice.
- Demonstrate an awareness of the importance of design pedagogy to the practice of contemporary graphic design.
- Propose and implement further documentation, representation, or expressions of the candidate's final project.
- Demonstrate creativity and the power of effective communication through their work.
- Explore in writing aspects of graphic design that are important to the field and visual arts in general.

GRADUATE GRAPHIC DESIGN (PRIMARY)

Summer – First Year		
Course		CR
Contemporary Graphic Design Issues	AHCS577	3
Seminar I	GRDS500	6
Studio Topics: Typography & Type Design	GRDS620	2
Studio Topics: Social Responsibility of the Designer	GRDS630	2
Studio Topics: Advancing the Discipline	GRDS640	2
		15

Spring – First Year		
Course		CR
Directed Studies	GRDS799	7.5
		7.5

Summer – Second Year		
Course		CR
Theory and Criticism	AHCS576	3
Seminar II	GRDS600	6
Visiting Artists Critique	GRDS650	2
Studio Topics: Typography & Type Design *	GRDS621	2
Studio Topics: Social Responsibility of the Designer *	GRDS631	2
Studio Topics: Advancing the Discipline *	GRDS641	
* Students must choose two of these courses,		15

Spring – Second Year		
Course		CR
Directed Studies	GRDS799	7.5
		7.5

Summer – Third Year		
Course		CR
Considering Final Project	AHCS578	3
Seminar III	GRAD700	6
Final Project	GRDS790	4
Studio Topics: Typography & Type Design **	GRDS622	2
Studio Topics: Social Responsibility of the Designer **	GRDS632	
Studio Topics: Advancing the Discipline **	GRDS642	
* Students must choose one of these courses,		15

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GRADUATE GRAPHIC DESIGN (ALTERNATE)

Summer – First Year		
Course		CR
Contemporary Graphic Design Issues	AHCS577	3
Seminar I	GRDS500	6
Studio Topics: Typography & Type Design	GRDS620	2
Studio Topics: Social Responsibility of the Designer	GRDS630	2
Studio Topics: Advancing the Discipline	GRDS640	2
		15

Spring – First Year		
Course		CR
Seminar III	GRDS500	3
Directed Studies	GRDS799	9
		12

Summer – Second Year		
Course		CR
Seminar II	GRDS600	6
Visiting Artists Critique	GRDS650	2
Studio Topics: Typography & Type Design *	GRDS621	2
Studio Topics: Social Responsibility of the Designer *	GRDS631	2
Studio Topics: Advancing the Discipline *	GRDS641	
		12

* Students must choose two of these courses.

Spring – Second Year		
Course		CR
Seminar III	GRDS700	3
Directed Studies	GRDS799	6
Theory & Criticism	AHCS576	3
		12

Summer – Third Year		
Course		CR
Considering Final Project	AHCS578	3
Final Project	GRDS790	4
Studio Topics: Typography & Type Design **	GRDS622	2
Studio Topics: Social Responsibility of the Designer **	GRDS632	
Studio Topics: Advancing the Discipline **	GRDS642	
		9

* Students must choose one of these courses.

GRADUATE GRAPHIC DESIGN (ACCELERATED)

Summer – First Year		
Course		CR
Theory & Criticism	AHCS576	3
Seminar I	GRDS500	6
Studio Topics: Typography & Type Design	GRDS620	2
Studio Topics: Social Responsibility of the Designer	GRDS630	2
Studio Topics: Advancing the Discipline	GRDS640	2
Visiting Artists Critique	GRDS650	2
		17

Fall – First Year		
Course		CR
Directed Studies	GRDS799	8
		8

Spring – First Year		
Course		CR
Directed Studies	GRDS799	7
Seminar II	GRDS600	6
Contemporary Graphic Design Issues	AHCS577	3
Studio Topics: Type	GRDS622	2
		18

Summer – Second Year		
Course		CR
Considering Final Project	AHCS578	3
Seminar III	GRDS700	6
Final Project	GRDS790	4
Studio Topics: Typography & Type Design **	GRDS622	2
Studio Topics: Social Responsibility of the Designer **	GRDS632	2
Studio Topics: Advancing the Discipline *	GRDS642	
		17

* Students must choose two of these courses.

Please note: Students in the Accelerated Program must be recommended by the MFA Portfolio Committee.

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Seminar I/II/III

GRDS500/600/700—6 credits/ 6 credits/ 6 credits

In this three-term course sequence, all graduate students work on project-specific assignments. Faculty and visiting artists provide the opportunity for in-depth discussion, conceptual and formal investigation. The intention of this course is to find focus and specialization in the program.

Typography and Type Design

GRDS620/621/622—2 credits/ 2 credits/ 2 credits

The projects assigned use theory, methodology, and personal interests to expand student knowledge of typography and its role within graphic design. Each section will host a visiting type designer who will workshop with the students and establish the beginnings of designing a typeface.

Social Responsibility of the Designer in Society

GRDS630/631/632—2 credits/ 2 credits/ 2 credits

This course defines “social responsibility” as a nuanced and contextual idea, one whose meaning is constantly evolving and whose manifestations shift between cultures and generations. Specific project topics and themes rotate by semester. All projects involve an intensive research component that includes both informational and formal/visual research (collecting and making).

Advancing the Discipline through Theory and Innovation

GRDS640/641/642—2 credits/ 2 credits/ 2 credits

Students will cultivate personal working methodologies and develop and test them throughout the course. Careful examinations of current/previous design vanguards with particular attention to the relationship between method and form. Students will produce a series of projects and will be critiqued throughout the semesters by peers and faculty/guest faculty.

Visiting Artist Critique

GRDS650—2 credits

This course offers one-on-one studio critiques with visiting artists. The focus is on the individual student’s practice. In-depth discussion with artists and designers give students the opportunity to strengthen their conceptual and aesthetic development.

Visual Language

GRDS660—2 credits

Students participate in a focused investigation, both historical and personal, of the links between visual motif and meaning. Coursework explores visual literacy and the use of traditional and experimental visual methodologies to illustrate and communicate while developing an effective personal style.

Research and Writing

GRDS662—2 credits

This course is aimed at helping students define, analyze, and develop research skills. The course emphasizes critical thinking and writing, and the role of the citizen designer in the 21st century.

Publication Design as Critical Practice

GRDS663—2 credits

Expanding on the fundamental principles and theories of typography, students will further explore the formal and conceptual articulation of systems and structure as it relates specifically to publication design and typography. Students will design a book through visual research, rigorous formal explorations and a critical point of view.

Directed Study: Mentorship (Spring Semester)

GRDS799—3.5 – 9 credits

Students produce academic texts related to design that are historical, critical, and/or theoretical. Through mentorship, students will begin to establish a body of work that can and should contribute to contemporary design discourse. Communication via digital technologies, telephone, or face-to-face meetings all contribute to the mentorship process. Publication material in digital or analog form is required.

Directed Study: Developing a Typeface (Spring Semester)

GRDS799—3.5 – 9 credits

Students interested in designing typefaces, will work closely with a type designer over the spring session to create their own typeface. Research, thorough formal investigations, and conceptual development play a critical role. Students are encouraged to choose a mentor whose thinking, work ethic, and craft are inspirational and will undoubtedly shape their own practice.

Final Project**GRDS790—4 credits**

Focuses on assisting students as they research, produce, and complete their final project. Guided by faculty, classmates, and visiting artists, all candidates seek to solidify their place in the field of graphic design by initiating a project that redirects, re-establishes, and challenges the practice as it is today.

Theory and Criticism**AHCS576—3 credits**

A diversity of critical approaches to twentieth and twenty-first century design are situated historically while introducing current themes and debates in contemporary design practice and related disciplines.

Contemporary Graphic Design Issues**AHCS 577—3 credits**

This course is total emersion into the field of graphic design. Current and critically important figures be covered, students will be given tools to use in their practice to ensure that they are informed on the discipline on a global scale. In addition, students will begin to engage visiting artists in dialogue during lectures.

Considering Final Project**AHCS578—3 credits**

Visiting Lecturers and Visiting Scholars who offer unique perspectives will be asked to design this special topics course to meet the needs of the candidates who are in their final stages to the program.

GRADUATE PUBLIC PRACTICE

The Graduate Program in Public Practice explores new practices in visual and interdisciplinary arts based on observation, research, commentary and activism in the public realm.

STUDENT LEARNING OUTCOMES

Students in the Graduate Public Practice program will:

- Design and execute an art-based public project with professional-level craftsmanship and aesthetic quality.
- Translate this project for further telling, as an exhibition, website, or other event.
- Demonstrate an ongoing perspective of critical inquiry, including ability to frame questions and devise methodologies for answering them.
- Demonstrate successful communication with and ability to receive feedback from collaborators and communities in which they work.
- Explore, in writing, aspects of public practice that are important to their work, and to the visual arts in general.

GRADUATE PUBLIC PRACTICE

Fall – First Year		
Course		CR
Production Studio I	PUBP600	6
History of Public Strategies in Art	AHCS580	3
Field Methodologies for Artists	PUBP650	2
Studio Electives		4
		15

Spring – First Year		
Course		CR
Production Studio II	PUBP601	6
Public Realm Seminar	LIBS657	3
Studio Electives		6
		15

Fall – Second Year		
Course		CR
Production Studio III	PUBP700	6
Public Realm Seminar II	LIBS658	3
Thesis I	LIBS784	3
Studio Electives		3
		15

Spring – Second Year		
Course		CR
Production Studio III	PUBP701	5
Thesis Review / Exhibition	PUBP770	1
Thesis II	LIBS785	3
Field Internship	PUBP790	2
Studio Electives		4
		15

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Because of the field-based and professional nature of this program, it will require more demanding work hours than those designated by the assigned course times. Depending on the projects and exhibition undertakings, work may be required outside of traditional 15-week semesters.

All students are required to have prior teaching experience or undertake it during their graduate studies. An opportunity for a teaching assistantship position will be provided. This will form part of their professional practices requirements.

Electives can be from any academic program at Otis with approval of the chair, but undergraduate courses used to fulfill electives must be 300 or higher courses with student plan for work above that required by undergraduate professor.

History of Public Strategies in Art AHCS580—3 credits

Seminar with lectures and readings tracing the history of public practices in art from 1930 to today, with a focus on public art, installation, contemporary research in art, and current trends. Students will be expected to identify definitions and arguments on challenging themes, such as globalism, ethics, community-based initiatives, etc.

Public Realm Seminar LIBS657/658—3 credits/3 credits

Theory perspectives on working in public, topics in art criticism, interdisciplinary topics regarding art/anthropology, civic policy, urbanism, etc. These are a changing set of topics determined by interest and relevance.

Thesis I LIBS784—3 credits

A two-semester writing project that situates the student's final art project within contemporary criticism in a publishable text. Students will use their own work, exploring the applicable modes of perception and assessment according to critical paradigms. In the first semester, students will focus on defining and documenting their project, doing research on related artists' works or theories, and identifying critical themes, areas for investigation.

Thesis II LIBS785—3 credits

In the second semester students will focus on refining their positions and editing. By the end of the term students will complete their thesis of 20 pages. It will include current and historical references, a case study of each student's project, and a critical analysis that includes multiple kinds of data. The intervention of this written capstone project is to provide evidence that the student is able to articulate his/her intentions in the context of contemporary art practices.

Production Studio I: The Process of Production PUBP600—6 credits

This series of four studios over two years forms the core of the MFA Public Practice program and is where the student's Final Project is created. The first semester begins with a collaborative project and includes collaboration, formation of community relationships, critique, production, and a final presentation. Skills workshops in subjects like video or model production are determined based on the nature of the project.

Production Studio II: Research and Design PUBP601—6 credits

This series of four studios over two years forms the core of the MFA Public Practice program and is where the student's Final Project is created. In the second Production Studio, students will determine a topic and location, do research, find partners, and design their project individually or in collaboration with other students.

Field Methodologies for Artists PUBP650—2 credits

Seminar on research and other career/professional methodologies for artists. This seminar will feature discussions, readings, presentations by visitors and field trips. This is a companion course to Production Studio I.

Production Studio III: Implement and Critique PUBP700—6 credits

This series of four studios over two years forms the core of the MFA Public Practice program and is where the student's Final Project is created. In the second year we expect intensive, phased production on a project of student's interest. In the third Production Studio, students will implement their plan and begin a critique process within their community. During this semester individual studio visits will focus on production critique.

**Production Studio IV: Translations
PUBP701—5 credits**

This concludes the studio portion of the MFA Public Practice program. In the final Production Studio, students will seek community critique and will design and implement a “translation” of their project in a final exhibition.

**Thesis Review/Exhibition
PUBP770—1 credit**

Over the course of the final semester students must pass periodic reviews by faculty, guest artists and a final critique that encompasses a review of all their work. They must pass this final review in order to graduate.

**Field Internship Presentation
PUBP790—2-10 credits**

Over the course of their study at Otis, students will select an internship with a professional artist working in public practice. This seminar provides an opportunity to reflect on learning and share with other students through presentations. Field internship credits above the required 2 units, up to a total of 10 units, may be taken as electives.

Studio Electives

Studio production electives are determined in consultation with the Chair in order to build specific skills for the student’s final project. These skills might include: photography, video, installation, landscape design, computer web design, etc. These courses (a minimum of 11 units overall) will be available from other departments and will be sited in appropriate production labs. A student is expected to create a comprehensive skills learning plan with the chair, including multiple levels of study in a discipline, rather than make ad hoc course selections.

General Electives

General electives can be taken from studio or other visual studies and histories.

GRADUATE WRITING

The Program in Graduate Writing guides the developing talents of advanced students in the complex practice of writing as a verbal art..

STUDENT LEARNING OUTCOMES

Students in Graduate Writing will:

- Produce the most compelling work of fiction, poetry, or creative nonfiction at this stage of their career.
- Make their way in a profession that involves teaching or other institutional affiliations.
- Locate their own writing and that of their contemporaries within an international arena of twentieth-century world literatures.
- Focus on practical critical issues within the student's work vital to his or her practice.
- Demystify their perception of the professional world of writing and literature.

GRADUATE WRITING Full-time Schedule**233**

Fall – First Year		
Course		CR
Prose / Poetry Workshop I	WRIT600	4
Literary Seminar	WRIT750	3
Translation Seminar	WRIT640	3
Visiting Writers Lectures	WRIT789	1
		11

Spring – First Year		
Course		CR
Prose / Poetry Workshop II	WRIT601	4
Literary Seminar	WRIT750	6
Visiting Writers Lectures	WRIT789	1
		11

Fall – Second Year		
Course		CR
Prose / Poetry Workshop III	WRIT700	4
Literary Seminar	WRIT750	6
Visiting Writers Lectures	WRIT789	1
		11

Spring – Second Year		
Course		CR
Prose / Poetry Workshop IV	WRIT701	4
Literary Seminar	WRIT750	6
Visiting Writers Lectures	WRIT789	1
Thesis	PUBP790	4
		15

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GRADUATE WRITING Part-time Schedule

Fall – First Year		
Course		CR
Prose / Poetry Workshop I	WRIT600	4
Literary Seminar	WRIT750	3
Visiting Writers Lectures	WRIT789	1
		8

Spring – First Year		
Course		CR
Prose / Poetry Workshop II	WRIT601	4
Literary Seminar	WRIT750	3
Visiting Writers Lectures	WRIT789	1
		8

Fall – Second Year		
Course		CR
Prose / Poetry Workshop III	WRIT700	4
Literary Seminar	WRIT750	3
Visiting Writers Lectures	WRIT789	1
		8

Spring – Second Year		
Course		CR
Prose / Poetry Workshop VI	WRIT701	4
Literary Seminar	WRIT750	3
Visiting Writers Lectures	WRIT789	1
		8

Fall – Third Year		
Course		CR
Prose / Poetry Workshop III	WRIT701	4
Literary Seminar	WRIT750	3
Visiting Writers Lectures	WRIT789	1
		8

Spring – Third Year		
Course		CR
Thesis	WRIT790	4
Literary Seminar	WRIT750	3
Visiting Writers Lectures	WRIT789	1
		8

Prose/Poetry Workshop I/II/III/IV
WRIT600/601/700/701—4 credits/ 4
credits/4 credits/4 credits

A two-year workshop sequence in the student's area of emphasis, i.e. fiction, poetry, non-fiction. Also, as part of the course, the student may meet with the program director and other graduate faculty during the semester.

Translation Seminar
WRIT640—3 credits

This course is a study of literary translation and its radical impact on English-language poetry and fiction. Poetry or fiction translation is an option for the critical essay in this course. Students, in either case, acquire first-hand knowledge of literary traditions outside that of Anglo-American literature.

Literary Seminar
WRIT750—3 credits

These in-depth seminars focus on particular issues or currents in contemporary fiction and poetry, with topics selected from various international literary traditions (e.g., "Poetry's Public" or "The Ethics of Fiction") or monographic courses on such figures as Gertrude Stein, William Faulkner, Ezra Pound, James Joyce, or Eudora Welty.

Publishing Practices
WRIT760—3 credits

An optional year-long course directed toward the contemporary world of publishing, as well as working on our writing program's literary tabloid, OR, the Otis Books/Seismicity Editions imprint.

Visiting Writers Series
WRIT 789—1 credit

A series of talks, 7- 8 per semester, featuring visiting poets, fiction writers and essayists from the U.S. and abroad who read and discuss their own work and aspects of contemporary literary culture. A question and answer period follows each talk. This course may be repeated for credit.

Thesis
WRIT790—4 credits

A sample of a book-length, publishable project of prose or poetry supervised by the department chair and faculty. The work (100 pgs. of prose, 40 pgs. of poetry) will be submitted to a faculty committee for final approval.



2014-15 CALENDAR





FALL 2014**IMPORTANT DATES**

Open Registration Monday	April 14–Friday, May 9
Registration Payment Deadline	Sunday, June 15
Late Registration (\$275 late fee)	Monday, August 4–Friday, Aug. 22
Classes Begin	Monday, August 25
Course Add Deadline	Tuesday, September 2
Independent Study Proposal Deadline	Tuesday, September 2
Course Drop Deadline	Tuesday, September 9
First Quarter Warnings	Tuesday, Sept. 16–Monday, Sept. 22
Midterm Exams & Warnings	Tuesday, Oct. 7–Monday, Oct. 13
Course Withdrawal Deadline	Friday, October 31
Third Quarter Warnings	Wednesday, November 5–Tuesday, November 11
Spring Registration Begins	Monday, November 17
Final Exams	Monday, December 8–Saturday, December 13
Spring Payment Deadline	Monday, December 15
Spring Open Registration Deadline	Friday, December 12 (<i>\$275 late fee after this date</i>)
Classes End Saturday,	December 13

HOLIDAYS

Labor Day	Monday, September 1
Election Day	Tuesday, November 4
Thanksgiving Break	Wednesday, Nov. 26 - Sunday, Nov. 30

CLASS MEETING DATES

The table may be used to determine this semester's class meeting dates by day of the week.

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays	Saturdays
1	Aug. 25	Aug. 26	Aug. 27	Aug. 28	Aug. 29th	Aug. 30
2	Sept. 8	Sept. 2	Sept. 3	Sept. 4	Sept. 5	Sept. 6
3	Sept. 15	Sept. 9	Sept. 10	Sept. 11	Sept. 12	Sept. 13
4	Sept. 22	Sept. 16	Sept. 17	Sept. 18	Sept. 19	Sept. 20
5	Sept. 29	Sept. 23	Sept. 24	Sept. 25	Sept. 26	Sept. 27
6	Oct. 6	Sept. 30	Oct. 1	Oct. 2	Oct. 3	Oct. 4
7	Oct. 13	Oct. 7	Oct. 8	Oct. 9	Oct. 10	Oct. 11
8	Oct. 20	Oct. 14	Oct. 15	Oct. 16	Oct. 17	Oct. 18
9	Oct. 27	Oct. 21	Oct. 22	Oct. 23	Oct. 24	Oct. 25
10	Nov. 3	Oct. 28	Oct. 29	Oct. 30	Oct. 31	Nov. 1
11	Nov. 10	Nov. 11	Nov. 5	Nov. 6	Nov. 7	Nov. 8
12	Nov. 17	Nov. 18	Nov. 12	Nov. 13	Nov. 14	Nov. 15
13	Nov. 24	Nov. 25	Nov. 19	Nov. 20	Nov. 21	Nov. 22
14	Dec. 1	Dec. 2	Dec. 3	Dec. 4	Dec. 5	Dec. 6
15	Dec. 8	Dec. 9	Dec. 10	Dec. 11	Dec. 12	Dec. 13

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SPRING 2015**IMPORTANT DATES**

Spring Payment Deadline	Monday, December 15
Open Registration Deadline	Friday, December 12 (\$275 late fee after this date)
Late Registration (\$275 late fee)	Monday, Jan. 5–Friday, Jan. 9
Classes Begin	Monday, January 12
Course Add Deadline	Tuesday, January 20
Independent Study Proposal Deadline	Tuesday, January 20
Course Drop Deadline	Tuesday, January 27
First Quarter Warnings	Tuesday, Feb. 3–Monday, Feb. 9
Named Scholarship Application Deadline	Monday, February 16
Cal Grant Deadline	Monday, March 2
Midterm Exams & Warnings	Saturday, Feb. 28–Friday, Mar. 6
Course Withdrawal Deadline	Friday, March 27
Third Quarter Warnings	Tuesday, April 7–Monday, April 13
Fall Registration Begins	Monday, April 13
Final Exams	Tuesday, April 28–Tuesday, May 5
Classes End	Tuesday, May 5
Fall Open Registration Deadline	Friday, May 8
Fall Payment Deadline	Monday, June 15
Commencement	Sunday, May 10

HOLIDAYS

Martin Luther King, Jr. Holiday	Monday, January 19
Presidents' Day Holiday	Monday, February 16
Spring Break	Monday, March 16 - Sunday, March 22

CLASS MEETING DATES

The table may be used to determine this semester's class meeting dates by day of the week.

	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays	Saturdays
1	Jan. 12	Jan. 13	Jan. 14	Jan 15.	Jan. 16	Jan. 17
2	Jan. 26	Jan. 20	Jan. 21	Jan. 22	Jan. 23	Jan. 24
3	Feb. 2	Jan. 27	Jan. 28	Jan. 29	Jan. 30	Jan. 31
4	Feb. 9	Feb. 3	Feb. 4	Feb. 5	Feb. 6	Feb. 7
5	Feb. 23	Feb. 10	Feb. 11	Feb. 12	Feb. 13	Feb. 14
6	Mar. 2	Feb. 17	Feb. 18	Feb. 19	Feb. 20	Feb. 21
7	Mar. 9	Feb. 24	Feb. 25	Feb. 26	Feb. 27	Feb. 28
8	Mar. 23	Mar. 3	Mar. 4	Mar. 5	Mar. 6	Mar. 7
9	Mar. 30	Mar. 10	Mar. 11	Mar. 12	Mar. 13	Mar. 14
10	Apr. 6	Mar. 24	Mar. 25	Mar. 26	Mar. 27	Mar. 28
11	Apr. 13	Mar. 31	Apr. 1	Apr. 2	Apr. 3	Apr. 4
12	Apr. 20	Apr. 7	Apr. 8	Apr. 9	Apr. 10	Apr. 11
13	Apr. 27	Apr. 14	Apr. 15	Apr. 16	Apr. 17	Apr. 18
14	May 4	Apr. 21	Apr. 22	Apr. 23	Apr. 24	Apr. 25
15	May 5 (TU)	Apr. 28	Apr. 29	Apr. 30	May 1	May 2

SUMMER 2015 Bachelor of Fine Arts Program

IMPORTANT DATES		
Summer Payment Deadline		Friday, May 15
Classes Begin		Monday, May 18
Course Add Deadline		Tuesday, May 26
Independent Study Proposal Deadline		Tuesday, May 26
Course Drop Deadline		Tuesday, June 2
First Quarter Warnings		Tuesday, June 2–Monday, June 8
Midterm Exams and Warnings		Tuesday, June 16–Monday, June 22
Course Withdrawal Deadline		Tuesday, July 10
Third Quarter Warnings		Tuesday, July 7– Monday, July 13
Final Exams		Tuesday, July 21–Tuesday, July 28
Classes End		Tuesday, July 28

HOLIDAYS		
Memorial Day		Monday, May 25
Independence Day Holiday		Friday, July 3

CLASS MEETING DATES		Mondays	Tuesdays	Wednesdays	Thursdays	Fridays
The table may be used to determine this semester's class meeting dates by day of the week.	1	May 18	May 19	May 20	May 21	May 22
	2	June 1	May 26	May 27	May 28	May 29
	3	June 8	June 2	June 3	June 4	June 5
	4	June 15	June 9	June 10	June 11	June 12
	5	June 22	June 16	June 17	June 18	June 19
	6	June 29	June 23	June 24	June 25	June 26
	7	July 6	June 30	July 1	July 2	July 10
	8	July 13	July 7	July 8	July 9	July 17
	9	July 20	July 14	July 15	July 16	July 24
	10	July 27	July 21	July 22	July 23	July 28 (Tues)

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SUMMER 2015 Graduate Graphic Design Program**IMPORTANT DATES**

Summer Payment Deadline	Friday, May 15
Classes Begin	Monday, June 15
Course Add Deadline	Tuesday, June 23
Independent Study Proposal Deadline	Tuesday, June 23
Course Drop Deadline	Tuesday, June 30
First Quarter Warnings	Tuesday, June 30–Tuesday, July 7
Midterm Exams and Warnings	Tuesday, July 14–Monday, July 20
Course Withdrawal Deadline	Friday, August 7
Third Quarter Warnings	Tuesday, July 21–Tuesday, July 28
Final Exams	Monday, August 17–Monday, August 24
Classes End	Monday, August 24

HOLIDAYS

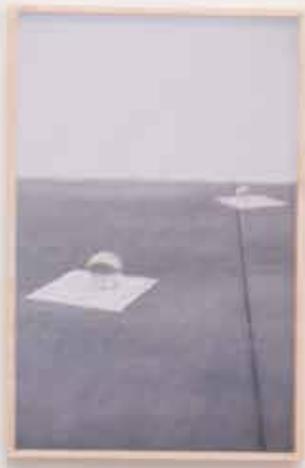
Independence Day Holiday	Friday, July 3
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CLASS MEETING DATES

The table below may be used to determine this semester's class meeting dates by day of the week.

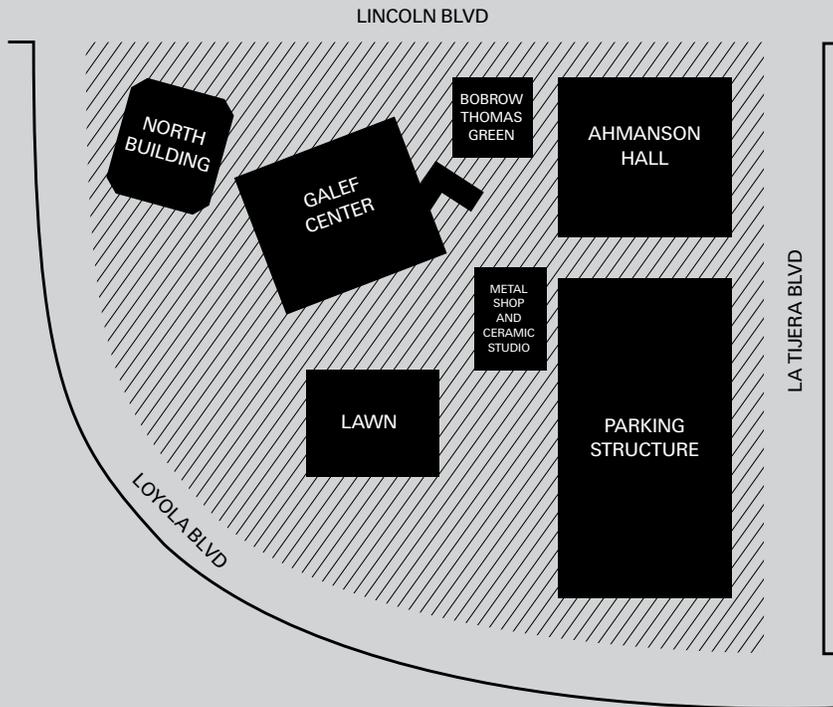
	Mondays	Tuesdays	Wednesdays	Thursdays	Fridays
1	June 15	June 16	June 17	June 18	June 19
2	June 22	June 23	June 24	June 25	June 26
3	June 29	June 30	July 1	July 2	July 10
4	July 6	July 7	July 8	July 9	July 17
5	July 13	July 14	July 15	July 16	July 24
6	July 20	July 21	July 22	July 23	July 31
7	July 27	July 28	July 29	July 30	Aug. 7
8	Aug. 3	Aug. 4	Aug. 5	Aug. 6	Aug. 14
9	Aug. 10	Aug. 11	Aug. 12	Aug. 13	Aug. 21
10	Aug. 17	Aug. 18	Aug. 19	Aug. 20	Aug. 24 (Mon)





CAMPUS MAP

Elaine & Bram Goldsmith Campus



ALL ADDRESS LOCATIONS

Main Campus

Elaine and Bram Goldsmith Campus
9045 Lincoln Boulevard
Los Angeles, CA 90045

Ahmanson Hall and Galef Center
Ben Maltz and Bolsky Galleries
Free Parking off La Tijera
Visitor Parking Pass

Fashion Design

Downtown L.A.
California Market Center, C201
110 E 9th St, Los Angeles, CA 90079

Graduate Public Practice

Santa Monica
1657 18th St, Santa Monica,
CA 90404

Graduate Studios

10455 Jefferson Blvd, Culver City,
CA 90232

1657 18th St, Santa Monica,
CA 90404

Mid-Wilshire Studio

6124 Wilshire Blvd., Los Angeles,
CA 90048

Administrative Offices

1700 E Walnut, El Segundo, CA 90245
President, Human Resources, and
Institutional Advancement

IN AN EMERGENCY



CALL 911

CALL SECURITY DESK (310) 665-6965

FOLLOW DIRECTIONS from emergency response personnel

EARTHQUAKE

| EVACUATE |

Duck, Cover, Hold under a table/desk or against an inside wall—not a doorway

Check yourself and others for injuries

Evacuate the building. Do not use elevators!

Assemble at the designated meeting place

Be prepared for aftershocks

FIRE / EXPLOSION

| EVACUATE |

Activate the nearest fire alarm

Call 911

Call Campus Security
(310) 665-6965

Evacuate the building. Do not use elevators!

Assemble at the designated meeting place

HAZARDOUS MATERIALS

| EVACUATE |

RELEASE

Call 911

Call Campus Security
(310) 665-6965

Evacuate and secure the area

Limit access to authorized personnel

POWER/ UTILITY OUTAGE

| SHELTER
IN PLACE |

Remain calm and assist others

Move cautiously and retrieve a flashlight

Turn off computers and other voltage-sensitive equipment

Proceed to a lighted area

SUSPICIOUS PERSON/ OBJECT

| SHELTER
IN PLACE |

Do not confront the person or touch the object

Call 911

Call Campus Security
(310) 665-6965

Be prepared to evacuate the area

ELEVATOR MALFUNCTION

| SHELTER
IN PLACE |

Remain calm and assist others

Activate the elevator alarm

Use the elevator phone to contact the elevator company

Call Campus Security
(310) 665-6965

Call Facilities Management
(310) 665-6872

PROCEDURES

EVACUATION

Use the nearest available exit

Do not use elevators!

Take personal belongings

Assist others

Follow directions from emergency response personnel

Assemble at the designated meeting place

SHELTER IN PLACE

Stay in the building

Close and lock windows and doors

Move away from windows

Do not use elevators!

Call Campus Security (310) 665-6965

Follow directions from emergency response personnel