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Otis College of Art and Design is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC) 985 Atlantic Ave., Suite 100, Alameda, CA 94501, (510) 748.9001 and the National Association of Schools of Art and Design (NASAD).

# President's Message

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Dear Otis Students,

This publication contains important information concerning the 2006-07 academic year.

You will find the signature core classes of the academic departments that provide the best preparation for your chosen field. There is also a range of electives, both in and out of your departments, which broaden your training as well-rounded artists and designers. In addition, this catalog contains important policies, procedures, and other pertinent details for your reference.

I invite you to pay special attention to a number of recent additions to the curriculum at Otis. The BFA Fine Arts Program now has a new track, called Artists, Community, and Teaching (ACT), designed for students who are interested in teaching. The new Interactive Product Design major and the new Advertising Design emphasis in Communication Arts will both achieve full program strength this year.

Otis strives to provide students with the strongest curriculum, faculty, and services, including academic advising and career counseling. The department chairs are dedicated to bringing practicing designers and artists to the classroom so you may learn from the best. The new Learning Resource Center has been created expressly to support your success at Otis. The positive impact of an Otis education is evidenced by the numerous awards our students win from professional groups, and the many career achievements of our alumni.

On behalf of the faculty and staff at Otis, I applaud you for your hard work and talent. Your efforts as students and promise of future success as professional artists and designers inspire us, and give us a great sense of purpose.

Samuel Hoi  
President

# Fall 2006 Calendar

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**Class  
Meetings**

**Monday, August 28 - Saturday, December 16**

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	<b>Aug. 28</b>	Aug. 29	Aug. 30	Aug. 31	Sept. 1	Sept. 2
2	Sept. 11	Sept. 5	Sept. 6	Sept. 7	Sept. 8	Sept. 9
3	Sept. 18	Sept. 12	Sept. 13	Sept. 14	Sept. 15	Sept. 16
4	Sept. 25	Sept. 19	Sept. 20	Sept. 21	Sept. 22	Sept. 23
5	Oct. 2	Sept. 26	Sept. 27	Sept. 28	Sept. 29	Sept. 30
6	Oct. 9	Oct. 3	Oct. 4	Oct. 5	Oct. 6	Oct. 7
7	Oct. 16	Oct. 10	Oct. 11	Oct. 12	Oct. 13	Oct. 14
8	Oct. 23	Oct. 17	Oct. 18	Oct. 19	Oct. 20	Oct. 21
9	Oct. 30	Oct. 24	Oct. 25	Oct. 26	Oct. 27	Oct. 28
10	Nov. 6	Oct. 31	Nov. 1	Nov. 2	Nov. 3	Nov. 4
11	Nov. 13	Nov. 14	Nov. 8	Nov. 9	Nov. 10	Nov. 11
12	Nov. 20	Nov. 21	Nov. 15	Nov. 16	Nov. 17	Nov. 18
13	Nov. 27	Nov. 28	Nov. 29	Nov. 30	Dec. 1	Dec. 2
14	Dec. 4	Dec. 5	Dec. 6	Dec. 7	Dec. 8	Dec. 9
15	Dec. 11	Dec. 12	Dec. 13	Dec. 14	Dec. 15	<b>Dec. 16</b>

**Holidays**

Labor Day	Monday, September 4
Election Day	Tuesday, November 7
Thanksgiving Break	Wednesday, Nov. 22 - Sunday, Nov. 26

**Important Dates**

Open Registration	Monday, April 17 - Friday, May 12
Registration Payment Deadline	Thursday, June 1
Late Registration (\$275 late fee)	Monday, Aug. 7 - Friday, Aug. 25
Classes Begin	Monday, August 28
Course Add Deadline	Tuesday, September 5
Independent Study Proposal Deadline	Tuesday, September 5
Course Drop Deadline	Tuesday, September 12
First Quarter Warnings	Tuesday, Sept. 19 - Monday, Sept. 25
Midterm Exams and Warnings	Tuesday, Oct. 10 - Monday, Oct. 16
Course Withdrawal Deadline	Friday, October 27
Third Quarter Warnings	Wednesday, Nov. 8 - Tuesday, Nov. 14
Spring 2007 Registration Begins	Monday, November 20
Final Exams	Monday, Dec. 11 - Saturday, Dec. 16
Spring 2007 Open Registration Deadline	Friday, Dec. 15 (\$275 late fee after this date)
Classes End	Saturday, December 16

# Spring 2007 Calendar

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**Tuesday, January 16 - Tuesday, May 8**

Class  
Meetings

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	Jan. 22	<b>Jan. 16</b>	Jan. 17	Jan. 18	Jan. 19	Jan. 20
2	Jan. 29	Jan. 23	Jan. 24	Jan. 25	Jan. 26	Jan. 27
3	Feb. 5	Jan. 30	Jan. 31	Feb. 1	Feb. 2	Feb. 3
4	Feb. 12	Feb. 6	Feb. 7	Feb. 8	Feb. 9	Feb. 10
5	Feb. 26	Feb. 13	Feb. 14	Feb. 15	Feb. 16	Feb. 17
6	Mar. 5	Feb. 20	Feb. 21	Feb. 22	Feb. 23	Feb. 24
7	Mar. 12	Feb. 27	Feb. 28	Mar. 1	Mar. 2	Mar. 3
8	Mar. 26	Mar. 6	Mar. 7	Mar. 8	Mar. 9	Mar. 10
9	Apr. 2	Mar. 13	Mar. 14	Mar. 15	Mar. 16	Mar. 17
10	Apr. 9	Mar. 27	Mar. 28	Mar. 29	Mar. 30	Mar. 31
11	Apr. 16	Apr. 3	Apr. 4	Apr. 5	Apr. 6	Apr. 7
12	Apr. 23	Apr. 10	Apr. 11	Apr. 12	Apr. 13	Apr. 14
13	Apr. 30	Apr. 17	Apr. 18	Apr. 19	Apr. 20	Apr. 21
14	May 7	Apr. 24	Apr. 25	Apr. 26	Apr. 27	Apr. 28
15	<b>May 8</b> (Tu)	May 1	May 2	May 3	May 4	May 5

**Holidays**

Martin Luther King, Jr. Holiday	Monday, January 15
Presidents' Day Holiday	Monday, February 19
Spring Break	Monday, March 19 - Sunday, March 25

**Important Dates**

Open Registration Deadline	Friday, Dec. 15 (\$275 late fee after this date)
Late Registration (\$275 late fee)	Monday, Jan. 8 - Friday, Jan. 12
Classes Begin	Tuesday, January 16
Course Add Deadline	Tuesday, January 23
Independent Study Proposal Deadline	Tuesday, January 23
Course Drop Deadline	Tuesday, January 30
First Quarter Warnings	Tuesday, Feb. 6 - Monday, Feb. 12
Named Scholarship Application Deadline	Thursday, February 15
Cal Grant Deadline	Friday, March 2
Midterm Exams and Warnings	Tuesday, Feb. 27 - Monday, Mar. 5
Course Withdrawal Deadline	Monday, March 12
Third Quarter Warnings	Tuesday, Apr. 3 - Monday, Apr. 16
Fall 2007 Registration Begins	Monday, April 16
Final Exams	Tuesday, May 1 - Tuesday, May 8
Classes End	Tuesday, May 8
Commencement	Saturday, May 12

# Summer 2007 Calendar

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**Class Meetings**

**Monday, May 21 - Wednesday, August 1**

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	<b>May 21</b>	May 22	May 23	May 24	May 25
2	June 4	May 29	May 30	May 31	June 1
3	June 11	June 5	June 6	June 7	June 8
4	June 18	June 12	June 13	June 14	June 15
5	June 25	June 19	June 20	June 21	June 22
6	July 2	June 26	June 27	June 28	June 29
7	July 9	July 3	July 11	July 5	July 6
8	July 16	July 10	July 18	July 12	July 13
9	July 23	July 17	July 25	July 19	July 20
10	July 30	July 24	<b>August 1</b>	July 26	July 27

**Holidays**

Memorial Day Holiday	Monday, May 28
Independence Day Holiday	Wednesday, July 4

**Important Dates**

Open Registration Deadline	Friday, May 11
Late Registration (\$275 late fee)	Monday, May 14 - Friday, May 18
Classes Begin	Monday, May 21
Course Add Deadline	Tuesday, May 29
Independent Study Proposal Deadline	Tuesday, May 29
Course Drop Deadline	Tuesday, June 5
First Quarter Warnings	Tuesday, June 5 - Monday, June 11
Midterm Exams and Warnings	Tuesday, June 19 - Monday, June 25
Course Withdrawal Deadline	Tuesday, July 10
Third Quarter Warnings	Tuesday, July 10 - Monday, July 16
Final Exams	Tuesday, July 24 - Wednesday, August 1
Classes End	Wednesday, August 1
Fall Registration (for Summer Foundation Students)	Monday, Aug. 6 - Friday, Aug. 24

# Foundation

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## **Department Goals**

The Foundation Program 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. Integrating core visual studies with Liberal Arts curricula enhances students' ability to construct meaning using the formal elements of art and design.

Students in the Foundation Department will ...

- Acquire Fundamental Skills, which include mindful making and improving of work by the manipulation of art and design media.
- Develop Thinking Skills, refining their ability to distinguish between rational, intuitive, and critical thinking processes.
- 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.
- Value Inventiveness by using problem defining processes to complement problem solving skills.
- Apply a Spirit of Investigation, utilizing visual and idea-oriented research, the spirit of play, and delay of closure.
- Engage the Community as a Resource, by access to the larger metropolitan community as a creative and learning resource.
- Enter their Major Program with an integrated understanding of technical and conceptual aspects transferable across a wide array of art and design practices.

# Foundation

Freshman Year		Fall	Spring	Degree Requirements
FNDT110/111	Form and Space I/II	2.0	2.0	
*FNDT115	Color and Design	2.0	—	
ILMS100	Connections through Color and Design	—	2.0	
FNDT145	Studio Elective	—	1.0	
FNDT180	Life Drawing I	3.0	—	
**FNDT181 -or- FNDT170	Life Drawing II Creative Practices and Responses	—	2.0	
FNDT190/191	Drawing and Composition I/II	2.0	2.0	
AHCS120	Introduction to Visual Culture	3.0	—	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>
AHCS121	Modern Art History	—	3.0	
ENGL104	Critical Analysis and Semiotics	2.0	—	
ENGL106	Composition and Critical Thought	—	3.0	
SSCI130	Cultural Studies	2.0	—	
Total Credits per Semester		16.0	15.0	

\* Students may elect to take the photography option Color and Design section.

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

# Foundation

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## **Course Descriptions**

### **Form and Space I**

FNDT110 2 credits  
Focused compositional study of organizing principles in form provides a basis for understanding the three-dimensional world. Line, plane, and volume are studied both in the context of primary forms and more complex compositions in the round. Sequenced instruction fosters mastery of compositional fundamentals involving the invention and construction of forms in space using simple hand tools and readily available form-making materials.

### **Form and Space II**

FNDT 111 2 credits  
Students transfer acquired skills to the further study of three-dimensional composition through sequenced instruction and problem finding. The basis for design expands to encompass areas of study such as the construction of meaning, the human body, and architectural scale/space. Aspects of media, process, and source information expand as students, individually and collaboratively, engage more complex issues of form and space.

*Prerequisite: FNDT110 Form and Space*

### **Color and Design**

FNDT 115 2 credits  
This course is a sequenced investigation of various organizing principles using traditional and contemporary media (i.e., photography, photocopying, and computer graphics). 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.

### **Creative Practices and Responses**

FNDT 170 2 credits  
A second semester Foundation course focused on studying, researching, and exploring practices of creativity that bridge art/design disciplines. Students are exposed to a diverse range of concepts, materials, and methods for thinking and 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.

### **Life Drawing I**

FNDT 180 2 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**

FNDT 181 2 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*

### **Drawing and Composition I**

FNDT 190 2 credits  
Drawing skills are acquired through sequenced instruction and problem-solving with traditional and contemporary media. Study of pictorial representation includes observational skill building, spatial analysis, and pictorial organization, providing a basis for draftsmanship and composition. The course proceeds analytically through line, plane, and volume with emphasis on dynamics of light and the perception of tone.

### **Drawing and Composition II**

FNDT 191 2 credits  
Observation, analysis, and compositional organization are furthered by the addition of color, problem finding, and complexity of idea. Historical referencing, modern and contemporary notions of time/space, and exploration of more varied drawing media foster students' realization of aspects of personal vision.

*Prerequisite: FNDT190 Drawing and Composition*



## **Connections through Color and Design**

ILMS 100      2 credits

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

*Lab fee: \$30.*

## **Electives**

### **Communication Arts: Design Solutions**

FNDT 145      1 credit

Graphic designers and advertising designers have fun with creative ideas in visual communications that use image and type, form and color, function and emotion to create clear, engaging and enticing visual messages. In a dynamic process students learn to be open, responsive and flexible in a lively studio setting. A design process that is original, creative and satisfying for a young designer creates successful solutions that could answer real problems. Taught by Communication Arts faculty.

### **Communication Arts: Illustration**

FNDT 145      1 credit

Figure 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. Skills acquired in Foundation year are applied to finding, processing, and executing solutions that may result in such visual products as comic sequences, characters and short animations, and editorial illustrations. Taught by Communication Arts faculty.

### **Digital Media: Motion Graphics Essentials**

FNDT 145      1 credit

Life is movement. Art is life. A course for taking art and design to a different level by adding movement. An artist/designer is both a storyteller and a problem solver. In this class students refine skills through the use of today's most sophisticated, yet easy to learn tools in a course truly supportive of experimentation and risk-taking. Explore compositing through the use of software such as After Effects, Flash, Photoshop, Illustrator, and Final Cut Pro. You will also use digital video, photography, and hand-made artwork for telling stories and creating moving designs. Taught by Digital Media faculty.

### **Architecture/Landscape/Interiors: Designing Space**

FNDT 145      1 credit

Design the spaces where we live, work, and play through the fields of Environmental Design. This course will present the full scope of spatial design fields addressed by Environmental Design: architecture (buildings), landscape (parks, gardens, and recreational surfaces), interiors (spaces within new or existing buildings), and environmental graphics (information displayed as part of a three-dimensional environment). Students will visit significant architecture, landscapes, and interiors in and around Los Angeles while designing their own building and landscape proposal for an actual site. Taught by A.L.I. faculty.

### **Fashion Design: Model Drawing**

FNDT 145      1 credit

Students explore various methods of expressive model drawing involving the clothed fashion model and aspects of costuming. Technical facility in various drawing media will blend with a process of self-directed investigation within a studio environment that fosters experimentation and risk-taking. Both sections are taught by Fashion Design faculty, so students will learn more about the fashion design program and the career of a fashion designer.

## **Course Descriptions**

*Electives: Note: Second semester studio elective offerings may change. See department for course descriptions.*

# Foundation

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## **Course Descriptions**

### **Fine Arts: Painting Explorations**

FNDT 145 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. Emphasis will be placed on use of opacity and transparency in painting, as well as on a variety of modes with special consideration given to figurative and non-objective work. 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: Sculpture and New Genres**

FNDT 145 1 credit

An introduction to some of the fundamental skills employed in the fine art of sculpture: construction in wood and metal (using power tools and welding), and plaster and rubber mold-making. Discussion will focus on how an artist's vision can be realized in many different forms and contexts. Work will progress toward the mysterious new form, "new genres," by exploring the use of time and space in site-specific art forms and video art. Some projects may include collaboration, and students will have opportunities to make artworks in any or all of these media. Taught by Fine Arts faculty.

### **iProduct Design: Product Design Workshop**

FNDT 145 1 credit

An introductory course focused on the process of designing consumer products for a variety of consumer markets. Students engage in market research, creative sessions to generate product ideas that fit a consumer or market, and develop what constitutes good product design by exploring the integration of aesthetics, functionality, and technology into their product design through concept sketches. Students will develop appreciation of exemplary mainstream product design through product styling, projects, and critiques. Taught by iProduct Design faculty.

### **Toy Design: Introduction to Toy Design**

FNDT 145 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. Students will learn specific Photoshop skills in preparation for further study within the Toy Design major. Project activity will provide opportunities for students to develop and present toy design concepts. Taught by Toy Design Faculty.

### **Paris Trip**

FNDT 145 1 credit

Students travel to Paris for a period of 10 days in March for a once-in-a-lifetime opportunity to visit museums, historic sites, and the great European city 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.

**Katie Phillips**

*Chair*

MFA (Painting) Claremont Graduate Univ.; BFA (Fine Arts) Univ. of Illinois, Urbana. Nationally exhibited realist painter. Exhibitions include the Art Museum of South Texas; Frye Museum, Seattle, WA; Spokane Art Museum; J.B. Speed Museum, Louisville, KY. Works have been reviewed in *Art News*. Collection of the J.B. Speed Art Museum. Published in *Images and Issues* and *Leaves of Many Seasons* (Plenum Press).

**Randall Lavender**

*Associate Chair, Professor*

MFA (Sculpture) Claremont Graduate Univ., BA (Art) CSU Fullerton. Nationally and internationally exhibited realist painter. Exhibitions include the Frye Museum of Art, Seattle, WA; Museo Calouste Gulbenkian, Lisbon, Portugal. Collections of Cedars Sinai Hospital and the Frederick R. Weisman Foundation. Multiple works featured in *Zoo, Animals in Art*. Published in *F.A.T.E. in Review* and *Journal of Aesthetic Education*.

**Maura Bendett**

*Senior Lecturer*

MFA, BA (Painting) UCLA. Nationally exhibited painter. Exhibitions at Los Angeles County Museum of Art; Kemper Museum of Contemporary Art, Kansas; Pomona College Museum of Art; San Jose Museum of Art; COCA, Seattle; ARC, Vienna, Austria. Recipient WESTAF NEA in Visual Arts grant. Reviewed in *Art in America* and *World Art*.

**Beverly Bledsoe**

*Associate Professor*

MFA (Printmaking), Cranbrook, BFA (Printmaking and Sculpture), Cleveland Institute of Art. Nationally exhibited painter. Works shown at the Womens' Center, Los Angeles; Les Yeux du Monde, Charlottesville, VA; Grunewald Art Center, UCLA. Recipient United States Cultural Grant, American Center, Helsinki, Finland. Visiting Artist, Printtus, Helsinki, Finland.

**Jason Burton**

*Assistant Professor*

BFA Otis (Environmental Design), Studied at Palomar College (Illustration and Graphic Design), SCI-Arc. Architectural designer, sculptor. Professional activities include numerous distinguished interior/architectural design projects. Published in *Architectural Digest*, *The International Design Magazine*, and *Form-Z Magazine*.

**Cole Case**

*Lecturer*

BFA Art Center (Fine Art), BA (English Literature) Stanford University. Painter and Illustrator. Exhibitions include Howard House Contemporary Art, Seattle, WA; Luckman Gallery, CSU Los Angeles; Arizona St. Univ. Art Gallery, Tempe, AZ. Works have been featured/reviewed in *The Stranger* and *Artweek*.

**Meg Cranston**

*Professor*

MFA, Cal Arts; BA (Anthropology/Sociology) Kenyon College. Internationally recognized performance and installation artist. Solo shows at Rosamund Felsen Gallery, Santa Monica; Galerie Michael Kapinos, Berlin; Venetia Kapernekas Fine Art, N.Y.; Carnegie Museum of Art, Pittsburgh. Recipient COLA Individual Artist's Grant, Architectural Foundation of America Art in Public Places Award, John Simon Guggenheim Memorial Foundation Fellowship.

**Jacci Den Hartog**

*Adjunct Professor*

MFA (Sculpture) Claremont Graduate Univ.; BA (Art) Linfield College; studied at Centro Cultural Costarricense Norteamericano, San Jose, Costa Rica. Nationally and internationally exhibited sculptor. Exhibitions include Nantes Museum, Nantes, France; San Francisco Art Institute; Kansas City Art Institute. Commissioned public art Angel's Knoll, Los Angeles. Reviewed in *Artforum*, *Flash Art*, and *Art in America*.

**Department  
Faculty**

# Foundation

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## **Department Faculty**

### **Bill Eckert**

*Associate Professor*

MFA, BA (Art), San Diego State Univ. Nationally exhibited realist painter and muralist. Works shown at San Diego Fine Arts Museum; Los Angeles Municipal Art Gallery; 20 Warren Street, N.Y. Professional activities include consulting for Rupert Murdoch, Marvin Davis, Ted Fields, and Dick Clark, and managing projects for Intertec, a lighting research and development company.

### **Barry Fahr**

*Assistant Professor*

MFA Otis, BFA Univ. of Hartford. Photorealist painter and light installation artist. Works exhibited at Los Angeles Municipal Art Gallery, Jan Baum Gallery, Tortue Gallery. Professional activities include backdrop painting for DreamWorks; Lighting Director for Wall of Voodoo, I.R.S. Records; Museum of Contemporary Art, Los Angeles. Published in *Artweek*.

### **William Fogg**

*Adjunct Associate Professor*

MFA (Painting), BFA (Illustration) Art Center. Nationally and internationally exhibited painter and illustrator. Exhibitions at Kunstgarten Gallery, Zurich, Switzerland; Laguna Museum of Art; Arnot Art Museum, Elmira, N.Y. Featured in *Adam; The Male Figure in Art and Medusa at Rest* (Gray Beard Press). Published in *FilmFax* magazine.

### **Gary Geraths**

*Associate Professor*

MFA (Drawing and Painting) Claremont Graduate Univ., BFA (Drawing and Painting) CSU Long Beach. Figurative draughtsman, representational painter, and courtroom artist. Exhibitions include Western Front Gallery, Vancouver, BC; Frye Museum of Art, Seattle, WA. Professional activities include teaching/consulting for Disney, Mattel, and Sony. Author/Illustrator of *Drawing Animals* (Gainsway Press).

### **Marjan Hormozi**

*Senior Lecturer*

MFA University College (Slade School), London; BFA Univ. North London; Studied at Chelsea School of Art, London. Distinguished figurative draftsman, painter. Exhibitions at Factory Place Gallery, Los Angeles; Newcastle Polytechnic Gallery, Newcastle Up-On-Tyne, G.B. Recipient of Artist in Residence Award, North East London Polytechnic and the Cheltenham Fellowship, Cheltenham College of Art.

### **Linda Hudson**

*Associate Professor*

MFA Art Center; BA CSU Northridge. Architectural/interior designer, installation artist/sculptor. Numerous design projects involving space planning, lighting, furniture, and fixture design. Solo exhibitions at University Art Museum, UC Berkeley; Santa Monica Museum of Art. Group exhibitions at Nevada Institute of Contemporary Art, Pittsburgh Center for the Arts. Reviewed in *Art Issues*, *Art Week*, and *Vytvarne Umenf: The Magazine for Contemporary Art*.

### **Patricia Kovic**

*Associate Professor*

BFA SUNY Buffalo, Graduate Studies Brooklyn College. Distinguished graphic designer. Creative Director, Diana DeLucia Design. Recipient of multiple major design awards, including from the AIGA, N.Y.; Art Directors' Club of New York; *Communication Arts* magazine; and *Communication Graphics*. .

### **Joyce Lightbody**

*Adjunct Associate Professor*

BFA UC Santa Barbara, studied at Kalamazoo College, Univ. of R.I. Nationally and internationally exhibited/featured artist and composer. Solo exhibitions include ACME, Los Angeles; Los Angeles County Museum of Art. Group exhibitions include The San Jose Museum of Art; The Art Museum of South Texas. Reviewed in *Art in America*, *Artweek*, and *Visions Art Quarterly*.

**Cathy Lightfoot**

*Lecturer*

MFA Cal Arts (Painting), BFA The Cooper Union (Painting). Distinguished painter. Exhibited at Shoshana Wayne and Sherry Frumkin Galleries, Santa Monica; Rosamund Felsun Gallery; Los Angeles Contemporary Exhibitions. Collection of Peter and Eileen Norton. Museum Preparator, Wight Art Gallery, UCLA.

**Helena Min**

*Lecturer*

MA (Art) CSU Long Beach, BFA (Fine Arts) Otis. Nationally and internationally exhibited figurative painter. Works shown at the Seoul Art Center, Seoul, Korea; Taipei Fine Arts Museum, Taipei, Taiwan; San Diego Museum of Art; Pacific Asia Museum, Pasadena. Reviewed in *The Los Angeles Times*, *The Korean News*, *AsianWeek*, and *Asian Art News*.

**Christian Mounger**

*Associate Professor*

MFA (Sculpture) Claremont Graduate Univ., BFA (Photography) Memphis College of Art, BA (English Literature) Rhodes College. Nationally and internationally exhibited digital and photographic artist. Exhibitions include Abel Joseph Gallery, Brussels, Belgium; Lidovy Dum, Prague, Czechoslovakia; Croatia/Los Angeles Exchange, Dubrovnik, Croatia. Exhibition designer, the Huntington Library Art Collections and Botanical Gardens.

**Patrick Nickell**

*Adjunct Associate Professor*

MFA Claremont Graduate Univ., BA Linfield College. Nationally and internationally exhibited sculptor. Exhibited at Kohn Turner Gallery; Sue Spaid Fine Art; Gallery 2211, Los Angeles; Laguna Beach Museum of Art; Patricia Faure Gallery; Galleri Markant Langelo, The Netherlands; Galleri Tommy Lund, Denmark. Reviewed in *Art in America*, *Artweek*, *Art Press*, *Art Issues*, and *Visions* magazine.

**Will Pupa**

*Lecturer*

MFA, Academy of Fine Arts, Carrara, Italy; BFA CSU Long Beach. Distinguished figurative draftsman/sculptor. Exhibitions at Laband Gallery, Loyola Marymount Univ.; Palazzo Imperiale, Massa, Italy; Da Gallery, Pomona, CA. Served as Director Independent Art Program, Sculpture and Drawing, Peitrasanta, Italy.

**Kiki Sammarcelli**

*Adjunct Associate Professor*

MFA, BFA, Otis. Nationally and internationally exhibited painter. Exhibitions include Los Angeles Municipal Art Gallery; Oakland Museum; Galeria de Arte, San Paolo, Brazil; Antichi Arsenali della Reupplica, Amalfi, Italy. Other professional activities include costume design and art direction. Reviewed in *Il Mattino*, (Naples, Italy) and *Images & Issues* magazine.

**Michael Schrier**

*Professor*

MFA (Painting and Ceramics), BFA (Fine Arts), Otis, Certificate Cleveland Institute of Art. Artist and designer. Produces tapestries for large-scale architectural environments as well as designs for apparel through his studio, Syracuse Tapestries. Professional activities include extensive educational administrative experience as well as national exhibitions.

**Rob Spruijt**

*Adjunct Associate Professor*

Ph.D. (Psychology), MS Univ. of Amsterdam; BFA (Fine Arts) Otis. Realist painter. In addition to his extensive academic articles and publications on human psychology and perception, Professor Spruijt is a technical expert on Dutch still life painting and produces contemporary still life paintings in oil on panel. Works exhibited regionally.

# Foundation

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**Department**  
**Faculty**

**Jim Starrett**

*Professor*

Studied (Industrial Design and Painting) Pratt Institute, N. C. St. Univ., UCLA Extension, Otis Continuing Education. Nationally and internationally exhibited painter/sculptor. Shows include the Whitney Museum; North Carolina Museum of Art; Southeastern Center for Contemporary Art, Winston-Salem, NC; Gallery Anton Meier, Geneva, Switzerland. Recipient of NEA Visual Arts Grant. Public collections of the Arnot Museum, Virginia Museum, North Carolina Museum.

**Christopher Warner**

*Associate Professor*

MFA, Univ. of Colorado, Boulder; BA Gonzaga Univ., Spokane, WA. Nationally exhibited painter. Exhibitions include Koplín Gallery; Henderson Museum, Univ. of Colorado, Boulder; Fred Hoffman Fine Art; Kerckhoff Art Gallery, UCLA. Reviewed in *Artweek*, *Visual Arts* magazine. Recipient of a WESTAF/NEA Regional Fellowship and NEA Artist in Residence Award.

**Rush White**

*Professor*

MFA (Painting & Printmaking), BA (Art) UCLA; Studied Painting and Sculpture at the Skowhegan School. Nationally and internationally exhibited painter. Works exhibited at Los Angeles Municipal Art Gallery; Ruth Bochofner Gallery; Cal Arts Gallery; Art Gallery, Minneapolis College of Art & Design; The Alternative Museum and Franklin Furnace, NY; D'Art Maria Luisa Gallery, Genoa, Italy.

# Architecture/Landscape/Interiors

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## **Department Goals**

The Architecture/Landscape/Interiors (ALI) Department prepares diverse students for imaginative practices whose interventions and discourse reflect the complexity and challenges of contemporary culture and technology. 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 non structural 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 consideration 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.

## Architecture/Landscape/Interiors

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<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
ARLI250/252      Studio I/II	4.0	4.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>
ARLI260/261      Technologies + Ecologies I/II	3.0	3.0	
ARLI270            Digital Media I	2.0	—	
ARLI271/272      Digital Media II-A, II-B	2.0	2.0	
CRIT 201/202      History + Theory I/II	3.0	3.0	
MATH 136          Math for Artists and Designers	3.0	—	
MATH 246          Applied Trigonometry	—	3.0	
ENGL 202          Sophomore English	—	3.0	
<b>Total Credits per Semester</b>	<b>17.0</b>	<b>18.0</b>	
<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>	
ARLI350/351      Studio III/IV	5.0	5.0	
ARLI360/361      Technologies + Ecologies III/IV-A	3.0	2.0	
ARLI370            Digital Media III	2.0	—	
ILMS300            Integrated Learning Studio	—	2.0	
CRIT 300/301      History + Theory III/IV	3.0	3.0	
NSCI307            Natural Science	3.0	—	
Art History, English, or Liberal Studies Elective	—	3.0	
<b>Total Credits per Semester</b>	<b>16.0</b>	<b>15.0</b>	
<b>Senior Year</b>	<b>Fall</b>	<b>Spring</b>	
ARLI450/451      Studio V/VI	5.0	5.0	
ARLI362            Technologies + Ecologies IV-B	2.0	—	
ARLI460/462      Technologies + Ecologies V/VI	2.0	4.0	
Studio Electives	2.0	4.0	
CRIT 401            History + Theory V	3.0	—	
SSCI 210            Social Science	3.0	—	
ILML400            Integrated Learning Lecture	—	3.0	
<b>Total Credits per Semester</b>	<b>17.0</b>	<b>16.0</b>	



# Architecture/Landscape/Interiors

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## Course Descriptions

### Studio I: Scale/Structure/Circulation

ARLI250 4 credits  
Formal design strategies, three-dimensional modeling in varied physical media, and the graphic tools and language of architecture 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/Furniture

ARLI252 4 credits  
Design theory, process, and landscape technologies are applied to the problem of urban park.  
*Prerequisites: ARLI250 Studio I, ARLI260 Technologies + Ecologies I.*

### Technologies + Ecologies I: Landscape Technology and Ecology

ARLI260 3 credits  
The materiality, shaping, and construction of landscape are studied through natural processes, grading, site engineering, planting and building.

### Technologies + Ecologies II: Interior Technology

ARLI261 3 credits  
Materials, methods, detailing, fabrication, and documentation of casework and other non-structural custom components of the interior environment are studied.  
*Prerequisite: ARLI250 Studio I.*

### Digital Media I: Communicating Information

ARLI270 2 credits  
Digitally generated two-dimensional design incorporating type and letterforms is introduced. Methods of technique, composition, perception, and critical evaluation are practiced in both print and environmental applications.

### Digital Media II-A: Digital Translations

ARLI271 2 credits  
Computer-aided drafting (CAD) and image manipulation software are introduced and practiced through the production of presentation quality drawings of Studio I projects.  
*Co-requisite: concurrent enrollment in ARLI250 Studio I.*

### Digital Media II-B: Digital Modeling, Rendering and Fabrication

ARLI272 2 credits  
Digital modeling, rendering, and fabrication techniques are introduced and practiced through the material development of studio projects.  
*Prerequisite: ARLI250 Studio I.*

### Studio III: Interior/Display/Exchange

ARLI350 5 credits  
Design theory, process, and interior technologies are applied to two problems: an exhibit design and a retail space (restaurant, store, health facility, etc.).  
*Prerequisites: ARLI251 Studio II, ARLI270 Digital Media I, ARLI261 Technologies + Ecologies II.*

### Studio IV: Building/Landscape

ARLI351 5 credits  
Design theory, process, building and landscape technologies are applied to the problem of new building construction integrated with landscape design.  
*Prerequisites: ARLI350 Studio III, ARLI260 Technologies + Ecologies I, ARLI360 Technologies + Ecologies III.*

### Technologies + Ecologies III: Building 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.*

### Technologies + Ecologies IV-A: Material Ecologies

ARLI361 2 credits  
The history of material sciences and current technical research and development into novel materials and products are studied and researched. Increasing management over the phase transitions of matter resulting in plastics, structural glass, superconductors, nanotechnology, polymer composites, smart materials, etc., is investigated in the context of building, interior, and landscape environments.

# Architecture/Landscape/Interiors

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## **Technologies + Ecologies IV-B: Lighting**

### **Technology**

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.*

## **Digital Media III: 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: ARLI272 Digital Media II-B.*

## **Digital Media IV: Digital Animation and Fabrication**

ARLI371 2 credits

Digital animation and fabrication techniques are introduced and practiced through the development of studio projects.

*Prerequisite: ARLI272 Digital Media II-B.*

## **AutoCAD**

ARLI424 2 credits

Computer-aided drafting using AutoCAD software is introduced and practiced as a tool for design, presentation, and construction drawings. This course may be repeated for credit.

*Prerequisite: ARLI250 Studio I.*

## **Studio V: Private/Interior Architecture**

ARLI450 5 credits

Design theory, process, building, and interior technologies are applied to the problem of a residential program sited within an existing building.

*Prerequisite: ARLI351 Studio IV.*

## **Studio VI: Public/Urban Architecture**

ARLI451 5 credits

Design theory, process, and building technologies are applied to the problem of new building construction within an urban context.

*Prerequisite: ARLI450 Studio V.*

## **Topics Studio**

ARLI459 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.*

## **Technologies + Ecologies V: Detail Development**

ARLI460 2 credits

An interior space with integrated custom components (casework, stairs, screens, etc.) of the Studio IV project is designed, detailed, and documented.

*Prerequisite: ARLI351 Studio IV*

## **Technologies + Ecologies VI: Constructions**

ARLI462 4 credits

A comprehensive exhibit for the display of student work in the Senior Show is collaboratively designed and constructed.

*Co-requisite: concurrent enrollment in ARLI451 Studio VI.*

## **Technologies + Ecologies VI-A: Construction/Installation**

ARLI463 1 or 2 credits

Students participate in the collaborative construction and installation of the Architecture/Landscape/Interiors Senior Show. No homework, 3 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 in the Senior Show exhibit.

*Co-requisite: concurrent enrollment in ARLI462 Technologies + Ecologies VI.*

## **Course Descriptions**

# Architecture/Landscape/Interiors

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**Course**  
**Descriptions**

**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.*

**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.

**Linda Pollari**

*Department Chair*

MArch Univ. of Illinois, Chicago; BFA (Art) Univ. of Wisconsin, Superior. Architect, Principal, P XS. Awards include American Architecture Award; LABC Award of Excellence; Merit Award, AIA/LA; Merit Award, AIA-*Sunset* Western Home Awards; House of the Year Award. Project publications include *Architecture and Design (teNeues)*, *Architectural Digest*, *ArchiDom*, *Sunset*, *Metropolitan Home*, *Los Angeles Times*, *Architecture*, *Los Angeles Magazine*, *Design Times*, *Assemblage*, and *Architecture and Urbanism*.

**Matias Creimer**

*Senior Lecturer*

MArch UCLA; Diploma of Architecture National Univ. of La Plata, Argentina. Architect, Principal, Matias Creimer Studio. Project publications in *JAE*, *Abitare*, *ArtNews*, *Elle*, *Max*, *Clear*, *Black Book*, *Progettare*, and Sean Topham's book, *Move House*. Work exhibited in the Maison-Object show in Paris. Winner of the HOME House Project competition.

**Chava Danielson**

*Senior Lecturer*

MArch Harvard Graduate School of Design, BA (Comparative Literature) UC Berkeley. Architect. Principal, DSH. Publications and exhibitions include The HOME House Project; *Competitions Magazine*; 1996 San Francisco Prize Winners Exhibit; The Perfect Chair for Barbie, Weil am Rhein, Germany. Second Place in the San Francisco Prize, Federal Building Plaza Design Competition. Past Vice President and Member of Board of Directors, Los Angeles Forum for Architecture and Urban Design and Editor, *Architecture Forum Newsletter*.

**Todd Gannon**

*Lecturer*

PhD candidate (Architecture) UCLA; MArch, BS (Architecture) Ohio State Univ. Architect. Series Editor, Source Books in Architecture. Publications include books on Morphosis, Bernard Tschumi, UN Studio, Steven Holl, Mack Scogin/Merrill Elam Architects, and the MoMA exhibition "Light Construction," and articles in *Log*, *Dialogue*, and *Loud Paper*.

**Anthony Guida**

*Senior Lecturer*

MArch UCLA, BArch Univ. of Kentucky. Principal, LUSHLIFE LA. Awards include Harvey S. Perloff Scholar, UCLA; Robert Kingsley Design Prize, University of Kentucky; and one of (10) winners of THE JUICE Design Competition, 1995.

**Eric Haas**

*Senior Lecturer*

MArch Harvard Graduate School of Design, BDes Univ. of Florida. Architect. Principal, DSH. Publications and exhibitions include The HOME House Project; *Competitions Magazine*; 1996 San Francisco Prize Winners Exhibit; The Perfect Chair for Barbie, Weil am Rhein, Germany. Second Place in the San Francisco Prize, Federal Building Plaza Design Competition.

**Linda Hart**

*Senior Lecturer*

PhD (Architecture), MA (Architecture), BA (Art History), UCLA. Freelance writer, editor and consultant. Previously Director of Research, George Yu Architects, Inc.; Principal, Linda Hart and Associates; Senior Faculty, SCI-Arc; Interim Undergraduate Director, SCI-Arc; Adjunct Faculty: Art Center, UCLA Design and Media Arts, Arizona State Univ., and Scripps College.

**Dawn Hollingsworth**

*Senior Lecturer*

MBA Pepperdine Univ., BFA Univ. of Oklahoma. Certified Lighting Professional, National Council on Qualifications for the Lighting Professions. Managing Design Principal, Visual Terrain, Inc. Architectural Lighting Designer of the Year 2000, Lighting Dimensions International, for the LAX Gateway. Other awards include (2) IIDA Awards of Excellence, (2) Lumen West Awards of Excellence, GE Edison Award of Merit, IALD Award of Merit, and (2) Joseph Jefferson Nominations for Outstanding Lighting Design. Past President of the Los Angeles Section of the Illuminating Engineering Society.

**Department  
Faculty**

# Architecture/Landscape/Interiors

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## **Department Faculty**

### **Greg Kochanowski**

*Senior Lecturer*

MArch UCLA; BS (Architecture) Temple Univ.; BS (Architectural Engineering) Wentworth Institute of Technology. Project Manager, Hodgetts + Fung Design Associates. Principal, Founder, STUFF. Previously Associate, Lead Designer, Roger Sherman Architecture and Urban Design (rsaud). Awards include Young Architects Forum Award, the Architectural League of New York; Merit Award and Honor Award, AIA/LA.

### **Alexandra Loew**

*Lecturer*

PhD candidate (Critical Studies in Architecture Culture), MArch, UCLA; BA, Univ. of Chicago. Principal in the design firm, from the desk of lola, inc., which focuses on interiors and décor. Publications and exhibitions include Princeton University, Yale University, Monacelli Press, New Wight Gallery, and the Netherlands Architecture Institute.

### **Richard Lundquist**

*Senior Lecturer*

BA (Architecture) UC Berkeley; Studied at the Architectural Association, London. Architect, Principal, studio RCL. Publications include *Los Angeles, Architecture and Design* (teNeues); *Spade, Space and Design Magazine*; *Hospitality Design Magazine*; *Architectural Record*; *The Architectural Review*, and *Designer's Journal*. Prior professional experience includes the offices of Bolles-Wilson, Frank Gehry, Morphosis, and Michele Saeed.

### **Emanuelle Maloutas**

*Lecturer*

MLArch Cal Poly Pomona; BA (Humanities) New College of California. Certified Permaculture Designer, Institute for Ecological Agriculture, Santa Cruz. Designer, Owner, Swell Green Design. Previously Program Assistant, Community Agriculture Alliance; Naturalist and Interpreter Intern, Yamapatika/Partners in Interpretation; Landscape Designer, Bill Tickle Architect. Member, ASLA and California Rare Fruit Growers.

### **Napoleon Merana**

*Lecturer*

BArch SCI-Arc. Project Architect, Jerde Partners, Venice, CA. Awards include Third Place in Wettbewerb 99' for the Passive House, Austria and Second Place in the Timex2154: THE FUTURE OF TIME competition. Prior professional experience includes Daniel Libeskind, Berlin; Coop Himmelb(L)au, Vienna; and Frank Gehry, Los Angeles.

### **Ben Ragle**

*Lecturer*

MArch UCLA; BArch CSPU San Luis Obispo. Designer, JohnFriedmanAliceKimm Architects. Exhibitions include Currents, UCLA; Designing the Highline, New York; First Step Housing, New York. Publications include *Metropolis Magazine*, *Thought Matters*, and *Quick, Loose, Dirty: a Tijuana Novella*.

### **David Reddy**

*Senior Lecturer*

MArch, BA Univ. of New Mexico. Architect. Managing Principal, Design Partner, R&D Architects, Venice, CA. Over twenty years experience in residential, institutional, and commercial architectural practice and ten years experience in construction. Prior professional experience includes Project Architect, Altoon + Porter Architects; Project Manager and Design Director, Fields Devereaux Architects and Engineers; Project Architect, Frank O. Gehry and Associates; Architect, Gruen Associates; and Intern, Antoine Predock Architects.

### **Miguel San Miguel**

*Lecturer*

MArch UCLA; BED Texas A&M Univ. Architect. Senior Associate, R&D Architects, Venice, CA. Publications include *Architecture* and *Architectural Record* while working for internationally recognized firms Moore Ruble Yudell Architects and Mark Mack Architects. Winner of 2004 Concrete Masonry Design Award and 2005 US Green Building Council LEED Award.

# Communication Arts

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## **Department Goals**

Communication Arts' three programs (Advertising Design, Graphic Design, and Illustration) prepare diverse students to communicate effectively to diverse audiences using a variety of media by creating and delivering images and texts that educate, entertain, persuade, inspire, and inform. Students learn to embrace a commitment to professionalism in all its expressions. 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 life-long careers in a changing and competitive workplace.
- Embrace a commitment to professionalism.

# Advertising Design

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
COMD205/206	Communication Studio I/II	2.0	2.0	
COMD216/217	Drawing + Painting I/II	3.0	3.0	
COMD218/219	Typography I/II	2.0	2.0	
COMD223/224	Digital Tools I/II	2.0	2.0	
COMD220	Photography Workshop	2.0	—	
COMD240	Video Workshop	—	2.0	
AHCS220	Contemporary Art Survey	3.0	—	
AHCS222	History of Graphic Design/Advertising /Illustration	—	3.0	
*ENGL202	Sophomore English	3.0	—	
*SSC210/211/220	Social Science	—	3.0	
Total Credits per Semester		17.0	17.0	
<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>				
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>	
ADVT300/301	Advertising and Art Direction I/II	3.0	3.0	
ADVT310/311	Photographics I/II	2.0	2.0	
COMD384/385	Digital Applications I/II	2.0	2.0	
ILUS345	Image Methodology	—	2.0	
ADVT350	Campaigns & Briefs	—	2.0	
ADVT351	Copywriting	2.0	—	
ILMS300	Integrated Learning Studio	2.0	—	
AHCS310	Art History Elective	3.0	—	
MATH336	Introduction to Symbolic Logic	3.0	—	
NSCI304 or 307	Natural Science	—	3.0	
	Art History, English, or Liberal Studies Elective	—	3.0	
Total Credits per Semester		17.0	17.0	
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>	
ADVT400	Advertising & Art Direction III	2.0	—	
ADVT402	Strategies in Marketing & Research	2.0	—	
ADVT403	Special Topics	—	2.0	
ADVT440	Senior Project	—	3.0	
ADVT445	Professional Practice	—	2.0	
ADVT470/471	OnScreen Production & Concepts I/II2.0	2.0	—	
	**Studio Electives	4.0	4.0	
*AHCS310	Art History Elective	—	3.0	
*ILML400	Integrated Learning Lecture	3.0	—	
LIBS404	Senior Project/Research Paper	2.0	—	
Total Credits per Semester		15.0	16.0	

\* 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 departmental approval.

# Graphic Design

<b>Degree Requirements</b>	<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>	
	COMD205/206	Communication Studio I/II	2.0	2.0
	COMD216/217	Drawing + Painting I/II	3.0	3.0
	COMD218/219	Typography I/II	2.0	2.0
	COMD223/224	Digital Tools I/II	2.0	2.0
	COMD220	Photography Workshop	2.0	—
	COMD240	Video Workshop	—	2.0
	AHCS220	Contemporary Art Survey	3.0	—
	AHCS222	History of Graphic Design/ Advertising /Illustration	—	3.0
	*ENGL202	Sophomore English	3.0	—
	*SSC210/211/220	Social Science	—	3.0
	Total Credits per Semester		17.0	17.0
	<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>	
	COMD300/301	Communication Studio III/IV	3.0	3.0
	COMD310/311	Typography III/IV	2.0	2.0
	COMD384/385	Digital Applications I/II	2.0	2.0
	ILUS345	Image Methodology	—	2.0
		Studio Electives	2.0	2.0
	ILMS300	Integrated Learning Studio	2.0	—
	AHCS310	Art History Elective	3.0	—
	MATH336	Introduction to Symbolic Logic	3.0	—
	NSCI307	Natural Science	—	3.0
		Art History, English, or Liberal Studies Elective	—	3.0
	Total Credits per Semester		17.0	17.0
	<b>Senior year</b>	<b>Fall</b>	<b>Spring</b>	
	COMD400	Communication Studio V	2.0	—
	COMD402	Typography V	2.0	—
	COMD403	Special Topics	—	2.0
	COMD440	Senior Project	—	3.0
	COMD445	Professional Practice	—	2.0
	COMD472-477	Sr. Digital Electives	2.0	2.0
		Studio Electives	4.0	4.0
	*AHCS310	Senior Art History/Theory Elective	...	3.0
	*ILML400	Integrated Learning Lecture	3.0	—
	LIBS404	Senior Project/Research Paper	2.0	—
	Total Credits per Semester		15.0	16.0

*Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.*

\*These courses may be taken in either the fall or the spring semester.



# Illustration

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
COMD205/206	Communication Studio I/II	2.0	2.0	
COMD216/217	Drawing + Painting I/II	3.0	3.0	
COMD218/219	Typography I/II	2.0	2.0	
COMD223/224	Digital Tools I/II	2.0	2.0	
COMD220	Photography Workshop	2.0	—	
COMD240 -or- ILUS320	Video Workshop Drawing Intensive	—	2.0	
AHCS220	Contemporary Art Survey	3.0	—	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>
AHCS222	History of Graphic Design/Advertising /Illustration	—	3.0	
*ENGL202	Sophomore English	3.0	—	
*SSC210/211/220	Social Science	—	3.0	
Total Credits per Semester		17.0	17.0	
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>	
ILUS300/301	Communication Studio III/IV	3.0	3.0	
ILUS310/311	Drawing & Painting for Illustration	2.0	2.0	
ILUS322/323	Digital Applications I/II	2.0	2.0	
ILUS345	Image Methodology	—	2.0	
	Studio Electives	2.0	2.0	
ILMS300	Integrated Learning Studio	2.0	—	
AHCS310	Art History Elective	3.0	—	
MATH336	Introduction to Symbolic Logic	3.0	—	
NSCI307	Natural Science	—	3.0	
	Art History, English, or Liberal Studies Elective	—	3.0	
Total Credits per Semester		17.0	17.0	
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>	
ILUS400	Communication Studio V	2.0	—	
ILUS402	Advanced Illustrative Applications	2.0	—	
ILUS403	Special Topics	—	2.0	
ILUS440	Senior Project	—	3.0	
ILUS445	Professional Practice	—	2.0	
COMD472-477	Sr. Digital Electives	2.0	2.0	
	Studio Electives	4.0	4.0	
*AHCS310	Art History Elective	—	3.0	
*ILML400	Integrated Learning Lecture	3.0	—	
LIBS404	Senior Project/Research Paper	2.0	—	
Total Credits per Semester		15.0	16.0	

\*These courses may be taken in either the fall or the spring semester.

# Communication Arts

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## **Course Descriptions**

### **Advertising and Art Direction I**

ADVT300 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: COMD205/206 comm. studio I/II and COMD240 video workshop.*

### **Advertising and Art Direction II**

ADVT301 3 credits

An introduction to art direction with an emphasis on design execution, typography and layout leads to quality portfolio development. This second semester course adds the 4th dimension of time to both advertising concepts through storyboarding and animatics and art direction through talent direction and commercial concepts.

*Prerequisite: ADVT300 Advertising and Art Direction I*

### **Photographics I/II**

ADVT310/311 2 credits/2 credits

This course is an inspired study of the integration of meaning and message, form and function, image and intent that focuses on the interaction of photography and text to solve problems with applications in advertising. Second semester continues the development and integration of the photographic skills, studio lighting and production, which are vital in the advertising field. This course may be taken as an elective by non-advertising majors with approval.

*Prerequisite: COMD220 Photography Workshop or equivalent with department approval.*

### **Campaigns and Briefs**

ADVT350 2 credits

Students do quality research in trends and audience to develop creative briefs and branding principles resulting in advertising campaigns that travel across media that often converge.

### **Copy Concepts in Advertising**

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.

### **Advertising and Art Direction III**

ADVT400 2 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 the students explore creative assignments ranging from individual print ads to complete campaigns, including television and interactive and convergent media.

*Prerequisite: ADVT301*

### **Strategies in Marketing and Research**

ADVT402 2 credits

Students explore advanced concept skills with an emphasis on strategic thinking, client positioning, research methods, cross media marketing directions, writing, imaging, and design, based on a fundamental understanding of business mechanics. This course may be taken as an elective by non-advertising majors. May be repeated for credit up to 4 times.

*Prerequisite: COMD 205/206 Projects are ongoing and conclusions or findings are transferred from one semester to the next.*

### **Special Topics**

ADVT403 2 credits

This course is an advanced seminar that provides an opportunity to focus on developing advertising and branding solutions related to provocative and timely subjects and themes. Conceived as a professional multidisciplinary studio, students work in a range of media, individually and collaboratively in teams, to produce quality portfolio pieces geared to their areas of professional interest.

# Communication Arts

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## Senior Project/Seminar

ADVT440 3 credits

Students explore conceptual, theoretical, experimental communications problems based on individual proposals offering them the opportunity to integrate personal vision with professional goals. Meeting in cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline their research and production methodologies. The class culminates in a visual project accompanied by a written narrative.

## Professional Practice: Advertising Internship

ADVT445 2 credits

This course places qualified upper-level students in positions in a variety of advertising companies in the greater Los Angeles area. Class discussions and assignments address interviews and portfolio development, and evaluate the students' valuable onsite experiences.

*Prerequisite: COMD223/224 Digital Tools I/II*

## \*AAF Case Study

ADVT450 2 credits

Students compete with other colleges in the American Advertising Federation's annual student competition. The client changes each year. Final presentations and awards for schools winning regionally take place at the annual national AAF convention. The class operates as an advertising agency with students functioning on various levels and in different capacities using the skill sets required to develop an effective and comprehensive advertising campaign for an actual client through AAF. This class provides excellent recruitment opportunities for students interested in advertising.

*Participation is determined by portfolio review and/or previous class experience, and may be taken for credit up to 2 times. This course is offered in the spring, only.*

## On-Screen Production AND Concepts I/II

ADVT470/471 2 credits/2 credits

Students work to create commercials using the fundamentals of advertising strategies, storyboarding design, sound design, art direction, and video.

## Communication Studio I/II

COMD205/206 2 credits/2 credits

This course is an introduction to 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.

## Drawing + Painting Studio

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.

## Typography I/II

COMD218/219 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, from the letterpress to the computer screen. Students address and recognize type families, grid construction, hierarchies, and organizations based on visual, syntactical, and semantic explorations.

## Photography

COMD220 2 credits/2 credits

An introduction to photography and photographic image making as communication tools, this course offers class and lab assignments that address concept and problem solving, as students learn to operate a 35 mm camera, develop film, and print black and white photographs. The class format includes group and individual critiques, demonstrations, slide lectures, and field trips. This course is required for all majors in the communications arts department.

*Lab fee: \$30.00*

## Course Descriptions

*Courses marked with an asterisk (\*) are approved as electives for Advertising Design majors.*

# Communication Arts

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## **Course Descriptions**

### **Digital Tools I/II**

COMD223/224 2 credits/2 credits

This course is a hands-on introduction to the computer as a means to create and produce effective visual communication solutions.

Sequenced assignments integrate digital tools and techniques that are primarily Macintosh based.

Two-dimensional text and image processing are incorporated with the creative process as students strengthen both their conceptual, technical, and problem solving skills.

### **Video**

COMD240 2 credits

Students are introduced to working creatively with moving images as a communication tool. Class discussion and assignments provide a theoretical and practical foundation while introducing historical and narrative issues in this medium and culminating in applications for the advertising field. Attention is given to technical and communication concerns in lectures, discussions, digital recording and editing, hands-on demonstrations, and evaluations.

*Required for Graphic Design and Advertising Design majors.*

### **Communication Studio III/IV**

COMD300/301 3 credits/3 credits

This course offers 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. Students are required to take a print (cmyk) section in one semester and motion (rgb) in the other semester.

*Prerequisite: COMD205/206*

### **Typography III/IV**

COMD310/311 2 credits/2 credits

Students engage in a more advanced study of typographic systems, principles, and usage, with an emphasis on refining the students' understanding of typography's informative, expressive, and experimental potential to solve complex communication problems in a range of media.

*Prerequisite: COMD218/219.*

### **Production Technologies**

COMD351 2 credits

This course familiarizes students with basic production techniques with an emphasis on print and graphic processes and electronic pre-press vocabulary and principles. Subjects studied include printing processes and preparation, paper specification and dummy assembly, and the place of production in design and advertising firms.

### **Typographic Book Arts**

COMD363 2 credits

This course is an introduction to the skills and techniques used in fine letterpress printing, typographic design, and edition bookmaking from lead type to digital plate-making. Course assignments involve the integration of text and image, paper selection, inks and inking, color integration, serial imaging, surface preparation, and press editions. This course may be repeated for credit up to 2 times.

*Prerequisite: COMD218.*

### **Visual Language**

COMD364 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.

### **The Big Idea**

COMD366 2 credits

A good idea communicates the message; a good idea solves the problem; and a good idea is a big idea and is timeless. Design with a good idea separates the best from the rest. Design without an idea is merely a style, a visual arrangement of type and images. In the first 10 weeks of this class students vigorously exercise their minds by using some of the classic techniques and approaches for formulating ideas, including: exaggeration, humor, juxtaposition, synthesis, scale, literal interpretation, and minimalism. The last 5 weeks are used to execute the chosen ideas and make them into cohesive portfolio pieces.

# Communication Arts

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## Advertising I

COMD367 2 credits

This course explores advertising through projects that call for branding 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: COMD218*

## Advertising II

COMD368 2 credits

The focus of this course is the application of advanced concept skills with an emphasis on campaign development, developing creative briefs, strategic thinking and design across platforms, from print to motion to market.

*Prerequisite: COMD367.*

## Praxis: Children's Book Design

COMD370 2 credits

Students create an actual prototype book in this studio class. Students explore and study visual storytelling, original imagery, design and layout, typography, constructing a "dummy", methods of binding, and creating a book cover in order to make this original prototype.

*Co-requisite: Students must enroll in the associated liberal studies praxis course.*

## The Illustrated Book

COMD372 2 credits

This course is 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: COMD218.*

## 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: COMD218.*

## Digital Applications I/II

COMD384/385 2 credits/2 credits

Students further explore the synthesis of fundamental visual communication skills with digital tools and techniques. Students broaden and deepen their conceptual, technical and aesthetic proficiency while strengthening their problem-solving skills in sequenced assignments and critiques.

*Prerequisite: COMD223/224.*

## Communication Studio V

COMD400 2 credits

Students push their observational, conceptual, analytical and technical skills. Advanced assignments employ the transfer of print-based understandings to time-based media leading to the production of finished portfolio pieces.

*Prerequisite: COMD 301.*

## Typography V

COMD402 2 credits

Advanced assignments challenge and refine the students understanding and appreciation for effective and aesthetic typography from print to motion graphics.

*Prerequisite: COMD 311.*

## Special Topics

COMD403 2 credits

This course is an advanced studio/seminar that provides an opportunity to focus on developing communication solutions related to provocative, timely subjects and themes. Conceived as a professional multidisciplinary studio, students work in a range of media, individually and collaboratively in teams to produce quality portfolio pieces geared to their area of professional interest.

## Course Descriptions

# Communication Arts

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## **Course Descriptions**

### **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: COMD218/219.*

### **Senior Project/Seminar**

COMD440 3 credits

Students explore conceptual, theoretical, and experimental communications problems based on individual proposals, offering them the opportunity to integrate personal vision with professional goals. Meeting in cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline their research and production methodologies. The class culminates in a visual project accompanied by a written narrative.

### **Professional Practice**

COMD445 2 credits

This course prepares students for the transition to the professional world. Discussion and class assignments address self-promotion, bidding and estimates, contractual agreements, taxes and billable expenses, client communication, portfolio preparation, business management, entrepreneurial and interpersonal skills, ethics, and professional codes.

### **\*Identity And Systems Design**

COMD452 2 credits

Students participate in a systematic study of the creation and projection of identity: corporate, national, and personal. Discussion and assignments address problem solving, information gathering, organization, strategy and systems development, and applications standards, with a focus on branding, color, logotypes and symbols, typography, project presentation, and media from print to the web. This course may be repeated for credit 2 times, with new subject matter.

*Prerequisite: COMD218/219.*

### **\*Packaging I**

COMD454 2 credits

This course is an introduction to packaging design fundamentals, including the study of surface and structures, materials selection, marketing/design relationships, product positioning, and environmental concerns. Coursework considers brand marks and color schemes, and explores the systematic application of visual graphics, surface, and illustrative elements to various types of products.

*Prerequisite: COMD218/219.*

### **\*Packaging II**

COMD455 2 credits

This course focuses on packaged branded products through investigations that are both practical and experimental. The exploration of paper engineering, color, and typographic applications continues with emphasis on both revitalizing existing brands and creating new brands, and their packaging applications and systems.

*Prerequisite: COMD484.*

### **Visual Narrative And Sequence I**

COMD469 2 credits

This course is a focused introduction to the principles of story telling, narrative structures, sequence, rhythm, audience, and point-of-view. Students learn tools and techniques of ideational sketching, thumbnails, and storyboards as means of communicating and developing visual ideas.

### **\*Interaction Design**

COMD472 2 credits

Students are introduced to the key concepts, tools and techniques, aesthetics, and underlying processes used to create rich interactive communication experiences with particular applications on-line. Class sessions and individual and collaborative assignments involve interface, navigational structures, metaphor, screen composition, sound, space, rhythm, and the relationship between functionality, content, and form.

*Prerequisite: COMD218/219, COMD469.*

# Communication Arts

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## **\*Online Media Design**

COMD473            2 credits

This course explores the concepts and structures of online communications, as an extended communications medium with applications for business, education entertainment, and advertising. Discussion and individual and team assignments address navigational structures, systems, identity, audience, and intent in the design of website prototypes. Questions such as what happens to design as it changes media, and how we design for that, are explored.

*Prerequisite: COMDXXX, COMD469.*

## **Integrated Media I/II**

COMD475/476    2 credits/2 credits

This study of the essential principles of conceptualizing an idea and developing it through a design process results in the integration of multiple media for the purpose of information design that can be informative, entertaining, and interactive. Lectures, class discussions and assignments explore effective visual communication strategies and the links between narrative, informative, and aesthetic experience and artifact.

*Prerequisite for Integrated Media I: COMD218/219, COMD469, COMD240, or ILUS350. Prerequisite for Integrated Media II: COMDXXX.*

## **Visual Narrative + Sequence II**

COMD477            2 credits

This is an advanced exploration and analysis of story structure and narrative as a communication tool. Class assignments involve text, audio, and time-based sequences aggregated in a variety of media. Format includes in-class digital tutorials, research, and discussion of narrative structures, with an emphasis on teamwork and collaboration.

*Prerequisite: COMD218/219, COMD223/224, COMD469, or ILUS350.*

## **Industry Internship**

COMD482            2 credits

This course places qualified upper-level students in structured positions in a variety of design, advertising, and new media companies in the greater Los Angeles area. Class discussions and assignments address interviews and portfolio development, and evaluate the students' valuable onsite experiences. This course is strongly recommended for junior level students.

*Prerequisite: COMD223/224.*

## **\*Design Issues: Research and Methodologies**

COMD486            2 credits

This interactive seminar poses problems that question the role of communication professionals in society, how to generate and organize information, and how to use it. Discussion and debate lead to visual projects that explore the designer's impact on communities, commerce, and the public mind. Students desiring an emphasis in design research may take this class up to 3 times for credit. Each semester focuses on different subject matter.

## **Otis Magazine**

COMD490            2 credits

In this collaborative course, students are given practical experience with the aesthetic, editorial, and managerial skills needed for the production and distribution of a print publication. The annual student publication features content, including images, projects and text, created and commissioned by Otis graduate students.

*Prerequisite: COMD218/219.*

## **Otis Design Group**

COMD498            4 credits

This course is a hands-on, in-house design studio, where students design and produce communication materials on a project basis for the college and for nonprofit clients in the local community. Professional practices are stressed, as students gain experience and assume responsibility for scheduling, budgeting, sourcing, client communication, and production supervision.

*Prerequisite: COMD300. Admission to the course is by portfolio review, only. This course may be repeated for credit up to 3 times.*

## **Course Descriptions**

# Communication Arts

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## **Course Descriptions**

### **Independent Study**

COMD999 1-6 credits  
Independent studies provide students with an opportunity 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.

### **Communication Studio III/IV**

ILUS300/301 3 credits/3 credits  
This course provides an increasingly sophisticated examination of illustration concepts and their applications. Students broaden their understanding of illustration as a visual language in projects that involve research and analysis, with a focus on image making, aesthetics, message, audience, and intent. Assignments develop effective visual narratives based on strong concepts and problem-solving methods, and refined use of media and technique, both digital and analog.  
*Prerequisite: COMD205/206.*

### **Drawing and Painting for Illustration**

ILUS310/311 2 credits/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.

### **Technique and Media**

ILUS317 2 credits  
This course provides a focused experimentation in illustrative processes and methods, both analog and digital, including black and white alternatives, water based paint, printing, collage, and multimedia in order to familiarize the student with the expansive potential of a variety of illustrative design solutions, using 2-d and 3-d techniques.  
*Prerequisite: COMD223/224.*

### **Drawing Intensive**

ILUS320 2 credits  
This sophomore elective course is designed to enhance the students' drawing capabilities with a focus on space and objects in space. Emphasis is on developing a basic understanding of, and familiarity with, perspective as a means of organizing space and defining a point of view. Sophomores planning to major in illustration take either one semester of ILUS320 drawing intensive or COMD240 video workshop.  
*This course may be repeated for credit up to 2 times.*

### **Digital Applications I/II**

ILUS322/323 2 credits/2 credits  
Students further explore the synthesis of traditional illustration skills with digital tools and techniques. Students broaden and deepen their conceptual, technical and aesthetic proficiency while strengthening their problem-solving abilities in a range of sequenced assignments and critiques.  
*Prerequisite: COMD223/224*

### **Color Strategies**

ILUS340 2 credits  
For both designers and illustrators, this course is an investigation of the potent symbolism of color, and its relationship to visual communications. Assignments vary in complexity, media selection, technique audience, and application.

### **Drawing and Content**

ILUS341 2 credits  
This course provides a highly focused exploration of analytic and expressive drawing for illustration, with an emphasis on perspective, environments, lighting, and spatial dynamics.

### **Image Methodology**

ILUS345 2 credits  
This course investigates the strategies, methodologies, and art of image making for effective communication. Students explore the verbal-visual relationship in projects that experiment with multiple media, both analog and digital, including drawing, painting, photography, and collage, with particular applications in the advertising field.



# Communication Arts

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## **Animation I/II**

ILUS350/351      2 credits/2 credits  
A focused introduction to the methods and techniques of traditional animated production, this course includes an overview of the basic guidelines of animated filmmaking. Class exercises and assignments explore the application of drawing and design skills to the animation industry. The class also includes the screening of traditional and experimental animated films and videos to study a variety of 2-d and 3-d techniques.

*Prerequisite: COMD469 or COMD372*

## **Communication Studio V**

ILUS400            2 credits  
Students refine their illustrative conceptual, aesthetic and technical skills in a variety of advanced assignments geared to developing portfolio pieces and fine-tuning their personal visual language.

*Prerequisite: ILUS301*

## **Advanced Illustrative Applications**

ILUS402            2 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.

## **Special Topics**

ILUS403            2 credits  
An advanced studio/seminar, this course provides an opportunity to focus on developing communication solutions related to provocative, timely subjects and themes. Conceived as a professional multidisciplinary studio, students work in a range of media, individually and collaboratively in teams, to produce quality portfolio pieces geared to their area of professional interest.

## **Senior Project/Seminar**

ILUS440            3 credits  
Students explore conceptual, theoretical, and experimental communications problems based on individual proposals, offering them the opportunity to integrate personal vision with professional goals. Meeting in cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline their research and production methodologies. The class culminates in a visual project accompanied by a written narrative.

## **Professional Practice**

ILUS445            2 credits  
This course prepares students for the transition to the professional world. Discussion and class assignments address self-promotion, bidding and estimates, contractual agreements, taxes and billable expenses, client communication, portfolio preparation, business management, entrepreneurial and interpersonal skills, ethics, and professional codes.

## **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.

*Prerequisite: COMD205/206. This course may be repeated for credit up to 4 times.*

## **Otis Illustration Group**

ILUS498            2 credits  
This is a hands-on, in-house illustration group of students who produce illustrative communication materials on a project basis for the college and for nonprofit clients in the local community. Professional practices are stressed, as students gain experience and assume responsibility for scheduling, budgeting, sourcing, and client communication.

*Prerequisite: COMD205/206. This course may be repeated for credit up to 2 times.*

## **Course Descriptions**

# Communication Arts

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## **Course**

## **Descriptions**

## **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.

**Kali Nikitas**

*Chair*

MFA (Graphic Design) Cal Arts; BFA (Graphic Design) Univ. of Illinois, Chicago. Founder of the design firm, Graphic Design for Love (&\$), fellow of the Design Institute of Minneapolis, and Chief Editor of LOOP: AIGA's Experiment in Design Education website. Past Chair of the Department of Visual Arts at Northeastern Univ. Curated two international design exhibitions and co-programmed the international symposium, "Just the Type."

**Barbara Maloutas**

*Associate Chair*

MFA (Creative Writing) Otis; BFA (Graphic Design), Philadelphia College of Art; Graduate Studies, Kunstgewerbeschule, Basel, Switzerland with Armin Hoffman and Wolfgang Weingart. Freelance graphic designer and book designer.

**Sean Alatorre**

*Senior Lecturer*

BFA (Visual Communications) Cal Arts. Partner, Executive Officer, Neuron Syndicate, creative agency for film direction, motion graphics, and branding. Clients include 20th Century Fox, MGM, Warner Bros., Von Dutch, Hike, Asics, Pepsi/Aquafina, ESPN, Nintendo, and Apple.

**Jim Auckland**

*Associate Adjunct Professor*

BFA (Illustration) Art Center. Illustrator for corporate firms and advertising agencies, as well as the entertainment industry. Clients include N.F.L. Properties, Columbia Pictures, N.B.A. Properties, Xerox, IBM, General Foods, Kraft, U.S. Air Force, *KCET Magazine*, and United Airlines.

**Tony Bailey**

*Senior Lecturer*

BFA (Illustration) Otis. Illustrator, designer and flash animator. Award-winning Board Member of the L.A. Society of Illustrators. Designer, Autry Museum of Western Heritage.

**Rick Bursky**

*Senior Lecturer*

MFA (Creative Writing) Warren Wilson College, BFA (Photography) Art Center. Award winning writer with an extensive list of publication credits. Senior copywriter for DDB/LA. Previously with Asher & Partners, Basso & Associates, Evans/LA. Clients include Ameriquest Mortgage.

**Ricardo Callet-Bois**

*Senior Lecturer*

Studied at Art Center and Universidad de Buenos Aires. Independent creative consultant for ad agencies and design firms. Clients include Fortune 100 companies.

**Jack Cardinal**

*Senior Lecturer*

Macromedia Certified Developer and Designer. 2005 Macromedia Max Awards Finalist. Team Macromedia Flash member. President of IntoMotion, Inc. Clients include AIG, Bank of America, Belkin, Cox Communications, DeVry University, Disney, J.D. Powers and Associates, Kia Motors America, Ford Motor Company, Maritz, Motorola, Red Bull, Toyota, Scion, Volvo.

**Henry Caroselli**

*Senior Lecturer*

BFA Wayne State Univ. President, Rodster Inc. (dba: Caroselli Design) Formerly Director of Creative Services/Marketing at Disney; Senior Vice President and Creative Director at Foote, Cone & Belding, Los Angeles.

**Charles Carpenter**

*Senior Lecturer*

BFA (Illustration) Otis. Art director, designer and illustrator for clients such as Disney, Disney Home Video, Universal Studios, Fox, Ibanez + Tama Drums.

**Rebecca Chamlee**

*Associate Adjunct Professor*

BFA (Communication Design) Otis. Graphic designer with a particular interest and passion for books. Clients include Capitol Records, Coors Brewing Company, Creative Artist Agency, Chronicle Books, LA County Museum of Art, Ogilvy & Mather, Sony Music Entertainment, Inc., Virgin Games & Interactive Entertainment.

# Communication Arts

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## **Department Faculty**

### **Chris Chapin**

*Associate Professor*

MDes (Design) IIT, Institute of Design; BEDES (Environmental Design), Texas A&M; Postgraduate honors program in History of Art and Architecture, Italtart Cultural Institute, Florence. Principal & Creative Director, Parallax Design Group, taking creative industries to a higher level of presence and visibility. Exhibited photography in Chicago and New York.

### **Layron Dejarnette**

*Senior Lecturer*

BFA Center for Creative Studies. Illustrator and Animation Director. Clients include Warner Brothers Animation, Disney, PBS Kids, MGA Entertainment, Duck Studios.

### **Robert Dobbie**

*Lecturer*

BFA (Illustration) Otis. Freelance illustrator. Clients include American Airlines, Fox Family Channel, AFLAC, Snack King and Murphy Design.

### **Noah Dziobecki**

*Senior Lecturer*

Design Interactive Designer, Maddenmedia. Clients include Toyota, Bank of America, Reebok, Lexus, Honda.

### **Jennifer Egger**

*Assistant Professor*

BFA (Communication Design) Otis. Freelance designer for Warner Inc., Disney Consumer Products, Disney Synergy, UC Irvine, Child Development Center and Department of Pediatrics, UCLA, and the Metropolitan Water District.

### **Hugo Espinoza**

*Associate Professor*

MFA (Design) Parsons, BFA (Communication Design) Otis, postgraduate studies at Yale Univ. Founder of Wolf Design Associates in Mexico City, currently freelances in design and consultation. Clients include Citibank, Mexican Government, Sharper Image, Lotus, Samsung, MOMA, Pepsico Mexico, Walt Disney and Warner Music.

### **Dan Frydman**

*Senior Lecturer*

MFA (Design) Art Center, BFA (Photography) R.I.T. Internet design, implementation for NBC/InterCast, MBC Interactive, The Agency Interactive Company, and Digital Ink. Developer of Interactive educational program in Dar Es Salaam, Tanzania.

### **Laura Gruenther**

*Senior Lecturer*

BFA (Design) Cal Arts, AA R.I.T. Graphic designer specializing in corporate identity, collateral, publication design, print advertising and packaging. Clients include UCLA, Deloitte & Touche, Disney, Hanna-Barbera, Disney, Los Angeles World Airports, and the South Coast Air Quality District.

### **Leah Hoffnitz**

*Senior Lecturer*

AOCA Ontario College of Art; Graduate Studies, Kunstgewerbeschule, Basel, Switzerland. Owner/director of Letterform Design. Clients include Bavarian State Library, Munich; Nokia; Disney Consumer Products; The Getty Center; Sussman/Prejza; and Landor Assocs.

### **Doug Jones**

*Senior Lecturer*

BFA (Communication Design) Otis. Broadcast Designer/Animator, Asylum; formerly with The Tennis Channel. Clients include Sony, Disney, ZDNet, Studio City, The WB Network, TVG Network, DNastudio, Blitz Digital Studios.

### **Catherine Kanner**

*Senior Lecturer*

BFA (Fine Arts) UC Santa Cruz. Illustrator and designer. Regular contributor to the Los Angeles Times, syndicated to more than 2,000 papers in the U.S. and worldwide. Award-winning illustration and design for trade books and book covers. Her clients include Bank of America, Microsoft, Edison Source, Warner Brothers, and Kraft Foods.

# Communication Arts

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## Department Faculty

### Jeff Kaisershot

*Senior Lecturer*

MFA AFI, Los Angeles; MFA, BFA UC Santa Barbara. Artist, designer, teacher. Exhibitions: Robert Berman Gallery, Post, Los Angeles Contemporary Exhibitions (LACE), Orange County Museum of Art, Bliss Patricia Correia Gallery, Dirt. Clients: LA Eyeworks, Disney, Showtime, Warner Bros., NBC, GRP Records.

### Cecil Kim

*Senior Lecturer*

BFA (Illustration) Art Center. Conceptual designer and illustrator for Imaginary Forces, Parasite Eve, Square USA, Sony.

### Patricia Kovic

*Assistant Professor*

BFA (Design) SUNY Buffalo. Graphic designer/principal at Studio Morris, specialists in branding and identity systems with offices in L.A. and N.Y. for Fortune 500 companies. Design awards from the AIGA, N.Y. Art Directors' Club, Communication Arts magazine and Communication Graphics.

### Margaret Lee

*Senior Lecturer*

BFA (Graphic Design and Packaging) Art Center. Package and identity systems for The Disney Store as well as other speciality retailers. Clients include Warner Bros. Online, The Gap Inc., Old Navy In-Store Marketing, Coca Cola, General Mills, and Nestlé.

### Mark J. LeRoy

*Senior Lecturer*

BFA (Communication Design) Otis. Advertising Design Program Coordinator, Communication Arts. Creative director and former co-owner of True Interactive, specialists in strategic and creative marketing. Clients include Coffee Bean and Tea Leaf, The Coca-Cola Company, The SCORE Association, and the musical acts, Eminem, Beck, and Stone Temple Pilots.

### Greg Lindy

*Senior Lecturer*

BA (Graphic Design) CSU Northridge. Graphic designer, principal at Intersection Studio. Developed a font family for Thirstype, which includes the fonts Lux and Section. Clients include The Getty Center, Autry Museum of Western Heritage, Capitol Records, E! Entertainment Television, UCLA, and SCI-Arc.

### William Longhauser

*Senior Lecturer*

MFA (Design) Indiana Univ.; BFA (Design) Univ. of Cincinnati; Graduate Studies, Kunstgewerbeschule, Basel, Switzerland. Principal of Longhauser Design. Professor at University of the Arts. Has lectured on graphic design extensively, received awards, featured in international publications and

### Alex Maloutas

*Lecturer*

BFA (Communication Design) Otis. Freelance designer for print, fashion and Web. Clients includes small business, non-profit, music, entertainment and fashion including such brands as Juicy Couture, Beyonce, Jessica Simpson and AYSO.

### Joe Molloy

*Senior Lecturer*

BFA (Graphic Design) Cal Arts. Graphic Designer. Clients include Getty, UCLA, Penguin.

### Nancy Nimoy

*Senior Lecturer*

BFA (Painting) UCLA; studied Illustration at Art Center; School of Visual Arts, NY. Illustrator. Clients include MTV, Harper/Collins, Harcourt, *LA Weekly*, Apple, Disney, Universal Amphitheatre, Amnesty Int'l, *LA Times*, Wells Fargo Bank.

# Communication Arts

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## **Department Faculty**

### **Nathan Ota**

*Senior Lecturer*

BFA (Illustration) Art Center. Clients include The *Wall Street Journal*, *Chicago Tribune*, *New York Times*, *U.S. News & World Report*, Capitol Records, House of Blues Music Company, and Virgin Interactive-Entertainment, *Jazz* magazine, Imago Recording Company, and 2-13-61 Publications.

### **Ave Pildas**

*Professor*

BFA (Design) Univ. of Cincinnati School of Architecture, Art Academy of Cincinnati; Graduate Studies at Kunstgewerbeschule, Basel. Art director, graphic designer, photographer. Several photography books published.

### **Catherine Roman**

*Associate Adjunct Professor*

BA (Fine Arts) Pitzer College, Claremont. Creative director of Romanson Design. Clients include Santa Monica Civic Light Opera, Venus Films, Caruso Affiliated Holding, Hill and Knowlton, Avalon Transportation, Mattel, and UCLA.

### **Neil Sadler**

*Senior Lecturer*

BA Ravensbourne College of Design and Communication, London. Worked for Imagination, London; Landor; Tenazas Design, and MetaDesign. Clients include American Institute of Architects, New Langton Arts, and PBS.

### **Elena Salij**

*Senior Lecturer*

M.Arch Harvard Univ. Graduate School of Design, BA Swarthmore College. Heads a strategic consulting firm based in New York, specializing in new product development, brand repositioning and creative development. Clients include Ocean Spray, JP Morgan Chase, Procter & Gamble, and advertising agencies.

### **Raymond Sanchez**

*Senior Lecturer*

BFA (Communication Design) Otis. Art director for Paramount Pictures, MGM, USA Films, Universal Interactive and 20th Century Fox.

### **Roseline Seng**

*Senior Lecturer*

BFA (Communication Design) Otis. Worked with Sussman/Prejza before establishing Rone Line Design whose clients include Andersen Consulting, Eddie Van Halen, Kerry Joyce & Associates, Lewitzky Dance Company, Los Angeles Chamber Orchestra, Occidental College, Public Corporation for the Arts, and Virgin Interactive.

### **Stephen Sidelinger,**

*Senior Lecturer*

MS (Design) I.I.T., BFA (Design) Syracuse Univ. Artist, designer, architectural colorist, textile artist, embroiderer, and book artist. Architectural colorist for Beverly Hills Civic Center, Univ. of Oregon Science Complex, Church of the Nativity, and Smithsonian South Quadrangle. One-of-a-kind, fine, hand bound books in major collections.

### **JT Steiny**

*Senior Lecturer*

Studied Illustration, Otis. Freelance Illustrator. Clients include *Los Angeles Times*, *USA Today*, *Smart Money*, Sony Records, Rhino Records, and *LA Weekly*.

### **David Stevenson**

*Senior Lecturer*

BA Brigham Young Univ., School of Visual Arts. Partner, Creative/Marketing Director - Progrexion, San Francisco. Clients include Dow, Novell, Altius, Centex Homes, Covad, Applied Underwriters.

### **Koji Takei**

*Senior Lecturer*

BFA (Design) Cal Arts. Principal, Koji Takei Design, specializing in corporate identities, annual reports, advertising and photo-illustration. Clients include Lockheed, Wells Fargo, *Wired Magazine*, UCLA, Joico, and major record companies. He also explores his fine art interests, and is represented by Robert Berman Gallery, Santa Monica.

**Keith Tamashiro**

*Senior Lecturer*

BFA (Communication Design) Otis. Graphic Designer, Partner/Soap Design Co. Clients include Geffen Records, Warner Bros. Records, Interscope Records, Autry Museum, Shakespeare Festival/LA, The Actor's Gang, Stüssy.

**Debra Valencia**

*Senior Lecturer*

BFA (Design) Philadelphia College of Art. Founder, DeVa Communications. Creative director and designer of branding programs, printed materials, digital media and three-dimensional graphics. Partner with Sussman/Prejza & Co. for 12 years; creative director for various publishers and internet companies. Extensively featured in publications.

**Cybil Weigel**

*Senior Lecturer*

BFA (Graphic Design) Maryland Institute College of Art, MFA (Media Design) Art Center Founder of Embeddedin.LA. Clients include MGM Music, BLX Records, Gold Chain Music, Diamonds Entertainment.

**Mike Whitlow**

*Senior Lecturer*

MA (Advertising), BA Univ. of Illinois. Creative Director, Muse Agency.

**Clint Woesner**

*Senior Lecturer*

BS Univ. of Cincinnati. Graphic Designer. Clients include USC, City of Calabasas and CSPU Pomona.

**Jim Wojtowicz**

*Senior Lecturer*

BFA (Advertising Design) Art Center. Freelance Art Director for Quicksilver. Past Art Direction for Ogilvy and Mather Advertising, Anaheim Angels, Foote Cone and Belding, Mike Salisbury Communications, NBC, *Rage Magazine*.

# Digital Media

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## Department Goals

Digital Media's industry leaders teach traditional and digital skills to creative motion designers and storytellers in the film, television, video gaming and advertising industries. Students in the Digital Media Department will...

- Learn to succeed no matter what their initial skills are.
- Understand people skills, design principles and process to enable them 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 their professional commitment to their field, their work and themselves; prepare them to be members and leaders in their profession; teach them how to act both as individuals and as team members to support the whole.
- Learn to continually challenge themselves and also laugh often and fully enjoy what they do.
- Value continuous learning, experimentation, and both professional and personal growth. Engender an attitude of openness so that they seek new and unusual opportunities to learn and create.



# Digital Media

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>	
DGMD200/220	Media in Motion I/II	3.0	3.0		
DGMD270	Basic 3D for Storytellers	—	2.0		
DGMD250	Perspectives in New Technologies & Design	2.0	—		
DGMD260	Studio Visits	—	2.0		
+DGMD230 -or-	Drawing the Fantastic for Films and TV	—	2.0		
+DGMD340	Type and Design Fundamentals				
DGMD285	Concept Development and Creativity	2.0	—		
	Studio Elective	2.0	2.0		
AHCS310	Art History Elective	—	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
AHCS220	Contemporary Art History	3.0	—		
*ENGL202	Sophomore English	3.0	—		
LIBS217	Concepts & Issues in Media Arts	2.0	—		
*SSCI210	Social Science	—	3.0		
Total Credits per Semester		17.0	17.0		
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>		
DGMD300/301	Media in Motion III/IV	3.0	3.0		
DGMD320	3D Modeling and Animation	3.0	—		
DGMD325	Advanced 3D Animation	—	3.0		
DGMD330/331	Visual Effects I/II	3.0	3.0		
DGMD352	Perspectives in Entertainment & Technology	2.0	—		
ILMS300	Integrated Learning Studio	—	2.0		
*AHCS310	Art History Elective	3.0	—		
*MATH136	Math for Artists and Designers	—	3.0		
*NSCI307	Natural Science	3.0	—		
	*Art History, English, or Liberal Studies Elective	—	3.0		
Total Credits per Semester		17.0	17.0		
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>		
DGMD402	Thesis Preparation	3.0	—		
DGMD400	Senior Thesis	—	4.0		
DGMD410/411	Business Seminar I/II	2.0	2.0		
DGMD430	Practicum In Media Technologies	3.0	—		
DGMD440	Advanced Tools & Techniques	—	3.0		
DGMD450	Advanced Concept Development	2.0	—		
	Studio Electives	2.0	4.0		
*AHCS310	Art History Elective	—	3.0		
*ILML400	Integrated Learning Lecture	3.0	—		
Total Credits per Semester		15.0	16.0		

\*These courses may be taken in either the fall or spring semester.

+It is suggested that students take Drawing Fantastic if they are interested in 3D or Visual Effects, or take Type and Design if they are interested in Motion Graphics.

# Digital Media

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## **Course Descriptions**

### **Media in Motion I**

DGMD200 3 credits

This course is an introduction to digital image making, manipulation and management. Fundamental concepts of storytelling, digital media, type design, and motion design are defined as students learn the techniques for image creation, input, manipulation and enhancement, as well as non-linear editing, compositing, and digital video.

### **Media in Motion II**

DGMD220 3 credits

Students learn industry standard applications for motion graphics and storytelling by mastering appropriate software through a series of design assignments, concentrating on color, typography, and motion.

### **Drawing the Fantastic for Films and Video**

DGMD231 2 credits

While continuing with 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. Open to all majors.

### **Digital Media Imaging/Painting**

DGMD240 2 credits

This course extends students' skills with Adobe Photoshop and Illustrator. Students investigate the functions of these applications and become expert in their uses. Included is a brief look at other imaging applications, such as Freehand, Painter, StudioArtist and Artmatic.

### **Perspectives in New Technologies and Design**

DGMD250 2 credits

This course is a lecture series exploring all aspects of design, technology, and the nature of the industries utilizing digital media, as well as an introduction to the occupations involved.

### **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

This course introduces students to 3D animation. Students begin to learn about space and the principles of animation through stop motion animation techniques. They then proceed to 3D computer animation, with special emphasis on its use to communicate stories for film, television, and video games.

### **Concept Development and 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.

### **Media In Motion III/IV**

DGMD300/301 3 credits/3 credits

The art and design of motion graphics is investigated in depth. Students explore the world of broadcast design, and the use of motion graphics for a variety of purposes.

### **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. Examples follow:

## **Concept Art for Video Games and Films**

DGMD310      2 credits

In this course, students create everything from monsters to little girls and puppies. Concept development for video games and films includes, not only designing characters and the settings, but also creating the back-story for each one. Students investigate and develop character motivation, set and equipment purposes, and their histories to create solid understanding of these components, as they lead to successful concepts.

## **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. Examples follow:

## **Comics Class**

DGMD311      2 credits

This course 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.

## **Creativity and Storytelling: Experiments with Digital Filmmaking**

DGMD311      2 credits

This class explores digital filmmaking from both narrative and experimental viewpoints. Many wonderful animators, filmmakers and artists have created stunning experimental films since the beginning of the art form. Students extend this tradition with non-traditional tools. Discussion includes when it is effective to stick to narrative and when it is right to diverge. Students are encouraged to experiment with multiple ideas and techniques.

## **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. Examples follow:

### **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, they cover the effects of weather: rain, clouds, changing sunlight, etc. and unique natural and geologic phenomena, such as volcanoes, meteors, and tornadoes. This course is strongly recommended for students interested in films, games, and television.

### **The Figure: Expression/Impressions and Movement**

DGMD312      2 credits

This course is 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.

### **Digital Art for Art's Sake**

DGMD312      2 credits

Starting with a review of digital art and its various creators, students explore this world, and then participate in it. From abstract to structured pieces, this course examines various programs that can assist students to create pieces from still art, motion art, motion art with sound and music, and interactive art.

### **Special Effects Topics**

DGMD313      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 special effects. See department for offerings each semester. Examples follow:

## **Course Descriptions**

# Digital Media

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## **Course Descriptions**

### **Visual Effects: The Next Step**

DGMD313      2 credits

This class 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. Examples follow:

### **Film And Video Lab for Digital Artists**

DGMD315      2 credits

Students learn the skills that are required for making films and videos. They 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

In this course, 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.

### **Visual and Special Effects in Hollywood**

DGMD315      2 credits

In this class, students explore the history of special effects in Hollywood films. The class views and discusses breakthrough movies, which demonstrated technological innovations in effects, and how they have impacted 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, Max, After Effects, Commotion, Magic Bullet, and Shake are some of the tools offered in these workshops.

### **Broadcast 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 broadcast design. See department for offerings each semester. Examples follow:

### **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.

### **Broadcast Design Lab**

DGMD316      2 credits

This is a workshop in broadcast design taught by a professional from the field. Students apply the skills they have learned to broadcast design projects. Timing, emotions, and client relations, are among the topics presented in this lab class.

### **Advanced Broadcast 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 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 sound production. See department for offerings each semester. Examples follow:

## Sound and Music for Digital Artists

DGMD317 2 credits

This course explores strategies for analyzing to sounds and music, how to recreate or create new sounds and music, and how to incorporate them effectively into digital art. While some students may write their own music, all participants learn to mix, edit, and add sound effects to their projects by the end of this course.

## 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. Examples follow:

## 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

Low poly counts are still important, but the game companies would rather see what designers can do without those restrictions. Students model people, vehicles, weapons, and other objects.

## 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, televisions, and video games.

## 3D for Motion Graphics

DGMD323 2 credits

Students learn how to create 3D elements for motion graphics projects. "Flying logos" are one type of animation, but this course also explores other forms of 3D animation that enhance designs and contribute to students' value in the marketplace.

## Advanced 3D Animation: 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.

## Advanced 3D Animation: 3D for Motion Graphics

DGMD325 3 credits

This section of the class concentrates on 3D animation as applied to motion graphics.

## Course Descriptions

# Digital Media

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## **Course Descriptions**

### **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. Open to all majors.

### **Visual Effects I/II**

DGMD330/331      3 credits/3 credits  
Students learn the methods for traditional visual effects, under what circumstances they are still used, and when today's digital techniques have replaced them. 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. Post production use of color timing, time code editing, digital video effects, and effects editing are included.

### **Storytelling in 30 Seconds**

DGMD333      2 credits  
In this course 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 how 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.

### **Color for Film, TV, and Games**

DGMD342      2 credits  
This course investigates the ability of color to create excitement, mystery, or serenity. One of the most powerful psychological and physiological influences in artwork comes from the use of color. Students study the use of color by renowned directors, cinematographers, and production designers. This course includes an exploration of the ability of color and composition to expand and deepen the audience's relationship to character, setting, and story.

### **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 '40's and '50's, 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  
This course 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 at least 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 and New Technologies**

DGMD350            3 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.

## **Motion Graphics For The Web**

DGMD355            2 credits

The internet demands a different approach to design than print or broadcast design. Design for the web must take into account, not only the new medium, but also concepts, goals, content, and intended audience. Students learn to bring life to the web through instruction in Macromedia Flash, a variety of other tools, and their own creativity.

## **Advanced Motion Graphics for the Web**

DGMD356            2 credits

This class guides students already familiar with Macromedia Flash, to understand and apply some of the more complicated, higher end functions of this program

## **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.

## **Practical and Computer Generated Lighting**

DGMD360            2 credits

This course covers the basics of lighting in a classroom environment, then extends that information to the computer lighting of virtual sets, props and characters.

## **Digital Still Photography**

DGMD361            2 credits

The basics of photography assist students with improving their videography, computer generated compositions, and films. After briefly touch upon 35mm photography, 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.

## **Model Making for Film and Television**

DGMD365            2 credits

Models for films and television shows need a particular look. Students learn how to achieve this look through making models. Techniques include materials aging, perspective, use of trompe-l'oeil, and more. Students composite their models with computer generated elements.

## **Screenwriting and Production I/II**

DGMD366/396      2 credits/2 credits

This course is taught in conjunction with the Graduate Program in Writing. Students analyze films, learn about the history of films, and apply this knowledge to their own projects. Included is screenplay formatting for the studios or for independent use. Semesters alternate in focus: the first semester concentrates on adapting an already existing piece of literature, while the second semester course focuses on the creation of original feature length screenplays.

## **Course Descriptions**

# Digital Media

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## **Course Descriptions**

### **Sculpture for Digital Artists**

DGMD367      2 credits

In this class, students work with clay to understand the 3D form as it applies to computer-generated models, character design, and props. They create maquettes, hand crafted 3D models that animators reference when animating a character. Maquettes, along with model sheets, bring consistency to the production of an animated character when it is 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 or equivalent experience.

### **Acting for Animators**

DGMD373      2 credits

Sony Imageworks, ILM, and many other large and small production houses use "Acting for Animators" 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.

### **Digital Cinema**

DGMD376      2 credits

This course investigates the tools and production methods used in experimental and short filmmaking, through lectures and assignments.

### **Professional Broadcast Design**

DGMD380      2 credits

This class explores the fundamentals of theory and strategy behind broadcast 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.

### **Tricks of the Trade**

DGMD385      2 credits

This course investigates variations in techniques and attitudes as they differ within the many fields that utilize digital media. Students are exposed to the specific tools and techniques that enable them to be successful within diverse segments of the industry.

### **Field Studies**

DGMD398      2 credits

For one week, under the guidance of senior faculty, students draw, paint, photograph, and videotape their individual views of an off-campus location. These studies are followed by studio work on campus that further develop their impressions from the the field.

### **Honors Projects**

DGMD399      3 credits

Students may petition the chair to participate in this wide-ranging class experience. Acceptance is based upon grade point average and ability. Accepted students develop a project or series of projects on an advanced level with mentorship by selected faculty.

### **Senior Thesis**

DGMD400      3 credits

In this course students develop their own final projects. Class critiques help students develop their own work, while learning from the creative processes of their fellow classmates. Visiting industry leaders take part in these critique sessions. Students collect their work-ups from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles. These pieces are then used to develop the students' reels and are of great value to future potential employers.

### **Thesis Preparaton**

DGMD402      3 credits

In this class, students are given the time to work on developing 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 their classmates.

*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.*



## **Business Seminar I: Career Planning & Personal Management I**

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 II**

DGMD411      2 credits

Continuing with the same class group, 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 Office of Career Services, assist 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

To be the best in animating the future, students should know the past as well as the present. In this course, students explore the history of animation from Emile Kohl, Winsor McCay and Betty Boop, to Disney, Hanna Barbera, Osamu Tezuka, and Hayao Miyazaki. They study in-depth the principles of traditional animation and the principles of animation as applied to computer animation. This course is strongly recommended for serious digital animators.

## **Practicum in Media Technologies**

DGMD430      3 credits

"Software is not important. Your skill and talents are. If you are good in one program, you're good in another." This quote by distinguished lecturer, Glen Campbell of Area 51, is quite accurate. While students work a great deal with many programs, their value to employers comes from their skills as artists and designers, coupled with their "people skills." In this course students extend their skills in creating pieces that show off their talents.

## **Materials and Methods**

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.

## **Advanced Tools and Techniques**

DGMD440      3 credits

Students extend their expertise and knowledge in one of these areas: motion graphics, character animation, filmmaking, or visual effects.

## **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

This course develops the creative and problem-solving skills needed to be an effective artist and designer. Whether students are interested in 3D, visual effects, video game development, or motion graphics, they learn techniques for overcoming creative block. Students learn the skills needed to either lead a team or participate as a effective member of a creative team.

## **Course Descriptions**

# Digital Media

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**Course**  
**Descriptions**

**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.

**Harry Mott**

*Chair*

MFA, MBA USC Peter Stark Motion Picture Producers Program. Speaker, writer, designer for motion graphics, animation, education, art and design industries. Education Director, American Film Institute's Advanced Technologies Training Division. DV Expo Conference Chair. Freelance designer and producer of motion graphics, visual effects and web sites. Member L.A. SIGGRAPH and board of governors of the Broadcast Designers Association (BDA).

**Art Durinski**

*Assistant Chair*

MFA, MA (Graphic Design) UCLA, BFA (Graphic Design) Univ. of Illinois. Internationally recognized pioneer in computer graphics and digital animation. Feature Film Visual Effects Supervisor and Founding Board Member of the Visual Effects Society. Winner of the Advertising Industry's Clio Award. Clients include: Sony Corp., Sega Enterprises, Walt Disney Feature Animation, CBS, Fuji Television, Paramount Pictures.

**Marcie Begleiter**

*Adjunct Associate Professor*

MFA (Painting) Art Center, BA Kirkland College. Author, *From Word to Image: Storyboarding and the Filmmaking Process*. Director of Otis College Integrated Learning Program. International seminar leader and teacher. On Faculty of the International Filmschule in Cologne, Germany. Playwright member of the Acotr's Studio. NEA Project Grant recipient

**Robert Coddington**

*Senior Lecturer*

Digital Animator, Electronic Arts, Los Angeles.

**Tracy Colby**

*Associate Professor*

MFA Syracuse Univ. Clients include Siggraph Traveling Art Show II, "Drei Maler aus den USA", and Spannungen.

**Pete Cruz**

*Senior Lecturer*

BFA (Digital Media) Otis. First graduating class of the Digital Media Design department; Senior Class marshal. Freelance artist for the game and entertainment industry. Clients include Activision, Sony Electronic Entertainment America, Electronic Arts

**Christian De Castro**

*Senior Lecturer*

BA Design/Media Arts UCLA. Motion graphics designer, animator. Work featured in *Communication Arts Magazine*. Adobe Design Achievement Award, Illustration.

**Danixa Diaz**

*Senior Lecturer*

Director of Business Development, Imaginary Forces Clients include MTV, FOX, DirecTV, Ogilvy, McCann Erikson, Zubi, Showtime, HBO, Universal, Sony, Paramount, Y + R.

**Chris Do**

*Adjunct Associate Professor*

BFA Art Center. Creative Director. Clients include Saatchi & Saatchi, Toyota, Deutsch, Mitsubishi, Wieden & Kennedy, Nike, TBWA Chiat Day, and Nissan.

**Alan Douglas**

*Senior Lecturer*

Graphic Design Diploma West Australian College of Design, Animation Swinburne Univ. Melbourne, Australia. Creative director/ director. Major clients include ESPN, Sony, CBS, NBC, ABC, FOX, Hallmark Channel, SAT1(Germany), SKY (UK), Antenna 3 (Spain), Star TV(Turkey), SKY (Italia), Dreamworks SKG.

**Keith Downey**

*Associate Professor*

MFA, BFA Cal Arts. Associate Professor of motion graphics, 3D and video art.

# Digital Media

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## **Department Faculty**

### **Chris Eckardt**

*Associate Professor*

Owner of 3D/Visual Effects Company. Films include "Galaxy Quest," "Metal Gold," and "American Outlaws." Commercials include Hot Jobs Super Bowl spot, and Sun Microsystems. Music Videos include the Red Hot Chili Peppers, Britney Spears, Papa Roach, Ricky Martin, Backstreet Boys, AeroSmith, Korn, and Jennifer Lopez.

### **Bill Eckert**

*Assistant Professor*

MFA CSU San Diego. Clients include Rupert Murdoch, Marvin Davis, Don Henly of the Eagles, Dick Clark Production, Entertec, and Strand Century/Rank Xerox. Currently working on the historic renovation of Green Acres, Beverly Hills. Shows include "Artist Look at Hollywood."

### **Jennifer Egger**

*Assistant Professor*

BFA Otis. Graphic Designer. Clients include Time Warner Inc., Price Waterhouse, Disney Publishing, and Disney Consumer Products.

### **Glen Eisner**

*Senior Lecturer*

Prosthetic Designer and Sculptor for Film and Television. Credits include: "The Nutty Professor," "The Passion of the Christ," and "Terminator 2: Judgment Day." Sculptor member of the California Art Club. Publications include illustrations for *Beyond the Dinosaur* (Antheneum Book), and the *Pre-historic Times Magazine*. Emmy nominations and winning Emmy honors for Best Make-up for "Babylon 5," "Buffy the Vampire Slayer," and "The X-files."

### **Gary Geraths**

*Associate Professor*

MFA Claremont Grad. Univ., BFA CSU Long Beach. Clients include Disney and Mattel. Sketch artist for the OJ Simpson criminal trial. Has exhibited internationally.

### **Lewis Hall**

*Senior Lecturer*

Producer of five short documentaries (including an Academy Award winner for "Anti-Matter," a humorous look at a serious physics subject) and has worked for over twenty years as a senior art director creating brand identities and animations for CBS, NBC, and other international television stations, garnering two Emmys. He has written screenplays and recently completed a novel.

### **Chip Houghton**

*Senior Lecturer*

BS Boston Univ. School of Communications. Co-Founder, Imaginary Forces. Clients include Sony, Disney, IBM, Nike, Universal Studios, Wynn Resorts

### **Patrick Kelly**

*Senior Lecturer*

BS (Engineering) Arizona St. Univ. Clients include Electronic Arts, Sierra, and Vicarious Visions.

### **Arno KroneR**

*Senior Lecturer*

MBA (Communication) Univ. of Kansas; MA (Advertising) Univ. of Clermont, France. Animator and designer at Walt Disney Feature Animation. Other clients include Los Angeles County, General Motors, Meta4 productions, Swankytown, Universal Interactive, Zicam, etc.

### **Kate Johnson**

*Senior Lecturer*

President of EZTV. Clients include the Getty Center, Politically Incorrect, Seagrams America, Faye Dunaway, and the Watts Tower Cultural Center.

### **John C. LePrevost**

*Senior Lecturer*

BFA Univ of Arizona. President and Executive Producer of The LePrevost Corporation, a design, computer animation studio. Clients include ABC, Buena Vista Television, CBS, Trave Channel, EMI Capital, Greenpeace, MCA, Microsoft, NBC, PAX, PBS, TCI, TBS, Universal Pictures, USA Network and Warner Bros. Awards include 3 News Emmy's and numerous Gold Medals for some of America's most prestigious design shows.

**Tom Lesser**

*Senior Lecturer*

Visual Effects Supervisor/Art Director. Optical Supervisor for “The Empire Strikes Back,” “Dragon Slayer,” and “Poltergeist.”

**Debra Magit**

*Senior Lecturer*

BA Loyola Marymount Univ. Actor/Acting Teacher. Clients include UCLA Extension and Raytheon.

**Kathleen Milnes**

*Adjunct Associate Professor*

BA American Studies, Univ. of Maryland. President and CEO, The Entertainment Economy Institute. Author of landmark studies on entertainment industry occupations and employment. Regularly cited in the media as an expert on workforce issues in the entertainment industry. Member of numerous government and non-profit boards and commissions.

**Raul Moreno**

*Associate Professor*

B.Arch SCI-Arc. 3d/visual effects artist. Film projects include “Superman Returns,” “Logan's Run” (CG theater teaser), “Sky Captain and the World of Tomorrow,” “The Ring,” “Matrix Reloaded,” “Matrix Revolutions,” “Elf,” “Panic Room,” and “The Cell.” Broadcast/commercial clients include NBA, ESPN / ABC , Samsung, Volvo, Cartoon Network, and Nike. Game Cinematics clients include EA and Atari. Extensive work on music videos. Key Art award for Trailer Graphics “Austin Powers.”

**Rick Morris**

*Senior Lecturer*

Film and television graphic artist. Principal of bangbangstudio. Speaker and instructor of motion graphics at Art Center, AFI, and professional conferences. His short films have been featured at film festivals including Resfest Worldwide, Rotterdam, Lovebytes, and Oberhausen.

**Jan Nagel**

*Senior Lecturer*

BA (Journalism) CSU Los Angeles. Marketing Consultant. Advertising Account Manager at NW Ayer, McCann-Erickson and other advertising agencies representing major U.S. accounts such as U.S. Army Recruiting, Century 21 Real Estate, Hughes Aircraft and Wham-O Manufacturing. Past Marketing Director for Dream Quest Images, Calico Creations and VirtualMagic Animation. Co-Founder and Current President of Women In Animation International. Articles published in *Animation Magazine*, *Animation World Magazine*, *Siggraph*, and *Animation Art*, an encyclopedia of animation.

**David Nicksay**

*Senior Lecturer*

BA Hampshire College. Film/Visual Effects producer of over 20 films. Former President, Morgan Creek Productions; Sr. VP, Paramount Pictures; Assistant Dean, Ringling Brothers Clown College. Member Academy of Motion Picture Arts and Sciences Directors Guild New Technology Committee, American Film Institute Education and Training Advisory Board.

**Joddy Nicola**

*Senior Lecturer*

Certificate (Fine Arts, Character Animation) Cal Arts. Animator, Director, Writer. Owner of Hijinks Animation. Clients include Disney and Warner Brothers.

**Felicia OH!**

*Senior Lecturer*

MFA (Art/New Genres) UCLA; BFA (Art) Cornish College of the Arts. Clients include “The Animatrix” DVD, “Whatabout...Me?,” LMNO Productions; Brentwood Entertainment; Anti-Gravity Design; Fox Family, DNA, Complete Post, and Complete DVD.

# Digital Media

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## **Department Faculty**

### **Corky Quakenbush**

*Senior Lecturer*

BA Florida Atlantic Univ. Independent animator. Screenings at Guggenheim Museum, Boston Museum of Fine Arts. Retrospectives at Boston Museum of Fine Arts, World Animation Celebration, U.S. Comedy Arts Festival, numerous domestic and international foreign film festivals. Television pilot creator and animation segment producer/director for cable and network television. Creator of animated shorts for Mad TV. Emmy Award, 1986.

### **Gus Stone**

*Senior Lecturer*

Creative Director/Broadcast Designer in publishing, advertising, broadcast, interactive TV, cable, and new media. Clients include Redken, The David Geffen Company, GTE, Sony, ABC, CBS, NBC, FOX, Discovery, Disney, and Televentures.

### **Richard "R.T." Taylor**

*Senior Lecturer*

Computer Graphics Technical Director. Clients include Alias|Wavefront, ILM, Rhythm and Hues, Sony, NASA, IBM, Charles Eames, ABC, CBS, NBS, CBC, TF1, HBO, 20th Century Fox, Universal, Columbia, Paramount, Warner Bros., Technicolor, Exxon, ESSO, Chevrolet, Volkswagen, Ford, Kawasaki, USC, Cal Arts, Academy of Art, and CSU Long Beach.

### **Anne White**

*Senior Lecturer*

BFA Drake University. Creative Director/Executive Producer. Clients include Prince, Steven Spielberg, DIRECTV, Aveda, Best Buy, Warner Brothers, CBS, Canal +, TIVO, NDTV, Medtronic, MGA Entertainment, Disney, SC Johnson, Sony

### **Michael Wright**

*Associate Professor*

BFA (Painting & Drawing), BA (History) Univ. of Washington, Seattle. Digital painter profiled in *Computer Graphics Companion*, edited by Jeffrey McConnell Anthony Ralston and Edwin Reilly. Publications include *Going Digital: The Practice and Vision of Digital Artists* by Joseph Nalven and JD Jarvis, "Computer Graphics World 25 year Retrospective of Digital Art," articles in *Wired*, *Micro Publishing News*, *Computer Graphics & Applications*, *Agent X*, and *Television Tokyo* magazines. His digital prints are in the collections of the Victoria and Albert Museum in London, UK and the State Museum in Novorsibirsk, Russia..

# Fashion Design

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**Department**  
**Goals**

The Fashion Department prepares students from diverse backgrounds to be fashion innovators by providing a professional environment in which students learn by working in tandem with top designers. Students in the Fashion Design Department will...

- Expand and perfect their artistic skills to support and enhance their future design careers.
- Learn necessary technical skills related to clothing construction.
- Develop a systematic, critical approach to problem solving at all levels of the design process.
- Acquire extensive professional information regarding fashion design.
- Demonstrate professionalism by meeting deadlines, effectively collaborating in teams, and working with professional designers.
- View fashion design in a broader socio economic, historical, and environmental context.
- Successfully articulate design ideas verbally, visually, and digitally.

# Fashion Design

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>	
FSHD200/201	Sophomore Studio I/II	3.0	3.0		
FSHD210/211	Fashion Illustration/Intro to Design	3.0	4.0		
FSHD220/221	Pattern Drafting I/II	2.0	2.0		
FSHD225	Sophomore Digital Design I	—	1.0		
FSHD230/231	Model Drawing I/II	2.0	2.0		
AHCS310	Art History Elective	...	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
AHCS220	Contemporary Art History	3.0	—		
ENGL202	Sophomore English	3.0	—		
NSCI311	Textile Science I	—	2.0		
Total Credits per Semester		16.0	17.0		
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>		
FSHD300/301	Junior Studio I/II	5.0	5.0		
FSHD320/321	Visual Communication I/II	1.0	1.0		
FSHD330/331	Model Drawing III/IV	1.0	1.0		
FSHD360/361	Fashion Design I/II	3.0	2.0		
ILMS300	Integrated Learning Studio	—	2.0		
AHCS370/371	History of Costume I/II	2.0	3.0		
	*Art History, English, or Liberal Studies Elective	3.0	—		
*MATH1136	Math for Artist & Designers	—	3.0		
NSCI312	Textile Science II	2.0	—		
Total Credits per Semester		17.0	17.0		
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>		
FSHD400/401	Senior Studio I/II	6.0	6.0		
FSHD412/413	Senior Illustration I/II	1.0	1.0		
FSHD424 -or- FSHD426	Senior Digital Design Digital Portfolio	—	1.0		
FSHD430	Model Drawing V	1.0	—		
FSHD460	Fashion Design III	3.0	—		
FSHD470	Marketing	—	1.0		
FSHD375	Apparel Manufacturing Practices	1.0	—		
FSHD475	Portfolio Development	—	2.0		
*ILML400	Integrated Learning Lecture	—	3.0		
*AHCS310	Art History Elective	—	3.0		
SSCI210	Social Science	3.0	—		
Total Credits per Semester		15.0	17.0		

\*These courses may be taken in either the fall or the spring semester.

Note: Some students may be required to take ENGL400 Great Speeches as determined by the School of Fashion Design.



# Fashion Design

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## **Course Descriptions**

*NOTE: Students collaborating with mentors may be required to return back one week early from Winter break, as well as a possibly working over Spring break in order to participate in the Scholarship Benefit Show.*

### **Sophomore Studio**

FSHD200/201 2 credits/2 credits  
Students develop patterns by draping muslin on dress forms, learn basic garment construction and finishing. Students interpret and create three-dimensional design ideas.

### **Fashion Illustration/Introduction to Design**

FSHD210/211 3 credits/4 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.

### **Pattern Drafting I/II**

FSHD220/221 2 credits/2 credits  
Using current garment industry techniques and procedures, students create patterns from blocks, body measurements and specifications, make corrections in fit and appearance and complete custom garments and patterns reflecting the student's individual style.

### **Sophomore Digital Design**

FSHD225 1 credit  
Using the Macintosh computer, students are introduced to basic computer practices, internet usage, digital terminology and related computer equipments including the scanner, printer, and the Wacom tablet.

### **Model Drawing**

FSHD230/231 2 credits/2 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. Additionally, this course explores the visualization of various fabrics and garments on the figure.  
*This course is available to non-majors with approval of the Fashion Department Chair.*

### **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: FSHD200/201 Sophomore Studio I/II.*

### **Visual Communication I/II**

FSHD320/321 1 credit/1 credit  
Students develop skills to communicate design concepts through effective illustrations and digital images. Class work is integrated with student mentor projects in Junior Design class.  
*Prerequisite: FSHD 225 Soph. Digital Design, FSHD210/211 Fashion Illustration/Introduction to Design*

### **Model Drawing III/IV**

FSHD330/331 1 credit/1 credit  
This course is a further exploration of the fashion figure with focus on improved gesture, line quality, and accurate observation of clothing proportion and shape.  
*This course is available to non-majors with Department Chair approval. Prerequisite: FSHD230/231 Model Drawing I/II.*

### **Fashion Design I/II**

FSHD360/361 3 credits/2 credits  
Professional designers present design problems to be solved within the "moderately priced" market. Students develop ideas based on specific direction, fabric, color, etc. Sketches for garments are edited and critiqued under the guidance of professional designers. The spring semester focuses on the study of higher-priced apparel in preparation for senior level work.  
*Prerequisite: FSHD210 Fashion Illustration and FSHD211 Introduction to Design.*

# Fashion Design

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## Course Descriptions

### **Apparel Manufacturing Practices**

FSHD375 1 credit

Lectures by fashion industry professionals and field trips supplement this survey course that explores all aspects of the apparel manufacturing process outside the realm of the design room.

### **Senior Studio I/II**

FSHD400/401 6 credits/6 credits

This course provides practical application of draping, classic tailoring, and couture sewing and 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 student's work on professional models during fittings.

*Prerequisite: FSHD300/301 Junior Studio I/II.*

### **Senior Illustration I/II**

FSHD412/413 1 credit/1 credit

This is an advanced illustration class that further develops students' professional illustration skills for higher-priced apparel. Students produce designer sketches with more complex fabric renderings and layering of garments, capturing a look appropriate to the mentors' direction.

*Prerequisite: FSHD320/321 Visual Communication I/II*

### **Senior Digital Design**

FSHD424 1 credit

Advanced digital course in which students create a group of technical flats in Adobe Illustrator, as the basis for a digital collection to be included in their portfolios. Topics include flats, line sheets, fabric samples, repeat patterns, experimental croquis techniques, type, and layout.

*Prerequisite: FSHD320/321 Visual Communication I/II*

### **Digital Portfolio**

FSHD426 1 credit

This advanced elective class which utilizes and expands students' knowledge and application of digital skills applicable to their final portfolio.

*Prerequisite: FSHD320/321 Visual Communication I/II.*

### **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 semester focuses on issues that pertain to portfolio development. This course is available to non-majors with Fashion Department Chair approval.

*Prerequisite: FSHD330/331 Model Drawing III/IV.*

### **Fashion Design III**

FSHD460 3 credits

Students design clothing alongside professional designers representing higher-priced apparel. Emphasis is placed on integrating classicism and originality, and using fine fabrics, finishing, and construction techniques, as well as producing design work on the same seasonal schedule as the fashion industry.

*Prerequisite: FSHD360/361 Fashion Design I/II.*

### **Marketing**

FSHD470 1 credit

This is a lecture course which explores the partnership between wholesale manufacturers and retailers when marketing a fashion product. In fashion. The latter half introduces job search strategies in preparing for successfully entering the workplace.

### **Portfolio Development**

FSHD475 2 credits

This course focuses on the development of a professional designer portfolio. Students target a specific area of interest for employment and produce groups with concept boards, color story, fabrics, trims, illustrations and technical drawings for each. This course culminates with a portfolio review and critique by manufacturers.

*Prerequisites: FSHD460 Fashion Design III and FSHD412 Senior Illustration I.*

# Fashion Design

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## **Course Descriptions**

### **Independent Study**

FSHD999

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.

**Rosemary Brantley**

*Chair*

BFA (Fashion Design) Parsons School of Design. Student Designer of the Year. Founding Chair Otis Fashion Design Department. Designer for Kasper Joan Leslie-NYC, Jaeger of London, Rosemary Brantley for Staples- Los Angeles 1980 to present. Recipient of L.A. Fashion Inspiration Award, 2005.

**MariBeth Baloga**

*Assistant Academic Chair, Professor*

MFA (Textiles) Indiana Univ., BS (Art Ed.) Kent State Univ. Textile instructor 1975 to present at Brooks College, Otis, FIDM, and UCLA Extension. Past Chair of the Textile Design Department, FIDM. Exhibiting fine artist.

**Jill Higashi-Zeleznik**

*Assistant Design Chair, Associate Professor*

BFA (Fashion Design) Otis. Freelance designer for Tommy Bahama and Bugle Boy. Design Director for Carole Little, Motherhood, Saint Germain. Head designer for Shryan, Theodoie, and Bronx Clothier's.

**Susan Baker**

*Professor*

BA (English Literature) CSU Dominguez Hills, AA Degree (Fashion Design) LA Trade Technical College. Involved in all phases of commercial manufacturing in the LA fashion industry since 1969.

**Pamela Banks**

*Lecturer*

BFA (Design) Univ. of Cincinnati. Student Designer featured in *Ebony* Fashion Fair Tour. California. Community College Teaching Credential. Instructor FIDM. Missy / Plus-sizes designer.

**Aiko Beall**

*Professor*

AA (General Education) Pierce College, Certificate with honors Parsons School of Design, Diploma Osaka Costume Art School, Diploma Yodogawa Fashion Design School, Degree (Aesthetics, Ikebana) Misho-Ryu. Student assistant in Christian Dior design studio, NY. Assistant Designer for Jacque Tiffeau NY, Jean Louis LA; Assistant to costume designers for ABC daytime TV "General Hospital." Designer for Emmys Awards. Otis faculty member since 1979.

**Eddie Bledsoe**

*Associate Professor*

MFA (Theatrical Design) USC; BS (Fashion Design) Woodbury Univ., BA (Design) UCLA. Menswear and costume designer for film and theatre. Published work includes "Art + Performance, the Life of Reza Abdoh." Designs archived in the Reza Abdoh Collection, NY Public Library. Recent design honors include New York Film Festival, "Rocket's Red Glare;" Los Angeles Independent Film Festival, "No Easy Way;" The Vienna Festival, "Quotations From a Ruined City."

**Anne M. Bray**

*Assistant Professor*

BFA (Fashion Design) Otis. Designer for Mattel Toys Barbie Doll. Surface designer for Esportia Intl. Fine artist represented by the Artists' Gallery, Santa Monica.

**Leigh Cairo**

*Senior Lecturer*

BFA Parsons School of Design. Designer for Pacific Sunwear, Calvin Klein Inc.. Freelance textile designer.

**Gus DeGuzman**

*Lecturer*

BFA (Visual Communication) Univ. of Santo Tomas, Philippines. Instructor for Otis Continuing Education. Freelance illustrator in the fashion, advertising and entertainment industries, including California Apparel News Group.

# Fashion Design

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## **Department Faculty**

### **Jackie Doyle**

*Professor*

BFA Art Center, Winner of the Rudi Gernreich Award from the NY Art Director' Club. Illustrator, the Neiman Marcus advertising department for Valentino, Chanel.

### **Jane Engelman**

*Senior Lecturer*

BFA (Fashion) Otis, BFA (Design) and K-12 Teaching Credential Univ. of Iowa. Perry Ellis Thimble Award. FGI Co-Chair of the Scholarship Committee.

### **Rosi Gabl**

*Lecturer*

School of Art and Design Diploma (Dressmaking and Fashion Design) Basel, Switzerland; studied fashion illustration at Central Saint Martin's College of Art and Design, London. Best of Rosi Web Site.

### **Kathryn Hagen**

*Professor*

MFA (Fine Arts), BFA Otis; Certificate (Fashion) Parsons School of Design; studied painting at the Art Student's League. Artist and freelance illustrator. Author of *Fashion Illustration for Designers* and *Garb*.

### **Farnaz Harouni**

*Lecturer*

BFA (Fashion) Otis. Winner of the Nolan Miller Thimble Award and the Rudi Gernreich National Design Award. Published in *Vogue*, *Women's Wear Daily*, *California Apparel News*. Designer for Tadashi, Kellwood, Guess. Evening and bridal designer and founder of Farnaz Couture.

### **Linda Holler**

*Senior Lecturer*

AAS (Fashion) Fashion Institute of Technology. Designer/owner of ArtFoundry Design Group, a digital design firm focusing on apparel, shoes, and graphic/textile products. Clients include Michel Berandi Couture, Disney. Publications include *Women's Wear Daily*, *LA Style*, *Town & Country*, *Hollywood Reporter*. Featured in Disney's "Expedition Everest," Discovery Channel.

### **Julie Hollinger**

*Professor*

AA (Fashion Design) Fashion Institute of Design and Merchandising. Owner of Hollinger Jones. Designer for Robes of California. 20 years experience working in the industry overseeing design rooms from concept through production.

### **Morrison Jackson**

*Senior Lecturer*

MFA (Theatre Design) USC; BFA (Theatre Design) and BA (Fashion Design) Stephens College. Assistant Designer and Patternmaker specializing in sportswear. Costume Designer and Technician. Manager of 20th Century Costume Rental Company. Cutter/Draper and Tailor's Assistant for feature films, television and theatre.

### **Jane Mountney Jones**

*Lecturer*

MBA (Marketing) Argosy Univ.; BA (Fashion and Textiles) Nottingham Trent Univ., UK.

### **Karolyn Kiisel**

*Professor*

Studied at UCLA and UC Berkeley (Theatrical Costume Design). Industry designer for theater, film and television. Clothing design in intimate apparel and children's wear. Designer for and owner of Jacaranda, specializing in contemporary dresses.

### **Lada Kirich**

*Lecturer*

BFA (Digital Media) Otis. Art Director Assistant, UKRANIMAFILM Animation Studio, Ukraine.

### **Gail Knierim**

*Associate Professor*

Diploma (Art) Royal Melbourne Institute of Technology. Head designer for Australian fashion houses and private couture clientele in Los Angeles.

### **Sumi Lee**

*Assistant Professor*

BFA (Fashion) Otis. Freelance designer for special occasion dresses. Illustrator for costume designers. Head designer for *Esquire*, assistant designer for Glen Williams.

**Amanda B. Linder**

*Assistant Professor*

BS (Fashion Design) Syracuse Univ. Experienced in flat pattern drafting, draping, technical drawing, illustration, clothing reproduction with complete sewing, construction, alterations and fitting. Her specialty is costume design for feature films, television and theatre.

**Michelle Lucas**

*Senior Lecturer*

BFA (Fashion) Otis Parsons. Designer and illustrator for Mattel, Savannah, Esprit, Debra McGuire, and Contempo. Owner of and designer for Rouge and Butterfly, specializing in young designer dresses and sportswear.

**Evelyn McInerney**

*Associate Professor*

AA Fashion Institute of Technology, studied at UCLA (Vocational Education Teaching). Extensive design and manufacturing experience, specializing in junior dresses and sportswear in New York and Los Angeles.

**Alexis Montgomery**

*Lecturer*

AA (Fashion Design) Los Angeles Trade Technical College. First through production patternmaker with 28 yrs. experience in the garment industry, working both in-house and freelance for Mossimo, Lane Bryant, J.C. Penny, HSN.

**Sally Nichols**

*Professor*

BFA (Fashion Design) Stephens College. Designer and pattern maker for Casadei, Pattern maker for Katyone Adeli, Design Engineer for Isabel Toledo.

**Justine Parish**

*Lecturer*

BFA Academy of Art Univ.; Studies at Art Center. Freelance illustrator; Owner/designer, Justine Limpus Parish, artwear clothing; Art Director for Liberty House of CA; First Chair and Creator of Fashion Department, Academy of Art Univ., San Francisco; Illustrator, Color with Style by Donna Fuiii; Author and Illustrator, Drawing the Fashion Body; Contributing writer for *Belle Armoire* magazine.

**Deborah Patterson**

*Senior Lecturer*

BFA California State Univ., Fullerton. Freelance graphic designer.

**Aaron Paule**

*Adjunct Assistant Professor*

BFA (Fashion) Otis. Ten years in the L.A. garment industry designing for Free Wear, Jidai Industries, Symbol & Democracy. Freelance designer and Illustrator for television and film.

**Sandy Potter**

*Senior Lecturer*

BA (English Literature) CSU Long Beach. 30 plus years in retail as Buyer, Merchandise Manager, Store Manager, Store VP, SVP, General Merchandise Manager Currently Co-Owner of Directives West, Consultants to Retail, covering the California Apparel and Accessories markets for world-wide retail

**Mitra Rajabi**

*Associate Professor*

BFA (Fashion) Otis; studied at LACity College (Fashion Design and Fine Arts). 'Designer of the Year' Award (Otis), 'Mizuno Grand Prize' winner 1989. Designer / illustrator for La Belle, Euphoric, Dr. Baby, Ceduxion; Founder of Peacock Inc. Menswear Store; Eleven years professional experience in designing for apparel manufacturers and retail.

**Karen Regoli-Arthur**

*Adjunct Assistant Professor*

AFA (Fashion Design) Otis Extension, Designer, creator of custom wedding gowns and costumes; Instructor for Los Angeles HeArt Project fashion residency program.

# Fashion Design

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## **Department Faculty**

### **Diane Sisko**

*Senior Lecturer*

BFA Purdue Univ. Costume and makeup for film, TV, UCS, LAUSD, Odyssey Theatre Co., John Anson Ford Theatre Director of Costume Program, LACC Theatre Academy; Member of Costumer's Guild & Costume Society of America.

### **Terri Slater**

*Assistant Professor*

BA (Fashion Design) Mary Mount College, Milwaukee, Wisconsin. European industry experience in garment design, pattern making and production; Trained in French couture method.

### **Francis Spitta**

*Senior Lecturer*

BFA (Fashion Design) Otis. Freelance surface designer specializing in men's wear and young men's prints, represented by "The Style Council" print studio in N.Y.

### **Pat Stiles**

*Associate Professor*

Studied at Pratt Institute (Fine Art/Illustration); Parsons School of Design (Fashion Illustration). Fashion Illustrator and graphic designer for film and advertising.

### **Elizabeth Strozewski**

*Lecturer*

BA (Art, painting/drawing) CSU Humboldt; Studied at SUNY at Buffalo. Textile / apparel designer for Jonathan Martin/Hype, Speedo; Illustrator for Second Language English Newspaper; Work in Multimedia at Sony DVD, Warner Bros. Online, and Fox interactive; Freelance illustrator; CAD textile and graphic designer.

### **Dat Tran**

*Senior Lecturer*

BFA (Fashion) Otis, Designer for Calvin Klein, Geoffrey Beene.

### **Jennifer Uner**

*Senior Lecturer*

BA Claremont McKenna College. Brand builder and marketing consultant. Founded the LA Fashion Awards; Launched 'the edge' at MAGIC; Pioneered style online at ShoppingTheWorld.com; Created the runway show calendar at LA FashionWeekLA.com Principal of Egg Productions marketing communications firm; clients include the Fashion Awards, Solitude Apparel, Oxford Industries and JCPenney, [www.lafashionawards.com](http://www.lafashionawards.com), and [www.fashionweekla.com](http://www.fashionweekla.com).

### **Robert Valerio**

*Sr. Lecturer*

BA (Economics) UC San Diego. President of Kubic Marketing Inc.; Chairman of the Board International Association of Skateboard Companies; CEO Giant Skateboard Distribution.

### **Jackie Wickser**

*Associate Professor*

AA (Fashion Design) North Texas State Univ. 30 years experience in NY and LA Designer Market as designer and pattern maker; Pattern designer for Koos Van Den Akker, Gloria Sachs, Mark Eisen, Katayone Adeli and Rosae Nichols; Consultant for Seven For All Mankind; Work published in: *Vogue*, *Elle*, *Paper*, *Mademoiselle*, *The Denver Post*, and *Sportswear International*.

### **Tony Young**

*Professor, Design*

BFA (Fashion Design) Otis; Studied (Art History) Middlebury College. Interior design for BCBG store concepts; Window displays for Saks, Neiman Marcus; Designer and art director for runway collections, product design/fabric development, innovative construction techniques. Awards for product illustrations in *W*, *Vogue*, *WWD*.

**Susan Zarate**

*Senior Lecturer*

BA CSU Fullerton. Costume illustrator for film and music industry, including “AI,” “Amistad,” “Batman and Robin,” “To Wong Foo,” “Anchorman,” “Spiderman II;” Fashion Illustration for Absolut, Versace for *Vogue Magazine*, Prada commercial; Sketched and designed costumes for Madonna. Fashion illustrator for *Vogue*.

**Tuula Zivin**

*Senior Lecturer*

AA (Fashion Design) Brooks College. Extensive industry experience as head patternmaker for Compagnie BX, Bronx, Saint Germain, Motherhood, City Girl, and California Concepts; Branded and private label customers include Neiman Marcus, Saks, Nordstrom, Fred Segal, and Shauna Stein. Technical consultant for patented Tummy Tuck jeans.

**Department  
Faculty**



# Fine Arts

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## Department Goals

The Fine Arts Department teaches the technical, theoretical, professional, critical, and personal skills necessary to sustain oneself as an artist and to build a life around creative practice. Students in the Fine Arts Department will...

- Acquire professional practices preparing them for future endeavors as a practicing artist including selling art, commissions, graduate school, employment, and teaching.
- Develop artistic autonomy to identify and focus their practice, continue to learn, and act upon their ideas over the length of their career.
- Gain discipline-specific skills in photography, painting, sculpture/new genres, drawing, video, and digital/new media.
- Be conversant with interdisciplinary concepts and approaches in contemporary art.
- Be able to think critically, critique art, and apply history, cultural theory, and contemporary art practices to their own work.
- Articulate how public life and personal ethics play a role in the global context for their work.

# Painting

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
PNTG204/214	Painting I/II	3.0	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>
SCNG204	Sculpture/New Genres I	3.0	—	
PHOT204	Photography I	3.0	—	
FINA215	Art and Technology Practices	2.0	—	
	Studio Electives	—	5.0	
AHCS245	TAP I Postmodern Theory/Art Production	—	3.0	
AHCS220	Contemporary Art Survey	3.0	—	
*ENGL202	Sophomore English	3.0	—	
*SSCI210	Social Science	—	3.0	
*MATH136	Math for Artists and Designers	—	3.0	
Total Credits per Semester		17.0	17.0	
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>	
PNTG314/315	Painting III/IV	3.0	2.0	
FINA345	TAP II Cultural Production	3.0	—	
FINA346	TAP III Cultural Production Focused Topic	—	3.0	
	Studio Electives	4.0	3.0	
ILMS300	Integrated Learning Studio	2.0	—	
FINA352	Junior Studio	—	5.0	
FINA385	Interdisciplinary Critique	—	2.0	
*AHCS310	Art History Elective	3.0	—	
*NSCI307	Natural Science	3.0	—	
	*Art History, English, or Liberal Studies Elective	—	3.0	
Total Credits per Semester		18.0	18.0	
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>	
FINA470/471	Senior Studio I/II	5.0	5.0	
	Studio Electives	4.0	4.0	
FINA442	TAP V Senior Review	—	2.0	
*AHCS310	Art History Elective	3.0	—	
LIBS452	TAP IV Senior Thesis	3.0	—	
*ILML400	Integrated Learning Lecture	—	3.0	
Total credits per Semester		15.0	14.0	

\*These courses may be taken in either the fall or the spring semester.

# Photography

<b>Degree Requirements</b>	<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>	
	PHOT204/214	Photography I/II	3.0	3.0
	PNTG204	Painting I	3.0	—
	SCNG204	Sculpture/New Genres I	3.0	—
	PHOT230	Lighting Studio I	—	3.0
	FINA215	Art and Technology Practices	2.0	—
		Studio Electives	—	2.0
<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	AHCS245	TAP I Postmodern Theory/Art Production	—	3.0
	AHCS220	Contemporary Art Survey	3.0	—
	*ENGL202	Sophomore English	3.0	—
	*SSCI210	Social Science	—	3.0
	*MATH136	Math for Artists and Designers	—	3.0
		Total Credits per Semester	17.0	17.0
	<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>	
	PHOT314/315	Photography III/IV	3.0	2.0
	FINA345	TAP II Cultural Production	3.0	—
	FINA346	TAP III Cultural Production Focused Topic	—	3.0
		Studio Electives	4.0	3.0
	ILMS300	Integrated Learning Studio	2.0	—
	FINA352	Junior Studio	—	5.0
	FINA385	Interdisciplinary Critique	—	2.0
	AHCS321	History of Photography	3.0	—
	*NSCI307	Natural Science	3.0	—
		*Art History, English, or Liberal Studies Elective	—	3.0
	Total Credits per Semester	18.0	18.0	
	<b>Senior Year</b>	<b>Fall</b>	<b>Spring</b>	
	FINA470/471	Senior Studio I/II	5.0	5.0
		Studio Electives	4.0	4.0
	FINA442	TAP V Senior Review	—	2.0
	*AHCS310	Art History Elective	3.0	—
	LIBS452	TAP IV Senior Thesis	3.0	—
	*ILML400	Integrated Learning Lecture	—	3.0
	Total Credits per Semester	15.0	14.0	

\*These courses may be taken in either the fall or the spring semester.

## Sculpture/New Genres

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>	
SCNG204/214	Sculpture/New Genres I/II	3.0	3.0		
PNTG204	Painting I	3.0	—		
PHOT204	Photography I	3.0	—		
FINA215	Art and Technology Practices	2.0	—		
	Studio Electives	—	5.0		
AHCS245	TAP I Postmodern Theory/Art Production	—	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
AHCS220	Contemporary Art Survey	3.0	—		
*ENGL202	Sophomore English	3.0	—		
*SSCI210	Social Science	—	3.0		
MATH136	Math for Artists and Designers	—	3.0		
Total Credits per Semester		17.0	17.0		
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>		
SCNG314/315	Sculpture/New Genres III/IV	3.0	2.0		
FINA345	TAP II Cultural Production	3.0	—		
FINA346	TAP III Cultural Production Focused Topic	—	3.0		
	Studio Electives	4.0	3.0		
ILMS300	Integrated Learning Studio	2.0	—		
FINA352	Junior Studio	—	5.0		
FINA385	Interdisciplinary Critique	—	2.0		
AHCS310	Art History Elective	3.0	—		
*NSCI307	Natural Science	3.0	—		
	*Art History, English, or Liberal Studies Elective	—	3.0		
Total Credits per Semester		18.0	18.0		
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>		
FINA470/471	Senior Studio I/II	5.0	5.0		
	Studio Electives	4.0	4.0		
FINA442	TAP V Senior Review	—	2.0		
*AHCS310	Art History Elective	3.0	—		
LIBS452	TAP IV Senior Thesis	3.0	—		
*ILML400	Integrated Learning Lecture	—	3.0		
Total Credits per Semester		15.0	14.0		

\*These courses may be taken in either the fall or the spring semester.

# Fine Arts

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## **Course Descriptions**

### **Introduction to Experimental Drawing**

DRWG204            3 credits

This course is designed to assist students to expand 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

This course 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.*

### **Art & Technology Practices**

FINA215            2 credits

This course covers a range of digital subjects, including basic 2D tools for manipulating images (Photoshop/Illustrator), creating 3D objects (Rhino), and simple vector animations (Flash). This course emphasizes the interdisciplinary nature of technology as a tool among others in the artist's toolbox.

*Required for all majors in the Fine Arts Department.*

### **Blue Space/White Box**

FINA305            2 credits

Students curate and mount shows for the Bolsky Gallery. This course, designed to deepen students' understanding of the intellectual and practical tasks of curating contemporary art, works with proposals submitted by students and faculty, as well as group shows generated by the class. Students learn the aspects of curatorial and exhibition design and installation.

### **Visiting Artist Workshop/Advanced Visiting Artist Workshop**

FINA325/326        2 credits/3 credits

### **Critic in Residence/Advanced Critic in Residence**

FINA327/328        2 credits/3 credits

These courses expose students to the complexity and diversity of activities in the fine arts by inviting prominent artist 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 descriptions.

### **Theory as Practice II: Cultural Production**

FINA345            3 credits

Student will further explore key themes and concepts from TAP I and begin the process of identifying their interests and situating their work in relation to an in depth understanding of cultural criticism. Student will engage their artwork within the context of contemporary art practice, addressing the different ways in which theoretical issues inform their work.

*Offered Fall semester only.*

### **Theory as Practice III: Cultural Production Focused Topic**

FINA346            3 credits

Students in TAP III will choose from three focused topic seminars, such as New Media, Urbanism, and Art of Conscience. Students will explore this specific conceptual arena of art, and further analyze key themes identified in TAP I and TAP II in relation to the field and their own work.

*Offered Spring semester only*

## Junior Studio

FINA352 5 credits

Junior Studio is designed as an intense studio experience providing exposure to all media and methods, conducive for the transition from classroom assignments to the development of each artist's particular studio practice. All Fine Arts majors work with mentors from the painting, sculpture/new genre and photography, who lead interactive discussions, dialogue and critiques during the predominantly production-oriented nine-hour studio class. The Visiting Artist Lecture Series familiarizes the student-artist with the international art community.

*Offered Spring Semester only*

## Fine Art Praxis

FINA370 2 credits

Fine Art Praxis 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. Student received both Fine Arts and Liberal Arts credit. Praxis courses vary in content each term.

*Co-requisite: AHCS366 Liberal Studies Praxis.*

## Interdisciplinary Critique

FINA385 2 credits

This rigorous companion course (opposite the production-oriented Junior Studio) provides the critical dialog of peers, helping students to develop an increased 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.

## Teaching Internship/Early Field Experience

FINA 391 2 credits

This course places qualified students who are interested in art and education, in a choice of structured internship positions in the Los Angeles public school system, kindergarten through 12th grade. Students observe, assist and tutor with art teachers in the classroom, and have significant interactions with students from diverse populations. The internship provides an opportunity to expand one's understanding between education theory and art practice in the studio / classroom, and will include shared analysis and debriefings of reflective field annotations through electronic journals.

*Required for ACT program. Can be taken as an elective for all other students. (6 hours a week in class or in the field)*

## Advanced Topics

FINA406/415 2 credits/3 credits

This course allows the student access to a cohesive body of information connected with simultaneous components of subject and object making. A three- or six-hour seminar and/or studio explores the historical and contemporary models and contexts of artistic practice.

*See Fine Arts Department for additional course descriptions.*

## Theory as Practice V: Senior Review

FINA442 2 credits

Through visiting artist style presentations, students will consider the salient themes in their artwork and clarify the language and style they use to articulate it. These presentations will give students the opportunity to present in lecture from the topics they have developed in their thesis paper from the fall semester. Senior Review builds upon their Senior Thesis work as these two courses are ultimately focused on helping students prepare for the professional presentation of their work.

*Offered Spring semester only*

## Course Descriptions

# Fine Arts

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## **Course Descriptions**

### **Senior Studio I**

FINA470            5 credits

No longer divided by major, in Senior Studio I each student is given their own studio and works with a group of faculty mentors to develop a body of work build on an intensive exploration of themes and techniques. Critical dialogue with mentors and peers helps each individual develop clarity in their art work as well a high level of articulation of the issues of their work. The Visiting Artist Lecture Services brings the student-artist more contact with the international community of artist.

*Offered Fall semester only*

### **Senior Studio II**

FINA471            5 credits

The final semester of Senior Studio is devoted to the completion of a cohesive body of work culminating in the senior exhibition. Students continue independent studio practices, discussions and critiques with mentors and peers, and studio visits with a variety of visiting artists. The Visiting Artist Lecture Series familiarizes the student-artist with the international art community. The building and mounting of the Senior Exhibition, is the culmination of the final year's work. This course addresses issues that prepare students for a life in art after graduation, as well as graduate school preparation and career and employment opportunities.

*Offered Spring semester only*

### **Introduction to Video**

MEDA210           3 credits

This course offers an introduction to working with moving images as an art form. While receiving training in basic digital video production and editing techniques using Final Cut Pro and other professional applications, and learning about historical and contemporary use of video as an art form, students will complete several short projects of their own. Techniques covered will include planning, lighting, camera work, editing, and mixing sound using digital video media.

### **Sound Art**

MEDA307           2 credits

Sound is discussed through many filters: Futurist and Dada work, Japanese noise; sculpture, installation and other artwork; popular culture and subculture; performance and silence; repetition, sounds of the world, and fabricated worlds; technological innovations and historical precedents; unfamiliar tuning systems and 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

Students explore emerging spaces of art making and cultural discussion using new technologies of interactivity (CDROM and web works), global discourse (Internet websites and communities), technical and mixed improvisation (DJ-ing).

*Offered in alternating semesters/years.*

### **Super-8 Filmmaking**

MEDA316           2 credits

In Super-8 Filmmaking, student will make films and study the history of a medium just recently being written. Since this history hasn't yet been institutionalized and fixed, and since the super-8 format remains rather stubbornly an "amateur" medium, (but not for long as video has replaced the home movie, super-8 is being used by artists and professionals exclusively), it has the rare characteristic of not being responsible to the history of a form. Super-8 from the beginning of its use by artists has rarely worried about filmmaking conventions, except to toy with them.

*Offered Spring semester only.*

### **Video Projects**

MEDA320           3 credits

An advanced course in the technical and aesthetic aspects of video as an art form. The creative issues involved in working in a time-based, expressive medium will be emphasized through the in-class discussion of examples of contemporary video work. Students will become familiar with the cutting edge debates regarding video art, as well as receiving instruction in digital post-production procedures and advanced technology.

**Advanced Topics: Live Art**

MEDA406            2 credits

The course focuses on the variety of ways contemporary artists use performance as a medium. Through a series of 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 a special lectures designed to give a background in the history of performance and artists involved in the medium.  
*Offered in alternating semesters/years.*

**Photography I**

PHOT204            3 credits

Students are introduced to the mechanics and ethics of photographic vision. Basic techniques of exposure, composition, B&W processing, and printing are reviewed and refined at an individual pace. Students print in the lab on a regular basis with the instructor's guidance. These lab sessions alternate with group critiques, slide lectures, and field trips to help students to expand and develop a critical vocabulary.

*Offered Fall Semester only***Photography II**

PHOT214            3 credits

Photo II examines the role of photographs in the creation of public signs and symbols as well as the function of representational images within private vocabularies. Within the context of theoretical and historical perspectives, class projects will explore semiotics, linguistics, jokes, dreams, and the unconscious. Students will use a wide variety of experimental photographic and computer generated manipulations including litho film, high contrast, and photomontage as well as more traditional photographic strategies. Also included will be experimentation with sharp films, grainy films, and a wide variety of developers and toners.

*Offered Spring Semester only***Photography Studio Practices**

PHOT215            2 credits

*See Department for Course Description***Extended Techniques in Photography**

PHOT218            2 credits

This course supports Photography majors with more in-depth instruction in particular techniques.

**Lighting Studio I**

PHOT230            3 credits

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

*Offered Spring semester only.***Photography III**

PHOT314            3 credits

Paradigms such as authenticity and appropriation are explored as students investigate the aesthetic and cultural debates surrounding Modern and Post-Modern positions. Traditional photographic materials, digital processes, and mixed media projects are incorporated.

*Offered Fall semester only.***Photography IV**

PHOT315            2 credits

This is an advanced photography seminar/workshop in which students investigate specific concepts, processes and visual strategies. The course will examine photography's increasingly complicated position in and out of the museo-industrial complex and the push-me/pull-you of the technical and the technological. Students acquire the tools to address the complexity of their own interests.

*Offered Spring semester only.***Course  
Descriptions**



# Fine Arts

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## Course Descriptions

### Color Photography

PHOT330 2 credits  
This class explores technical, theoretical, and aesthetic concerns in color photography. Students learn the basic and more accessible chromogenic process from color negatives using the RA processor along with the Cibachrome process from color slides. Focus is technical and hands-on; however, emphasis is also given to discussion and critique of the use, effect, and meaning of color in documentary and art photography.

*Offered on a rotating basis*

### Photo Genres

PHOT335 2 credits  
The genres courses provide student 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, the Digital Photograph, and Mural Printing.

*Offered on a rotating basis*

### Advanced Lighting Studio

PHOT 430 2 credits  
This is a 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. Critiques will focus on concept, technique, craftsmanship, and problem solving. The course will cover medium format and 4X5 photography, strobe and tungsten lighting, and explore various genres of photo illustration, still life, and portraiture. Assignments and projects for both studio and location work will build skills and develop a portfolio for the editorial market.

### Painting I

PNTG204 3 credits  
A hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), this course 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  
This is a 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  
This is an intermediate painting course designed to integrate intellectual and technical ability with historical, contemporary, and personal strategies. Emphasis is placed on the exposure to and analysis of contemporary painting through slides, lectures, and the practical application of painting as a medium, both in technique and material.

*Offered Spring semester only*

### Painting Genres

PNTG306 2 credits  
The genres courses provide students with the opportunity to explore a variety of topics within the context of painting, targeting specific conceptual, aesthetic and material approaches in depth, offering theoretical and vernacular driven investigations. Recent topics offered: Real Art; Methods, Materials & Concepts of Color or HUEMANIA

### 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. Investigations such as representation/abstraction, movement/stillness, and structure/idea 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 in Fall only.*

## **Painting III**

PNTG314            3 credits

Using historical and contemporary issues, including figuration and the body, the political impulse in art, narrative, and contemporary 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. This class emphasizes the development of individual voice leading to Junior Studio.

*Offered Fall semester only*

## **Painting IV - Drawing or Painting Emphasis**

PNTG315            2 credits

This is an advanced painting seminar/workshop where students investigate specific concepts, processes, and visual strategies. Students acquire the tools to address the complexity of their own interests

*Offered Spring Semester only*

## **Printmaking I**

PRNT267            3 credits

This course is an introduction to printmaking. Demonstrations familiarize the student with relief and intaglio processes, such as hard ground and soft ground etching, aquatint; and relief processes such as linocut, wood cut, and monoprinting. The course also examines the use of printmaking tools, techniques, and equipment.

## **Introduction to Screenprinting**

PRNT268            3 credits

This course introduces artists to photo screenprinting, one of the most versatile print mediums. Direct emulsion photo screens allow students to work from hand made, photographic, text-oriented, or digitally produced image sources.

## **Printmaking Projects**

PRNT367            3 credits

This course offers the opportunity to work on an advanced level through an introduction to the use of photobased imaging in artmaking. Topics include: photolithography, photopolymer plates, and sandblast resist imaging for both printing matrices and as components for 2D and 3D objects. Also included are monoprint, lithography, relief, or intaglio, depending on individual interests.

## **Sculpture/New Genres I**

SCNG204            3 credits

This course is an introduction to ideas and techniques fundamental to sculpture while exploring the construction of meaning in material and form. Technical instruction covers wood construction, metal fabrication, plaster, clay and wax modeling, basic mold making and casting, as well as some non-traditional approaches in contemporary "new genres" forms such as performance and installation art.

*Offered in Fall semester only.*

## **Sculpture/New Genres II**

SCNG214            3 credits

This course expands on concepts and skills in 3-dimensional media from Sculpture/New Genres I, and is designed to guide the student in the development and realization of art projects in the context of contemporary art. Skills will include refined techniques of construction in wood, metal and other materials, further mold making, some plastics, 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 and will be exploring some of these topics in their own work.

*Offered in Spring semester only.*

## **Course Descriptions**

*One printmaking course is required for participants in the ACT Program.*

# Fine Arts

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## **Course Descriptions**

### **Extended Techniques for Sculpture**

SCNG215            2 credits

This course 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.*

### **Super Skills Workshop**

SCNG225            3 credits

Super Skills is a series of six-hour workshops devoted to three particular skills of current and special value for contemporary art making and other applications. These may include sewing and knitting, body molds and casts, and rapid prototyping. The six-hour format will allow for extended hands-on practice beyond the "demo" format. Artists using these skills in their own art practice teach all workshops.

*Offered in alternating semesters/years*

### **Special Topics in Crafts**

SCNG235            2 credits

A course covering craft practices including jewelry, weaving and basket-making as applied to contemporary art practice. The course will allow for extended hands-on practice beyond the demo format.

*Required for participants in the ACT program. Can be taken as an elective for all other students.*

### **Ceramics**

SCNG236            3 credits

Introduction to the fundamental skills of working with clay. This six hour course will explore techniques including slab and coil construction, use of the potter's wheel, glaze application, and kiln firing. Exposure to historical use and international variety of techniques in ceramics, as well as discussion of contemporary uses in crafts and art.

*Required for participants in the ACT Program. Can be taken as an elective for all other students.*

### **SCNG: Genres**

SCNG306            2 credits

The genre courses provide student 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

Students have an 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, using complicated mold-making and casting technologies, or a research methodology that takes weeks to achieve outcome. The class addresses artwork that is ambitious, experimental, political, and difficult, work that pushes both formal and conceptual boundaries.

*Offered in Fall semester only.*

### **Sculpture/New Genres IV**

SCNG315            2 credits

This seminar course will explore major topics in contemporary sculpture and new genres forms for the purpose of examining the subjective, historical, social, and cultural material that inspires art. Members of this class will analyze their own particular interests, obsessions, love objects, and criticisms, which comprise their own art-making motives. Students will prepare and deliver one major research project on topics that will be guided by the instructor

*Offered Spring semester only.*

**Suzanne Lacy**

*Chair*

MFA Cal Arts. Internationally exhibited artist known for contributions in feminist, performance, public art. Co-founder Visual Public Arts Institute at CSU Monterey, author *Mapping the Terrain: New Genre Public Art*.

**Christine Reynolds**

*Assistant Chair*

MFA Vermont College of the Union Institute and University, BFA The Art Institute of Boston. Exhibited at Lionheart Gallery, Boston and various group exhibitions for painting and printmaking in the New England area. Residency at Ucross Foundation.

**Nico Israel**

*Otis Critic in Residence, Fall 2006*

PhD Yale University, BA University of California. Associate Professor of English and comparative literature, Hunter College, City University of New York, since 1999. Publications include *Outlandish: Writing between Exile and Diaspora*; academic articles on Joseph Conrad, Theodor Adorno, Salman Rushdie, Wallace Stevens, post-colonialism and globalization; six exhibition catalogue essays; and over 65 previews, reviews, and essays in *Artforum* and *Bookforum*.

**Jerri Allyn**

*Program Director, ACT: Artists, Community and Teaching*

MA Goddard College. Vermont artist, scholar. Founding member of The Waitresses and Sisters of Survival, public performance art groups. Internationally exhibited. Rockefeller Foundation Fellowship, Italy; International Lila Wallace Readers Digest Grant, Mexico; Joan Mitchell Foundation Grant, NY State Council on the Arts Grants, National Endowment for the Arts Fellowships.

**Dana Duff**

*Program Director, Sculpture/New Genres*

MFA Cal Arts, BFA Cranbrook. Artist. Solo shows at Max Protech, NY; Richard Kuhlenschmidt, L.A; Milford Gallery, NY, New Museum of Contemporary Art, Whitney Museum, NY, 2005 Biennale de l'Image en Mouvement, Geneva; 2005 International Film Festival, Rotterdam.

**Scott Grieger**

*Program Director, Painting*

BFA Chouinard Art School. Artist. Exhibited at Margo Leavin, LA; Patricia Faure, Santa Monica; Santa Barbara Contemporary Arts Forum; Armory Center for the Arts, Pasadena; Los Angeles County Art Museum; Whitney Museum, NY; Museum of Modern Art, NY, San Francisco Art Museum.

**Soo Kim**

*Program Director, Photography*

MFA Cal Arts, BA UC Riverside. Artist, writer and curator. Exhibited at Sandroni Rey Gallery, LA; DCKT Contemporary, NY; National Center for the Arts, El Salvador; Gwangju Biennale, Korea; Whitney Museum, N.Y; American Cinemateque, San Francisco.

**Laura Kuo**

*Program Director, Theory as Practice*

PhD (History of Consciousness) UC Santa Cruz, BA (Women's Studies/Art History/Art Studio) UC Davis. Writer, Scholar, critic. Critical Studies Fellow, Whitney Independent Study Program; Bolin Predoctoral Fellow, Williams College; Inst of Amer Cultures Postdoctoral Fellow, UCLA. Published in *Beyond the Frame: Women of Color and Representation*; *Third Text*, *Estrago*, *X-Tra*; reviews in art catalogues and magazines.

**Andy Alexander**

*Lecturer*

MFA Art Center, BFA UCLA. Artist who works in sculpture, installation and drawing. He exhibits internationally, had a recent show at LACE, LA, and shows with China Art Objects Galleries, LA His work reflects a variety of interests including narrative space, speculative fiction, pop culture, art, design, and the supernatural.

# Fine Arts

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## **Department Faculty**

### **Susan Barnett**

*Adjunct Assistant Professor*

MFA Cal Arts, BA USC. Video artist. Videos, films and installations exhibited at American Academy, Rome; Galerie Christine Koenig, Vienna and in (d)vision as part of the Beidermeyer Festival for Digital Culture, Vienna. Durfee ARC Grant; Long Beach Museum of Art's New Vision's Video Production Grant; the Panavision Young Filmmakers Award; as part of the MOISTURE collective, a LEF grant; and a Beall Center for the Arts grant. Web-based project in co-production with the Banff Centre for the Arts.

### **Patterson Beckwith**

*Lecturer*

BFA Cooper Union. Artist. Exhibited at Hammer Museum, LA, Deitch Projects. Pat Hearn Gallery, and Andrew Kreps Gallery in NY; Transmission Gallery, Glasgow, Scotland; and Grazer Kunstverein, Graz, Austria. Represented by American Fine Arts, Co. NY Also exhibited as part of the collaborative Art Club 2000 in the U.S., France, Great Britain, Japan, Mexico, Italy, Switzerland, and Germany. Editorial photography featured in *Artforum*, *Art and Text*, *Jane*, *Index*, *Made in USA*, and *Vice*.

### **Linda Burnham**

*Distinguished Professor of Painting*

MFA, BFA Cal Arts. Painter. More than ten solo exhibitions since 1989 at Christopher Grimes Gallery, Santa Monica; Jessica Fredericks Gallery, NY; Finesilver Gallery, San Antonio; Gwenda Jay Gallery, Chicago; and Jan Baum Gallery, LA.

### **Carole Caroompas**

*Professor*

MFA USC, BA CSU Fullerton. Artist-Painter. Retrospective exhibition at Otis Gallery. Represented by Western Project, Culver City. Exhibited at Mark Moore, Santa Monica; P.P.O.W., NY; Sue Spaid Fine Art; Hammer Museum at UCLA; Corcoran Gallery of Art, WDC. Grants include Adolph & Esther Gottlieb Foundation; 2 National Endowment for the Arts, John Simon Guggenheim Memorial Fellowship, COLA Grant, California Community Foundation Grant.

### **Kahty Chenoweth**

*Lecturer*

MFA Cal Arts. Interdisciplinary artist whose work is as likely to be seen on a subway train, as on a hiking trail, supermarket, gallery or museum. 2002 Durfee Foundation Completion Grant, 2000 Joan Mitchell Foundation Grant. Selected for the 2001 AFI Digital Arts Workshop. Exhibitions at the Orange County Museum of Art; Contemporary Arts Center of Cincinnati; Documenta 11 in Germany and the 50th Venice Biennale.

### **Meg Cranston**

*Adjunct Professor*

MFA Cal Arts; BA Kenyon College; Post-Graduate Studies, Jan van Eyck Akademie, Netherlands. Artist. Exhibited in the Venice Biennale; MOCA LA; Carnegie Museum of Art, Pittsburgh; Rosamund Felsen, Santa Monica; Boesky and Callery, NY Guggenheim Fellowship; other artist and research grants.

### **Abdelali Dahrouch**

*Lecturer*

MFA Pratt Institute, BA SUNY Cortland. Artist and writer. Studio Fellow, Whitney Independent Study Program; Cultural Exchange Station, Tabor CZ; the Metamedia Center for the Arts, Plasy CZ; Ashkal Alwan, The Society of Plastic arts, Beirut, Lebanon. Group and solo exhibitions in L.A., Berkeley, Portland, New York, Athens (GA), Dearborn (MI), and internationally in France, Spain, Czech Republic, and Jordan. Publication in *Third Text*, *Estrago*, and forthcoming anthology on the work of Donald Kuspit, edited by David Craven.

### **Jacci Den Hartog**

*Adjunct Professor*

MFA Claremont Grad School; BA Linfield Coll. Sculptor. Exhibited at Nicole Klagsbrun, NY; Christopher Grimes, Santa Monica; Sue Spaid Fine Art, LA; Corcoran Gallery of Art, WDC. Travel/research grant to China.

**Diane Gamboa**

*Lecturer*

BFA Otis. Extensive involvement with Self-Help Graphics; art director for *Chismearte*, a literary journal. Solo exhibitions include Vincent Price Gallery and B-1 Gallery; group exhibitions at El Paso Museum of Art, Track 16 Gallery, UCLA Fowler Museum and Santa Monica Art Museum.

**Bruce Hainley**

*Lecturer*

Ph.D. Yale Univ, BA College of William & Mary. Critic. Contributing editor, *Artforum*; contributor to *Frieze*, *The Nation*, and *The Village Voice*.

**Nancy Jo Haselbacher**

*Senior Lecturer*

MFA RISD, BFA Art Institute of Boston. Owner of Indelible Press printmaking and digital media studio in LA Has exhibited at Downtown Art Gallery, LA; Temple Univ. Rome; SoHo Gallery, FL; The Museum of Urban Art and Culture, Boston; Fine Arts Center, Taos, NM; and The Center for Contemporary Printmaking, Norwalk, CT.

**Julian Hoerber**

*Lecturer*

MFA Art Center; BA Tufts University; BFA School of the Museum of Fine Arts, Boston. Artist and Filmmaker. Solo Exhibitions at Blum & Poe, Los Angeles; Union Projects, London; Participated in exhibitions at I-20, NY; Base Gallery, Tokyo; Magazine 4, Bregenz, Austria.

**Michele Jaquis**

*Lecturer*

MFA RISD, BFA Hartford Art School. Combines installation, video, performance, conceptual art and digital imagery to examine the complexities within personal relationships. Solo exhibitions at The Office in Huntington Beach, Gallery 825 and The Hatch Gallery, both in LA Curates video screenings and group exhibitions. Co-founder of Rise Industries: Collaborations in Art and Architecture.

**Larry Johnson**

*Associate Professor*

MFA, BFA Cal Arts. Artist. Solo exhibitions at Daniel Bucholz Gallery, Cologne; Margo Leavin Gallery, LA; 303 Gallery, NY; Rudiger Schottle, Paris; and Patrick de Brok, Bruges; as well as a major survey show at the Morris And Helen Belkin Art Gallery, Univ. of British Columbia, Vancouver.

**Jacob Melchi**

*Lecturer*

MFA Otis, BFA Arizona State Univ. Has exhibited nationally and internationally at I-20 Gallery in NY, fa Projects Gallery in London, and ACME in LA His project SFP screened in Berlin, Helsinki, Amsterdam, and LA.

**Terry Myers**

*Lecturer*

PhD candidate in art history CUNY Graduate Center, BA DePauw University. Contributing Editor *New Art Examiner*; Editorial Board, *Blocnotes*, Paris; extensive publication record.

**Eduardo Navas**

*Lecturer*

PhD candidate (Art & Media History, Theory and Criticism Program) UC San Diego. Interdisciplinary artist who has shown at MACAY, Merida; Centro de Diseno, Cine y Television, Mexico City; Whitney Museum; and Turbulence.org. Founder and contributing editor of *Net Art Review*, and co-founder of *acute.cc*,

**Arthur Ou**

*Lecturer*

MFA Yale University, BFA Parsons School of Design. Exhibited at Taipei Fine Arts Museum; The Project, Los Angeles; Marc Foxx, LA; Richard Levy, Albuquerque; Derek Eller Gallery, NY; Ricco/Maresca Gallery, NY.

# Fine Arts

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## **Department Faculty**

### **Alex Slade**

*Adjunct Assistant Professor*

MFA Cal Arts, BA Univ. of Michigan. Exhibited internationally in the Liverpool Biennial; Wiensowski & Harbord, Berlin; Kunstlerhaus Bethanien, Berlin; Roger Merians Gallery NY; The Downtown Arts Festival, NY; Mark Foxx, Santa Monica; Goldman Tevis Gallery, LA

### **Rob Spruijt**

*Lecturer*

Ph.D., MS (Psychology) Univ. of Amsterdam, BFA Otis. In addition to extensive academic articles and publications, paints realist still life paintings, and exhibits regionally.

### **Ann Summa**

*Lecturer*

BA Beloit College. Exhibited at Track 16, Santa Monica. Photojournalism published in *Time*, *Fortune*, *Wired*, *People Weekly*, *Entertainment Weekly*, *ESPN Magazine*, and *Metropolitan Home*. Represented by Getty Images.

### **Holly Tempo**

*Associate Professor*

MFA Claremont Graduate Univ., BA Pitzer College. Shown in LA at Ruth Bachofner, Miller/Durazo Fine Art, Andrew Shire, POST, Kohn Turner, Self-Help Graphics, the Huntington Beach Art Center, the LACMA'S Leo S. Bing Center, and LAC.E., as well as at the Century Gallery, London.

### **Melissa Thorne**

*Lecturer*

MFA Cal Arts, BFA Carnegie Mellon University. Exhibits internationally. Selected exhibits include: Museum of FA, Houston, TX, LA Municipal Gallery at Barnsdale, Los Angeles, CA, Galerie Rolf Ricke, Koln, Germany Leslie, Cohan and Browne, New York, NY.

### **Marcia Tucker**

*Visiting Scholar*

MA Institute of Fine Arts, NYU; BA Connecticut College. Curator, Critic, Writer, and Lecturer. Founder of the New Museum of Contemporary Art, Curator of Painting, Whitney Museum of American Art, 1969-1977. Performed as stand-up comic, Mabel McNeil, 1997-2001. Taught, lectured, and published widely in U.S. and abroad.

### **Sam Watters**

*Lecturer*

PhD Sorbonne, MFA Otis, BA Yale. Writer and artist whose scientific-based drawings are in public and private collections in America and Europe.

# ACT: Artists, Community & Teaching Program

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## **Program Goals**

ACT: the Artists, Community and Teaching Program is designed for fine arts majors with an interest in teaching and art education. Graduates have options to work in private kindergarten through 12th grade schools, be employed as museum educators, and work as public artists developing theme based projects with various communities and cultural organizations. Graduates interested in teaching in the public schools may also pursue a California Education Credential with a specialization in Art by following their Otis studies with one additional year of graduate study at an appropriate educational institution.

Along with courses required for their major, students who concentrate in ACT complete designated studio electives and liberal arts and science courses that prepare them for teaching, and have exciting options to participate in various internships in schools, museums, and community-based cultural organizations.

The ACT Program provides fine arts students with: 1) a well-rounded education in the studio art major of their choice; 2) a broad foundation in arts and education practice and theory; 3) an overview of the ways students can use their art skills in teaching, mentoring, or working in partnerships; and 4) a direct path to the art credential offered by the state of California. The ACT Program underscores research in the fields of art, education, and psychology giving students a broader perspective on teaching art and the importance of art education to our communities.

The ACT Program introduces students to new career opportunities in the fine arts. Along with the possibility of selling artwork through commercial representation, ACT graduates will additionally increase their job prospects in the following arenas:

- Classroom teacher in kindergarten through twelfth grade public\*, private, and international schools (\*public teaching requires one year of additional graduate study for certification).
- Youth centers, after school, recreation, and cultural organizations, or artist-in-school programs.
- Correctional center-based art programs.
- Hospitals, critical care homes, or senior centers.
- Grant funded community art projects.
- Museum educator in art, science, and history museums.
- Public art commissions through city and state arts councils.
- Art therapy programs in shelters, trauma centers, and mental health institutions.
- Curriculum development or arts administration.
- College-level fine art or art education professor (requires graduate degree).



# ACT: Painting

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>	
PNTG204/214	Painting I/II	3.0	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
SCNG204	Sculpture/New Genres I	3.0	—		
PHOT204	Photography I	3.0	—		
FINA215	Art and Technology Practices	2.0	—		
	Printmaking/Screenprinting	—	3.0		
	Studio Elective	—	2.0		
AHCS245	TAP I Postmodern Theory/Art Production	—	3.0		
AHCS220	Contemporary Art Survey	3.0	—		
*ENGL202	Sophomore English	3.0	—		
SSCI212	Teaching for Learning I	—	3.0		
*MATH136	Math for Artists and Designers	—	3.0		
Total Credits per Semester		17.0	17.0		
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>		
PNTG314/315	Painting III/IV	3.0	2.0		
FINA345	TAP II Cultural Production	3.0	—		
FINA346	TAP III Cultural Production Focused Topic	—	3.0		
	Studio Electives	2.0	3.0		
FINA391	Teaching Internship	2.0	—		
ILMS300	Integrated Learning Studio	2.0	—		
FINA352	Junior Studio	—	5.0		
FINA385	Interdisciplinary Critique	—	2.0		
AHCS310	Art History Elective	3.0	—		
NSCI307	Natural Science	3.0	—		
LIBS412	Teaching for Learning II	—	3.0		
Total Credits per Semester		18.0	18.0		
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>		
FINA470/471	Senior Studio I/II	5.0	5.0		
SCNG235	Special Topics in Crafts	2.0	—		
SCNG236	Ceramics	3.0	—		
	Studio Electives	—	3.0		
FINA442	TAP V Senior Review	—	2.0		
AHCS312	Aesthetics	3.0	—		
LIBS452	TAP IV Senior Thesis	3.0	—		
ILML400	Integrated Learning Lecture	—	3.0		
Total Credits per Semester		16.0	13.0		

\*These courses may be taken in either the fall or the spring semester.

# ACT: Photography

<b>Degree Requirements</b>	<b>Sophomore Year</b>	<b>Fall</b>	<b>Spring</b>	
	PHOT204/214	Photography I/II	3.0	3.0
	PNTG204	Painting I	3.0	—
	SCNG204	Sculpture/New Genres I	3.0	—
	FINA215	Art and Technology Practices	2.0	—
	PHOT230	Lighting Studio I	—	3.0
		Printmaking/Screenprinting	—	3.0
<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	AHCS245	TAP I Postmodern Theory/Art Production	—	3.0
	AHCS220	Contemporary Art Survey	3.0	—
	*ENGL202	Sophomore English	3.0	—
	SSCI212	Teaching for Learning I	—	3.0
	*MATH136	Math for Artists and Designers	—	3.0
		Total Credits per Semester	17.0	18.0
	<b>Junior Year</b>	<b>Fall</b>	<b>Spring</b>	
	PHOT314/315	Photography III/IV	3.0	2.0
	FINA345	TAP II Cultural Production	3.0	—
	FINA346	TAP III Cultural Production Focused Topic	—	3.0
		Studio Electives	2.0	2.0
	FINA391	Teaching Internship	2.0	—
	ILMS300	Integrated Learning Studio	2.0	—
	FINA352	Junior Studio	—	5.0
	FINA385	Interdisciplinary Critique	—	2.0
	AHCS321	History of Photography	3.0	—
	NSCI307	Natural Science	3.0	—
	LIBS412	Teaching for Learning II	—	3.0
	Total Credits per Semester	18.0	17.0	
	<b>Senior Year</b>	<b>Fall</b>	<b>Spring</b>	
	FINA470/471	Senior Studio I/II	5.0	5.0
	SCNG235	Special Topics in Crafts	2.0	—
	SCNG236	Ceramics	3.0	—
		Studio Electives	—	3.0
	FINA442	TAP V Senior Review	—	2.0
	AHCS312	Aesthetics	3.0	—
	LIBS452	TAP IV Senior Thesis	3.0	—
	ILML400	Integrated Learning Lecture	—	3.0
	Total Credits per Semester	16.0	13.0	

\*These courses may be taken in either the fall or the spring semester.

## ACT: Sculpture/New Genres

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>	
SCNG204/214	Sculpture/New Genres I/II	3.0	3.0		
PNTG204	Painting I	3.0	—		
PHOT204	Photography I	3.0	—		
FINA215	Art and Technology Practices	2.0	—		
	Printmaking/Screenprinting	—	3.0		
	Studio Electives	—	2.0		
AHCS245	TAP I Postmodern Theory/Art Production	—	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
AHCS220	Contemporary Art Survey	3.0	—		
*ENGL202	Sophomore English	3.0	—		
SSCI212	Teaching for Learning I	—	3.0		
*MATH136	Math for Artists and Designers	—	3.0		
Total Credits per Semester		17.0	17.0		
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>		
SCNG314/315	Sculpture/New Genres III/IV	3.0	2.0		
FINA345	TAP II Cultural Production	3.0	—		
FINA346	TAP III Cultural Production Focused Topic	—	3.0		
	Studio Electives	2.0	3.0		
FINA391	Teaching Internship	2.0	—		
ILMS300	Integrated Learning Studio	2.0	—		
FINA352	Junior Studio	—	5.0		
FINA385	Interdisciplinary Critique	—	2.0		
NSCI307	Natural Science	3.0	—		
AHCS310	Art History Elective	3.0	—		
LIBS412	Teaching for Learning II	—	3.0		
Total Credits per Semester		18.0	18.0		
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>		
FINA470/471	Senior Studio I/II	5.0	5.0		
SCNG235	Special Topics in Crafts	2.0	—		
SCNG236	Ceramics	3.0	—		
	Studio Electives	—	3.0		
FINA442	TAP V Senior Review	—	2.0		
AHCS312	Aesthetics	3.0	—		
LIBS452	TAP IV Senior Thesis	3.0	—		
ILML400	Integrated Learning Lecture	...	3.0		
Total Credits per Semester		16.0	13.0		

\*These courses may be taken in either the fall or the spring semester.

# Integrated Learning

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## Program Goals

Integrated Learning is a unique and newly defined feature of the Otis College curriculum. This initiative 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 whenever possible, is sited within a public context. The Integrated Learning courses are strategically woven throughout the entire undergraduate curriculum and are defined by...

- A 2-credit introductory Studio course taken within the Foundation year
- A 2-credit elective Studio course taken in the Junior year
- A 3-credit Liberal Arts elective course taken in the Senior year

In developing this initiative, the faculty was guided by a desire to extend the classroom beyond its traditional boundaries and was influenced by the vision of leading educational theorists.

Creativity and innovation thrive on contact between different areas of specialization and expertise. The most creative periods of human history have been when conventional boundaries between disciplines and ways of thinking have become permeable or have been dissolved altogether.... This is precisely why the most creative teams are interdisciplinary.

*(Ken Robinson, Out of Their Minds: Learning to Be Creative, Oxford Capstone Publishing)*

### Integrated Learning Objectives:

Through collaborative projects students will learn to:

- Utilize trans-disciplinary problem-solving skills, working as a team to conceptualize, analyze and define issues and solutions.
- Negotiate diverse public spheres.
- Plan and propose for a specific context, and when possible implement projects.
- Evaluate and critique the strengths and weaknesses of the projects.

## **Connections Through Color and Design**

ILMS100 2 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: Solving problems that engage the larger community, trans-disciplinary practice, research, and collaboration.*

## **Integrated Learning Studio Elective**

ILMS300 2 credits

An upper-division interdisciplinary studio course offering unique core content that will shift from term to term. This studio will afford 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.

*Skills developed: Application of skills learned in primary discipline to challenges found in related fields.*

## **Integrated Learning Liberal Arts Elective**

ILML400 3 credits

An upper-division interdisciplinary seminar course affording students a synergistic investigation of special themes. The integrative methodology promotes the ability to work collaboratively and synthesize diverse perspectives.

*Skills developed: Advanced researching techniques, critical analysis, creative thinking, articulate expression, and information literacy.*

# Interactive Product Design

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## Department Goals

The Interactive Product Design Department (iPD) is a career-focused program that prepares diverse students for careers in the field of product design. Students acquire creative and technical skills in drawing, form giving, and model making that utilize traditional fine art process and new technologies, problem defining and solving, computer-aided design, rapid prototyping, and the integration of smart technology and materials that can be applied across various industries that include the following...

- Furniture Design, Entertainment Design
- Fashion Accessories, Costume Design
- Home and Office Products
- Cosmetic Packaging, Personal Care Products
- Mobility Design, Sports / Recreation Products
- Consumer Electronics, Medical Products
- Book Design, Gift Products

The focus of the program is on the integration of creativity, applying various artistic and technical skills, utilizing a design methodology, and various means to communicate and present ideas. The goal of the program is to foster the student's creative vision and ability to create a new generation of products and experiences for the global marketplace..

# Interactive Product Design

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
IPRD200/201	Design Studio I/II	3.0	4.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>
IPRD220/221	Interactive Technology I/II	2.0	2.0	
IPRD240/241	Forms & Structures I/II	2.0	2.0	
IPRD250/251	Drawing I/II	2.0	2.0	
IPRD270/271	Creative CAD I/II	2.0	2.0	
ENGL202	Sophomore English	3.0	—	
AHCS220	Contemporary Art Survey	3.0	—	
AHCS225	Product Design History	—	3.0	
LIBS235	Macroeconomics	—	2.0	
Total Credits per Semester		17.0	17.0	
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>	
IPRD300/301	Design Studio III/IV	4.0	3.0	
IPRD320/321	Interactive Technology III/IV	2.0	2.0	
IPRD370/371	Creative CAD III/IV	2.0	2.0	
IPRD385	Methods & Materials I	2.0	—	
ILMS300	Integrated Learning Studio	—	2.0	
AHCS310	Art History Elective	—	3.0	
	Art History, English, or Liberal Studies Elective	3.0	—	
NSCI319	Anatomy & Ergonomics	—	3.0	
MATH136	Math for Artist & Designers	3.0	—	
Total Credits per Semester		16.0	15.0	
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>	
IPRD400/401	Design Studio V/VI	4.0	5.0	
IPRD420/421	Interactive Technology V/VI	2.0	2.0	
IPRD485	Methods & Materials II	2.0	—	
IPRD430/431	Professional Practice I/II	2.0	2.0	
IPRD450	Portfolio Development	—	2.0	
IPRD440	Internship	2.0	—	
	Studio Elective	2.0	—	
ILML400	Integrated Learning Lecture	—	3.0	
AHCS310	Art History Elective	—	3.0	
SSCI210	Social Science	3.0	—	
Total Credits per Semester		17.0	17.0	

Note: IPRD440, Internship class: Though the coursework portion of this class is offered during the fall semester, students are encouraged to participate in an industry internship during the summer between junior and senior years.

# Interactive Product Design

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## Course Descriptions

### Design Studio I/II

IPRD200/201 3 credits/4 credits

These introductory courses focus on the theory and methods of the design process with a special emphasis on creative idea development. Students explore design as a means of addressing social, economic, and marketplace needs. Students learn basic fabrication and explore the integration of aesthetics and technology in product design, including fashion accessories, furniture, home and office products, medical devices, sports equipment, consumer electronics, entertainment products, and transportation.

### Interactive Technology I/II

IPRD220/221 2 credits/2 credits

The ability to integrate new materials, processes, and technology with creative practices and various skills to communicate ideas has become increasingly important in the field of product design. These studio courses are a combination of creative practices and skill building workshops that introduce students to basic fabrication methods using different materials and technologies. Emphasis is placed on students developing their own creative processes, demonstrating a proficiency in various fabrication skills, and developing the ability to integrate these elements to communicate their design concepts.

*Co-requisite for IPRD221 Interactive Technology II: IPRD201 Design Studio II.*

### Forms and Structures I/II

IPRD240/241 2 credits/2 credits

These courses focus on the principles and elements of three-dimensional design as they relate to form and structure in industrial design. Through a series of projects, students develop the ability to successfully solve a series of specific design problems.

### Drawing I/II

IPRD250/251 2 credits/2 credits

Students develop hand-drawing skills as a means by which to engage in the process of ideation and communication. Rapid and more methodical drawing techniques are learned, including sketching and rendering to emphasize shape, perspective, dimensionality, and surface characteristics.

### Creative CAD I/II

IPRD270/271 2 credits/2 credits

Computer-aided design is explored as a primary means by which to translate visual ideas into various types of technical drawings. Techniques include wire frame models, orthogonal projection, pictorials, auxiliary views, tolerances, and applying textural surfaces. These are primarily laboratory courses in which students use multiple digital design software packages across computer platforms with an emphasis on CAD packages.

*Co-requisites: IPRD200/201 Design Studio I/II.*

### Design Studio III/IV

IPRD300/301 4 credits/3 credits

This two-semester course sequence focuses on ideation, creativity, and problem solving in the design process. Students explore design ideas, create concept drawings, and develop working prototype models. Emphasis is placed on the integration of aesthetics, functionality, and technology. In addition, consideration is given to emerging consumer trends, products, and product applications.

### Interactive Technology III/IV

IPRD320/321 2 credits/2 credits

Students continue to explore the process of integrating information, creativity, skills, materials, and technology to communicate their product concepts. Emphasis is placed on innovative thinking, conceptual drawing, quality craftsmanship, fabrication skills, and the integration of materials and technologies to enhance product performance and aesthetic appeal.

*Co-requisites: IPRD300/301 Design Studio III/IV.*

### Creative CAD III/IV

IPRD370/371 2 credits/2 credits

These courses are advanced computer lab courses intended to build upon principles introduced in CAD I/II. They explore advanced software applications to address industry standards in the industrial design process and presentation. Content focuses on the advanced use of computer program output information used as a means of computer-aided rapid prototyping machine and model building.

*Co-requisites: IPRD300/301 Design Studio III/IV.*



# Interactive Product Design

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## **Methods and Materials I**

IPRD385 2 credits

This introductory course focuses on the processes used in industry for manufacturing consumer products. Through lectures, field trips, and workshops, students comprehensively explore the characteristics, properties, and appropriate uses of materials for the mass production of plastics and metal products, along with other new materials.

## **Design Studio V/VI**

IPRD400/401 4 credits/5 credits

Students explore unique solutions to industry-ready product ideas. Students utilize conceptual, technical, and aesthetic skills to develop product prototypes that respond to demographic patterns and anticipate market needs. In addition, students explore a range of issues related to preparation for professional practice.

## **Interactive Technology V/VI**

IPRD420/421 2 credits/2 credits

These two semester courses continue to engage the student in the integration process and the development of technical and artistic skills. Emphasis is placed on anticipating future trends, technology and the importance of research, organizing information, and integrating these elements into a design strategy. Through a series of presentations, exercises, and projects students explore the broader field of materials, methods, and technology that will impact product design in the future.

*Co-requisites: IPRD300/301 Design Studio V/VI.*

## **Professional Practice I/II**

IPRD430/431 2 credits/2 credits

These courses prepare students for the transition to the professional world. Discussion and class assignments address self-promotion, bidding and estimates, contractual agreements, taxes and billable expenses, client communications, business management, entrepreneurial and interpersonal skills, ethics, and professional codes.

## **Internship**

IPRD440 2 credits

This class is the follow-up to the summer internship in which students participate with a product design company. The summer internship places qualified senior students in structured positions in a variety of product design companies in the Los Angeles area.

## **Portfolio Development**

IPRD450 2 credits

Emphasis is placed on a full range of strategies and skills required to organize accumulated work into a market-ready professional portfolio.

## **Methods and Materials II**

IPRD485 2 credits

Emphasis is placed on mechanisms, the relationship between internal components, structure and form, and the means by which multiple parts (including digital technology) are integrated in the final product. Consideration is given to the relationship between design solutions and issues related to manufacturing feasibility, product cost, product performance, utility, and marketability.

## **Independent Study**

IPRD999

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.

## **Course Descriptions**

# Interactive Product Design

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## **Department Faculty**

### **Steve McAdam**

*Chair*

MFA, BFA (Film) Cal Arts. Product designer and filmmaker. Former Director of Product Design, Mattel Toys. Vice President of Creative Services, Leo Paper Group International. Clientele included Hallmark, Disney, Nickelodeon, Wham-O, Simon & Schuster, and McDonalds. Documentary filmmaker directing the series "Living Legends" on KCET and BBC. Awarded the Cine Golden Eagle for best educational documentary (1974, 1976), the Esquire Magazine Film Festival award for dramatic short (1969), and the Toy of the Year Award from Mattel. Member of Industrial Design Society of America.

### **Nick Agid**

*Senior Lecturer*

MFA Claremont Graduate Univ., BA Univ. of Utah. Internationally recognized sculptor and innovator. Agid Glass (material innovation, micro etched metals and chemical in glass) and Ink Spots (plastic and chemical process) shown at Material Connexion in NYC, Milan, Cologne, Materialica Munich, Germany. Solo Shows: Bess Cutler Gallery, NY; Greg Kucera Gallery, Seattle; Catherine Clark Gallery, San Francisco; B1 and Robert Berman Gallery, Santa Monica. Collections: LACMA permanent collection, Marvin B. Meyer Award, Public Works.

### **Mike Ashcraft**

*Senior Lecturer*

BS (Industrial Design) Art Center. Former designer for Saab, responsible for exterior and interior design of the 900 convertible model and joint projects with Fiat, Lancia, and Alfa Romeo. Served 23 years as a designer and Senior Futurist for Honda. Professional affiliations include World Future Society, National Space Society, and Society of Automotive Engineers.

### **Jason Burton**

*Senior Lecturer*

BFA Otis (Environmental Design), Studied at Palomar College (Illustration and Graphic Design), SCI-Arc. Architectural designer, sculptor. Professional activities include numerous distinguished interior/architectural design projects. Published in *Architectural Digest*, *The International Design Magazine*, and *Form-Z Magazine*.

### **Michael Dobry**

*Senior Lecturer*

Oxford Univ., Beit Fellowship; MA, BA (History, Physics) UC Berkeley. Physicist, screenwriter, former newspaper publisher. Former Director, Science and Technology Department, SCI-Arc and Director of Office of Design Transfer, Art Center. Owner, AfterImage, Ergodic Systems. Consultant for MV2 public relations, Paris. Developed television series for French National television Center, and projects for Stanley Kubrick, RKO-Pavilion, and Warner Brothers. Publications include *Bauen aus der Ruine in Archithese* and *From the Center: The Design Process at SCI-Arc*.

### **Jesse Ellico**

*Senior Lecturer*

BSME USC. Minister of technology and master of the press at Century Guild LLC, an award-winning graphic design studio specializing in letterpress invitations, books, and identity systems for the special events industry. Clients include the Osbournes, Sony, IBM, USC, Nickelodeon, Christian Slater, Paxson Pffield, and Ruben Postare & Associates.

### **Rogan Ferguson**

*Senior Lecturer*

MS (Architecture) Yale Univ. Former designer for Frank Gehry working on various design and architectural projects. Principal of Rogan Ferguson Studio, a design consultancy and instructional workshop that develops complicated curving and sculptural forms utilizing cutting edge software.

### **Ami Gargir**

*Lecturer*

AA (Industrial Design & Art) El Camino College. Industrial designer. Principal of sign & Graphics Company. Former exhibition design director, Sadnat Degamin, Tel Aviv, Israel. Former design consultant, Hilton Hotels and Honeywell. Former exhibition designer, S. Grundman and Company. Projects include Natural Museum; Guest and Tourist Center; Technion University; Holocaust Museum, Washington, D.C.; and hi-tech company exhibitions in France and Japan.

# Interactive Product Design

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## **Dan Garr**

*Senior Lecturer*

BA (International Relations) UC Davis. President of Hot Buttered Elves, Inc. Clients include Disney, Warner Bros, Hit Entertainment, Dreamworks, and Marvel. Special effects model maker, sculptor, and physical effectician on "Forever Young," "Heart and Souls," "Leprechaun," and "Titanic."

## **Yoshio Ibezaki**

*Senior Lecturer*

MFA, BA Florida State Univ. Instructor at SCI-Arc; Tama Art Univ., Tokyo. Specializes in painting, sculpture, and Japanese papermaking. Internationally exhibited in museums, galleries, and universities.

## **Michael Kollins**

*Senior Lecturer*

BFA (Industrial and Transportation Design), Post Graduate Studies, College of Creative Studies; studied Business and Engineering, Oakland University. Former Senior Director of Product Development, Toy Quest and Mattel Toys. Design instructor Montecito Fine Arts College of Design. Contract Project Designer for Playmate Toys.

## **Lisa Krohn**

*Senior Lecturer*

MFA (Industrial Design) Cranbrook Academy. Clients include Herman Miller, Walt Disney Imagineering, and Alessi. Work exhibited San Francisco MoMA permanent collection; Design Museum, NYC; Cranbrook Museum. Publications include *ID Magazine*, *Interiors*, *LA Architect*, *Elle Décor*, *LA Times Magazine*, *Blueprint*, *Metropolitan Home* and *Now Time*. Awarded Grand Prize Forma Finlandia competition, Fulbright, NEA Design Arts Grant, Brooklyn Museum Young Designer's Award, Chrysler Award for Innovation in Design, and Rome Prize in Design Arts.

## **Elena Manfredini**

*Senior Lecturer*

MS (Architecture) UCLA; DAPT Engineering University, Bologna Italy. Architectural designer, sculptor and product designer. Exhibitions include "Clad Cuts" Collection at the MAK Center; "Living Dangerously, Armand Hammer Museum; and "Interior Design" exhibition, Venice Biennale 2000. Publications include *Apparel News*, *New York Times*, *Los Angeles Times*, *Contemporary*, and *Metropolis*. Awards include MAK residency, Schindler House; Iceberg Award for Industrial Design (Italy 2000); AIA Awards.

## **Christine McAdam**

*Senior Lecturer*

AA (Design/Product Design) Pasadena City College. Vice President, New Product Development, the Leo Group. Former Group Director of the Barbie Product Design Division at Mattel. Founder of Indigo Design. Holds patents in the toy, gift and packaging industries. Published in *L.A. Times Home Magazine* and exhibited in various L.A. galleries. Awarded the President's Award for toy of the year, Mattel.

## **Danny Pestonji**

*Senior Lecturer*

BS (Product/Industrial Design) Art Center. Senior Product Designer, MGA Entertainment. Former freelance Art Director, Equity Marketing working with licensing partners Disney, Jim Henson, Warner Brothers, Sesame Street, Nickelodeon, and McDonald's "Happy Meal" Toys. Designer for Mattel Preschool Toys and Games. Twice awarded the "Toy of the Year" award.

## **Ron Pierce**

*Senior Lecturer*

BS (Industrial Design and Graphic Design) Kent State Univ. Principal, ACCESS International, a design management consultancy. Former principal Hauser Inc. Awarded over 60 product design awards for clients including Microsoft, Apple, Bayer, Baxter, Hitachi, Pioneer, Motorola, and Panasonic. Exhibited in "On The Edge" Los Angeles Industrial Design Exhibition. Publications include articles in *Los Angeles Business Journal*, *New York Times*, *California Computer News*, and *Industry Week*.

**Department  
Faculty**

# Interactive Product Design

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## **Department Faculty**

### **Deborah Ryan**

*Senior Lecturer*

BS (Industrial Design) Univ. of Cincinnati College of Design. Former Senior Product Designer, Mattel Toys. Extensive design and management experience with major manufacturers in fashion, toys, licensed and gift products, home décor, furniture and accessories. Clients include Disney, Mattel, Applause, Aurora World Inc., Sesame Street, Warner Brothers, Lucas Films, and Nickelodeon.

### **Steve Thompson**

*Lecturer*

BA (Industrial Design), BFA (Photography) Univ. of Washington. Principal of an independent design firm serving a wide range of industries including interior and environmental design, installations, product design and motion picture props and promotions. His work has been showcased in numerous publications and gallery shows.

### **Daniel Valladares**

*Senior Lecturer*

Over 30 years experience as a senior tool design and manufacturing engineer and instructor in computer graphic systems that include CAD, Micro CADAM, Catia, Pro/E, and Rhino. Professional experience includes Hughes Space & Communication, Allied-Signal Aerospace, TRW Space & Defense Sector, Rockwell International, Northrop Corporation, Stainless Steel Products Inc. Projects: B1 Bomber, OMV Satellite, Gamma Ray Observatory, Space Shuttle, F-18 Aircraft, 747 Aircraft, and NASA Space Station Freedom.

### **Brian Barry Werger**

*Senior Lecturer*

Ph.D. candidate USC, MA (Computer Science/Artificial Intelligence) Brandeis Univ., BA (Computer Science) Cornell Univ. Task manager and researcher in robotics, JPL. Principal Ullanta Music Works, an autonomous robotic entertainment troupe. Exhibitions include Robotix Exhibition, Glasgow, Scotland; Art + Aesthetics of Artificial Life exhibition, UCLA; the Museumsquartier, Vienna Austria; Cite des Science, Paris, France; and "Gara di robot" for Italian television. Publications include *A.I.*, *EE Times*, *Britannica/Newsweek Internet Guide*.

### **Randall Wilson**

*Senior Lecturer*

MFA Otis, BA Colorado State Univ. Awards include LAAIA Educator of the Year, Merit Award, ACSA Honorary Award, National Merit Award, US Department of Transportation. Publications include *Wall Street Journal*, *Abitare*, the *New York Times*, *Metropolis*, and *Graphis*. Has taught at Art Center; SCI-Arc; Taichung Univ., Taiwan; Pepperdine Univ.; and Tulane Univ.

# Interdisciplinary Concentration

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## **Program Goals**

The Interdisciplinary Concentration is an option which allows students who meet eligibility requirements to major in a department and take an increased number of "elective" courses, including those in various departments outside their majors. This program reflects the College's ongoing commitment to interdisciplinary education. Students in the Interdisciplinary Concentration will...

- Expand their understanding of the interdisciplinary nature of professional art and design practice.
- Increase their exposure to a broad range of knowledge, skills, and experiences.
- Be enabled to choose an increased number of elective courses based on personal interest and specific educational goals.

# Interdisciplinary Concentration

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The Interdisciplinary Concentration allows eligible students to major in an area and choose additional courses from any participating department (see below) including Liberal Arts and Sciences. The expanded courses will enable students to have a major, and also concentrate in another area or areas outside their departments. For example, students majoring in Graphic Design may want to take electives in Fine Arts, or students in Digital Media may want to take elective classes in Illustration and Toy Design. Students choose classes as electives based on consultation with the Department Chair or faculty advisors and register for classes on a space-available basis. Students in the Interdisciplinary Concentration may take a total of between 14 and 20 elective credits depending on the department in which they are enrolled.

## Participating Departments

Students in Communication Arts, Digital Media, Architecture/Landscape/Interiors, Interactive Product Design, and Fine Arts who meet eligibility requirements may take courses from participating departments including Liberal Arts and Sciences on a space-available basis. Because of the curricular requirements of the Toy Design and Fashion Design programs, students in these majors will not be able to enroll in the Interdisciplinary Concentration; however, eligible students in the participating departments will be able to take Toy Design classes as electives. Fashion Design classes will not be available as elective courses.

## Eligibility and Enrollment Requirements

The following are eligibility requirements for the Interdisciplinary Concentration:

Students must have a cumulative and semester grade point average of 3.0 or higher. Students may apply for the Interdisciplinary Concentration during registration for either the first or second semester of the sophomore year.

Students who are accepted into the Interdisciplinary Concentration may take one elective course during

the initial semester in which they are registered for the program. The remaining elective classes are then taken in subsequent semesters in accordance with departmental guidelines.

Under very limited circumstances students may begin the Interdisciplinary Concentration in the first semester of the junior year. To do so, a student must have special permission from the Chair of their own department, the Chair of the department in which they want to take elective classes, and the Vice President for Academic Affairs, and must apply during the second semester of the sophomore year.

Students will be allowed to register for classes on a space-available basis. Space availability in courses is not guaranteed, but registering early will significantly increase the chances of getting elective classes.

Any student enrolled in the Interdisciplinary Concentration program whose semester or cumulative grade point average (g.p.a.) falls below a 3.0 will be placed on "warning." Two consecutive semesters on "warning" will automatically cause students to default out of the Interdisciplinary Concentration program. Students who default out of the program must complete the degree requirements for the regular major. Thus, students who default out of the Interdisciplinary Concentration program may need more than eight semesters to complete the B.F.A. degree requirements.

## The Application Process

Applying for the Interdisciplinary Concentration is easy, but students must be eligible and complete the application process in order to participate in the program. Application forms are available from the Registration Office. The application must include a list of the specific educational goals you hope to achieve by taking the Interdisciplinary Concentration. The Chair of your major department will help you identify and articulate your specific educational goals. Approval for participation in the Interdisciplinary Concentration program rests with your Department Chair. Approval for specific elective courses you wish to

## **Program Description**

# Interdisciplinary Concentration

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**Program**  
**Description**

take rests with the Department Chair or advisor for your department as well as the department(s) in which you wish to take elective courses.

## Transfer Students

Transfer students who apply for and are accepted into the Interdisciplinary Concentration 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 have a 3.0 grade point average or higher upon entering the College.

## Opting Out of the Program

Students who begin the Interdisciplinary Concentration program may opt out of the program and change to the regular curriculum for their major. Students may opt out during the junior year only. Any change in course schedule for students who opt out of the Interdisciplinary Concentration must conform to established major program and credit requirements. Students who opt out of the program must complete degree requirements for the regular major. This means that students who opt out of the program may need more than eight semesters to complete their B.F.A. requirements.

*Interested students should see their Department Chairs for more details.*

# Liberal Arts and Sciences

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## Department Goals

The department of Liberal Arts and Sciences at Otis College of Art and Design provides diverse students of art and design with an intellectually stimulating environment that cultivates the habits of mind and critical tools for students to become informed, creative, well-rounded artists and designers. In their Liberal Arts and Sciences courses, students will...

- Pursue excellence in reading, writing, and speaking.
- Hone critical thinking skills in defining and solving problems.
- Develop the ability to locate, evaluate, and critically use library and electronic resources for research.
- Use multidisciplinary methods of thought and inquiry fostering integrative thinking through the ability to transfer knowledge from one setting to another.
- Investigate visual culture, its historical origins, and its influence on cultural, intellectual, and artistic structures.
- Value multicultural perspectives and respect for the diversity of ideas.
- Learn qualitative analysis through fieldwork.
- Expand quantitative skills.
- Demonstrate creativity in analysis, reflection, and synthesis.
- Develop interdisciplinary connections between the liberal arts and sciences and studio.
- Successfully transition into and out of the Otis community.
- Value community responsibility and lifelong learning.



# Liberal Arts and Sciences

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## Foundation Liberal Studies

Note: Placement in English courses is determined by the English Placement Test. In order to pass ENGL050, ENGL090, and ENGL106 and continue in the sequence, students submit a portfolio of their best writing to the English department faculty for evaluation. ENGL020, ENGL050, and ENGL090 are taken for general credit only and do not apply towards BFA degree requirements. Completion of or concurrent enrollment in English through ENGL106 Composition and Critical Thinking is a requirement to continue in all Liberal Arts classes.

### **The First Year Initiative**

Offered as a part of first year English classes, the First Year Initiative (FYI) helps diverse art and design students successfully transition into the Otis community.

### **The Honors Component**

The Liberal Arts and Sciences department offers an honors sequence in the foundation year for students who qualify by their intake score and English Placement evaluation. Those who complete the sequence are not required to take ENGL104 Critical Analysis and Semiotics. To replace these units, after completion of ENGL 202 Introduction to Literature, they may take any upper division elective.

#### ENGL106H and ENGL202H

Honors English is a two-semester course of study of modern and contemporary literature, with an emphasis on experimental writing, and the critical and theoretical concepts that inform and describe it.

#### AHCS120H and AHCS121H

The Honors Art History sequence offers a more challenging approach toward the material covered by the regular Introduction to Visual Culture and Modern Art History courses

#### SSCI130H

The one semester honors cultural studies course offers a more theoretical and in depth approach to the material as well as an opportunity for students to participate in a project for the Otis community.

## Art History Courses

### **Introduction To Visual Culture**

AHCS120                      3 credits

This course introduces students to the major methodological and critical approaches used in art history and criticism. Lectures and discussions focus on similarities and differences between theoretical agendas, the significant and national contexts in which these theories developed and their relevance to art making and critical practice. This course consists of a weekly lecture and discussion section.

### **Modern Art History**

AHCS121                      3 credits

This comprehensive survey of twentieth-century European and American art reviews and discusses all major movements from a contemporary perspective. This course covers Cubism and Dada, the Russian Avant-Garde and German Expressionism, Surrealism and the Bauhaus, American Modernism, and Abstract Expressionism examined within the political and social context of each period.

### **Contemporary Art Survey**

AHCS220                      3 credits

This course reviews developments from 1965 to the present: Pop and Post-Pop, Conceptual, Art, Neo-Conceptualism, Performance and Earth Art, Minimalism and Post-Minimalism, Neo-Expressionism, and intermedia arts, including postmodern photography, video, and computer generated imagery.

### **History of Graphic Design, Illustration, and Advertising Design**

AHCS222                      3 credits

This course provides a critical and contextualized chronological survey of graphic design, illustration, and advertising. Students study how these disciplines responded to and affected political, cultural, and social changes with a primary emphasis on the 20th century. Required for all Graphic Design, Illustration, and Advertising Design majors.

## **Course Descriptions**

# Liberal Arts and Sciences

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## **Course Descriptions**

### **Product Design History**

AHCS225            3 credits

This course provides an introduction to the relationship between design and functionality in objects created throughout human history. An emphasis is placed on understanding designed objects in their broad socio-cultural context. Special emphasis is placed on consumer products since the Industrial Revolution.

*Required for Interactive Product Design majors.*

### **History of Toys**

AHCS236            3 credits

This course provides a historical, cultural, and social perspective on toys and games with discussions on their creation and use throughout the ages. By the end of the semester students better understand the meaning and importance of toys and play, learn how and why different cultural groups create and use various toys, understand the evolution of the global toy industry, learn the origins and cultural implications of several classic toys, and are exposed to inventors who have made significant contributions to the field.

*Required for all Toy Majors.*

### **Postmodern Theory/Art Production**

AHCS245            3 credits

This course investigates postmodern critical theories and their relationship to contemporary art practices. There is an emphasis on the role of the artist who investigates the world and the modes of interpretation for those who are engaged in art discourse.

*Required for all Painting, Photography, and Sculpture/New Genres majors.*

### **Art History and Theory Electives**

Course offerings vary each semester. Students choose from the following offerings:

### **Fashion Culture: Fashion in Social Space**

AHCS310            3 credits

This course critically examines the way in which fashion is 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.

### **Asian Film: New Chinese Cinema**

AHCS310            3 credits

This course looks at emerging Chinese films and filmmakers beginning with the pre-1980s and continuing through the 5th generation. Students investigate the ways in which these filmmakers tried to break the mold of the past, both in style and content, in order to convey the truth of modern Chinese life.

### **California Dreaming**

AHCS310            3 credits

Far from being a west coast outpost of New York, the art scenes in California had a significant impact upon the shaping of contemporary art. This course emphasizes contemporary art making including film, ceramics, installation, performance, and fine art.

### **Afro-Caribbean Art**

AHCS310            3 credits

This course examines the art and culture of Puerto Rico. Students identify issues of race, identity, and cultural projection as reflected in the arts along with 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.

### **Modernism in Mexico**

AHCS310            3 credits

Modernism came to Mexico in unique ways: via the studies abroad of major figures like Diego Rivera; via visits of modernist thinkers to Mexico such as Andre Breton, Edward Weston, and Tina Modotti; and via the political revolutions that rocked Mexico from 1920-30. This class examines the artistic and cultural consequences of these multi-faceted inputs and analyzes their impact on the unique nature of the Mexican Avant-garde.

### **History of American Film I: 1900-1950**

AHCS310            3 credits

This course surveys the art and business of American films in the first half of the 20th century. The approaches include film and sociology, film genres, and the great American directors.

# Liberal Arts and Sciences

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## **History of American Film II: 1950-2002**

AHCS310      3 credits

This course surveys the art and business of American films in the second half of the 20th century. The approaches include film and sociology, film genres, and the great American directors.

## **History of Design**

AHCS310      3 credits

This course deals with the most important developments in the history of design including, architecture, interior, furniture, decorative arts, industrial, product, costume, textile, graphic design, and digital. This class is intended to provide the background needed for understanding the rich heritage of historical design in the arts. An understanding of the development of design as influenced by political, religious, technological, climatic, and geographic factors is as important as learning the definitions and style recognition

## **Art and Art Criticism**

AHCS310      3 credits

This course provides a historical overview of the relationship between art making, art viewing, and art writing within the appropriate social and economic contexts. Theory is paired with art, showing how certain aspects of a work of art are highlighted from particular theories.

## **Film and Film Theory**

AHCS310      3 credits

Using an international scope, film as art form is studied within a historical context as a manifestation of material culture. Using Postmodern theories, this course studies 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.

## **Horror Film**

AHCS310      3 credits

This course examines the horror film genre within a range of cultural, theoretical, and historical contexts. We will consider the ways the genre celebrates and defiles the body; represents violence, fear, and paranoia; defines gender, class, race, and sexuality; and provides a range of meanings and pleasures for its audience.

## **Art in the Field of Cultural Production**

AHCS310      3 credits

An examination of the life of any artist can reveal significant networks of social, political, and economic relationships that, in turn, shape the artist's career in the art world and, ultimately, our understanding of the art. This course fills the gap between traditional art history and biographic narrative, replacing the artist within the "field of cultural production."

## **The Culture of Museums**

AHCS310      3 credits

This course examines the history and function of museums, the culture of displays, and the ideology of collecting. It includes the significant contributions of individuals who developed museums as prestigious institutions providing fine art to the public.

## **Motion Picture Costume Design**

AHCS310      3 credits

Motion pictures were the most important means by which the styles of the 20th century were sold to the world in the years prior to 1970. This course provides a contextualized overview of the current industry, its historical traditions, and the most influential costume designers of the 20th century.

## **Islamic Art**

AHCS310      3 credits

This course is a contextualized overview of Islamic art, both historical and contemporary. Students investigate the traditional Islamic practices as well as look at works of contemporary Damascus artists.

## **Semiotics and Visual Communication**

AHCS310      3 credits

This course is an advanced study of visual culture and its communicative outlets and manifestations. The course explores a range of semiotic analyses with an emphasis on their applicability to visual culture. The course will build on the issues introduced in Visual Culture and Critical Analysis and Semiotics and will follow a systematic survey of basic methods and topics in visual communication analysis.

## **Course Descriptions**

# Liberal Arts and Sciences

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## **Course Descriptions**

### **Islam and Women's Spaces**

AHCS310            3 credits  
This course will study the legal, social, and political status of women in Islamic societies from earliest times to the present through an examination of ritual, visual, and literary spaces. The course will cover visual arts, material culture, literature, political essays, and theological treatises by Muslim women in the developing world and industrialized societies, including the United States.

### **Pop Surrealism and Lowbrow Art**

AHCS310            3 credits  
The cartoon-based, illustrative art movement known as Lowbrow or Pop Surrealism is rising into prominence in the fine art world and has considerable influence in the worlds of fashion, toy design, graphic design, animation, comix, advertising, and illustration. This course will survey the origins and history of Lowbrow art and reveal its connections to the fine art world, popular culture, and underground culture.

### **Advertising the American Dream**

AHCS310            3 credits  
From the "big idea" to the text-less ads, advertising occupies a prominent position within the cultural landscape of capitalist America. This class will explore American advertising in its various frontiers, especially taking into consideration how advertising constructs national, social, cultural, political, and gender identities.

### **19th Century visual Culture**

AHCS310            3 credits  
This course will explore the totality of the visual in the 19th century, including fashion, furniture, film, architecture, photography, illustration, advertising, and fine art.

### **Making of a Hero**

AHCS310            3 credits  
A cultural, theoretical, and historical analysis of action heroes across a variety of popular media: films, television programs, video games, comic books. We will explore the myth of the superhero, interrogating the hero's role as a profitable icon for the entertainment industry, the popular press, toy manufacturers, and merchandisers.

### **Making of a Heroine**

AHCS310            3 credits  
A cultural, theoretical, and historical analysis of a female action hero across a variety of popular media: films, television programs, video games, comic books. Students will explore the myth of the superheroine, interrogating her role as a profitable icon for the entertainment industry, the popular press, toy manufacturers, and merchandisers.

### **PhotoCulture**

AHCS310            3 credits  
This is a thematically organized course designed to acquaint students with the role photography has played in the production of culture. The emphasis will be on how photographs have been mobilized to construct and critique particular images of groups of people, to sell products, and to reinforce social conceptions of class, race, and sexual difference.

### **Representations of War**

AHCS310            3 credits  
This class 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.

### **Action/Reaction: The Art of Hong Kong Films**

AHCS310            3 credits  
For decades Hong Kong cinema dominated the Asian market. Eventually its energy and innovation attracted international attention. As the territory faced transition from British rule back to Chinese rule at the end of the 90's, its cinema reflected the nervous energy of impending change, as well as an attempt to grasp something lasting during the maelstrom. Through the films of directors such as John Woo, Tsui Hark, and Wong Karwai, this course looks at those competing energies.

# Liberal Arts and Sciences

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## **Film History through Hitchcock**

AHCS310      3 credits

Through an examination of the director's role within the British and the US film industries from the 1920's to the 1970's, this class analyzes a selection of films by Alfred Hitchcock. These films are evaluated in terms of their aesthetic, cultural, political, and ideological characteristics. An emphasis also is placed on auteurism and genre studies.

## **Shaminism, Art, and Sacred Spaces**

AHCS310      3 credits

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

## **Special Topics**

AHCS310      3 credits

Each semester special topics courses are offered in some of the following areas. See the Liberal Arts and Sciences Department for course descriptions.

### **Special Topics in Antiquity**

### **Special Topics in The Renaissance**

### **Special Topics in Early Modern Europe**

### **Special Topics in Contemporary Art**

### **Special Topics in Modern Art**

### **Special Topics in Asian And Pacific Art**

### **Special Topics in American Art**

### **Special Topics in African Art**

### **Special Topics in Design**

## **Aesthetics**

AHCS312      3 credits

From the ancient Greeks to the present, philosophers have debated the meaning and purpose of art. This course provides a framework for contextualizing contemporary aesthetic issues within a historical background of great aesthetic philosophies of the past.

*Required for participants in the ACT Program.*

## **History of Photography**

AHCS321      3 credits

This course 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. The impact of popular culture upon photography in the 20th century is also explored.

*Required for all Photography majors.*

## **Liberal Studies Praxis**

AHCS366      3 credits

Students access a cohesive body of information simultaneously connecting studio and liberal studies. A three-hour studio class focuses on artistic application of the subject, while this two-hour history component addresses the historical and contemporary models and contexts. Past topics have included Nihilism, the Grotesque, and Allegories of Self-Invention. See Liberal Studies department for complete course information.

*Co-requisite: Students must enroll in the associated studio course.*

## **20th Century Costume**

AHCS370      2 credits

This course is 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.*

## **Ancient and Ethnic Costume History**

AHCS371      3 credits

This course 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.*

## **Course Descriptions**

# Liberal Arts and Sciences

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## Course Descriptions

### Theory and Critical Studies Courses

#### History + Theory I: Renaissance to Modern

CRIT201 3 credits

Architectural design including cultural, political, economic, and formal considerations from the ancient period through early 20th century is surveyed.

*Required for Architecture/Landscape/Interiors majors.*

#### History + Theory II: Contemporary Theories in Architecture

CRIT202 3 credits

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

*Prerequisite: CRIT 201 History + Theory I.*

*Required for Architecture/Landscape/Interiors majors.*

#### History + Theory III: Corporate and Consumer Environments

CRIT300 3 credits

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

*Prerequisite: CRIT 202 History + Theory II.*

*Required for Architecture/Landscape/Interiors majors.*

#### History + Theory IV: Landscape Theory and Practice

CRIT301 3 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 the emergence of "landscape urbanism."

*Prerequisite: CRIT 202 History + Theory II.*

*Required for Architecture/Landscape/Interiors majors.*

#### History + Theory V: After Urbanism

CRIT401 3 credits

The emergence of the metropolis in the twentieth 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. Traditional European models, contemporary American cityscapes, mutated forms of urbanism in Asia, Africa, and elsewhere are diagrammed through techniques of urban mapping from figure-ground to datascape.

*Prerequisite: CRIT 202 History + Theory II.*

*Required for Architecture/Landscape/Interiors majors.*

### English Courses

#### English for Non-Native Speakers

ENGL020 3 credits

ESL class for speakers of other languages and 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 ESL student. In addition to the scheduled class, 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 enroll in Math for Artists and Designers and do not enroll in art history. A minimum grade of "C" (2.0) is required to pass this course.

*Special fee: \$1,000*

#### Developmental English I

ENGL050 3 credits

Developmental English I is a lower division class for both native and non-native speakers of English. Students must have a fundamental knowledge of the English language, but need additional work in basic skills. The class focuses on unity, coherence, and sentence structure in writing, and analysis in reading short non-fiction works. 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 Non-Native Speakers or placement through the English Placement Exam.*

# Liberal Arts and Sciences

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## Developmental English II

ENGL090 3 credits

The skills of invention, drafting, revising, and editing are practiced in four to five essays which 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 English Placement Exam.*

## Critical Analysis and Semiotics

ENGL104 2 credits

This class focuses on the skills of critical reading and writing while exploring the semiotics of popular culture to gain an understanding that we live in a world of signs where interpretation, meaning, and reality inhere not in the signs themselves, but in relationships. Includes a common midterm and final exam along with a research project. A minimum grade of "C" (2.0) is required to pass this course.

*Prerequisite: Successful completion of ENGL090 Developmental English II or placement through the English Placement Exam.*

## Composition and Critical Thought

ENGL106 3 credits

This class focuses on the development and refinement of students' rhetorical skills through the lens of the relationship between images and text. Students are expected to express their ideas with clarity of purpose in a logical, organized manner in four to five longer essays which, in addition to all the skills emphasized in the previous classes, also demonstrate critical thinking, style, logic, voice, development, and syntactic sophistication. Students also study models of argumentation. A minimum grade of "C" (2.0) is required to pass this course.

*Prerequisite: Successful completion of ENGL104 Critical Analysis and Semiotics or placement through the English Placement Exam.*

## Sophomore English

Course offerings vary each semester. Students choose one course from the following offerings:

### Introduction to Creative Writing

ENGL202 3 credits

This course focuses on the fundamentals of creative writing including fiction, drama, and poetry; study and application of forms, techniques, and literary elements. Workshop experience provides an opportunity for analyzing and critiquing student writing.

### Speech

ENGL202 3 credits

From Jesus of Nazareth's Sermon on the Mount, to Winston Churchill's rallying a beleaguered Britain, to General Douglas MacArthur's "Old Soldiers Never Die," to Susan B. Anthony's call for women's suffrage, this course contains the finest examples of speechmaking and speechwriting in human experience. Historical context, techniques, and audience are analyzed with students applying these insights to their writing and delivering of speeches.

### Introduction to the Short Story

ENGL202 3 credits

This course includes reading and discussion of selected short stories emphasizing analysis, interpretation, and evaluation. The course focuses on the short story as a genre and as a source of significant insight into the human condition.

### Film as Literature

ENGL202 3 credits

Students 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 literary devices and styles evident in individual works and the commentary made by these works on moral, social and aesthetic issues. The course includes discussion of adaptation issues.

## Course Descriptions

# Liberal Arts and Sciences

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## **Course Descriptions**

### **Interpretation of Fairy Tales**

ENGL202            3 credits  
Fairy tale characters (dragons, elves, stepmothers, princes, swan-maidens) are archetypal images 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. This course analyzes selected fairy tales from many points of view, with an emphasis on Jungian interpretation, as well as explore both the nature and value of violence in fairy tales.

### **African American Narratives**

ENGL202            3 credits  
Because there is no one monolithic "African American community," this course 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.

### **Advanced Topics in English**

Course offerings vary each semester. Students choose one course from the following offerings:

### **Advanced Composition**

ENGL400            3 credits  
This course is designed to develop academic writing and critical thinking skills beyond the level achieved in ENGL106. The course stresses analysis and evaluation of sources, integration of a variety of rhetorical strategies, and research and the documentation methods necessary for successful academic writing. Assignments are designed to address the cross-curricular needs of students.

### **Mythology and the Movies**

ENGL400            3 credits  
This course examines popular films in terms set by Joseph Campbell to demonstrate why mythology has such wide appeal. Classics like High Noon, The African Queen, Jason and the Argonauts, Ordinary People, and Star Wars are analyzed based on Christopher Vogler's application of Campbell's theories to filmmaking.

### **Creative Nonfiction**

ENGL400            3 credits  
This class focuses on the autobiography, biography, and essay as examples of "creative non-fiction," a new genre developed in book form and in many magazines like Atlantic Monthly and The New Yorker. In addition to weekly reading and writing assignments, students write a personal essay as their final project.

### **Voices Of America: Studies in Multi-Cultural Literature**

ENGL400            3 credits  
This course reviews literature of the "other," focusing on the role of varied cultural groups in the U.S. as exemplified in American literature. The study of such literature allows examination of marginalized voices.

### **Science Fiction Literature, Film, and Theory**

ENGL400            3 credits  
This course examines selected fiction, critical theory, and film as it pertains to the "cyberpunk" aesthetic. Focusing on the germinal sources of cyberpunk as well as the many motifs, artistic styles, and physical elements that comprise this radical hyper-real ethos of yesterday/today/tomorrow, concentration is on the works of William Gibson-the "demiurge" of the cyberpunk experience-and on science fiction as an artistic genre.

### **Creative Writing**

ENGL400            3 credits  
This course is 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.

### **Children's Literature**

ENGL400            3 credits  
This course surveys world literature written primarily for children, including material from the oral tradition, realistic fiction, fantasy, and poetry, emphasizing a critical analysis of some of the myths, fables, legends, rhymes, and fairy tales found in children's literature.



# Liberal Arts and Sciences

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## **Course Descriptions**

### **Detective Fiction**

ENGL400 3 credits

This course is a survey of detective fiction from Edgar Allan Poe to the present, including such writers as Arthur Conan Doyle, Agatha Christie, Sayers, Christie, Chandler, Hammet and Ross MacDonald.

### **Harlem Renaissance**

ENGL400 3 credits

This survey of one of 20th century America's most vital cultural movements features the New Negro Movement in arts and letters, from its start in 1919 with soldiers returning from the Great War, to its undoing with the Great Depression in the mid-1930's.

### **California Beat**

ENGL400 3 credits

This course profiles the West Coast writers, artists, musicians, and filmmakers whose work was caught up in the bohemian vogue, later known as the Beat Generation. Thriving from the early 1950's to mid-1960's in such counter-culture enclaves as San Francisco's North Beach and L.A.'s Venice West, these men and women defined a commitment to art making that was both exemplary and romantic. This is a team taught class.

### **Film Noir**

ENGL400 3 credits

This course examines the film noir genre of American film with a focus on changing forces in American culture after World War II. Readings analyze the relationship of film noir to perceptions of American social history.

### **The Graphic Novel**

ENGL400 3 credits

This course focuses on the graphic novel, analyzing texts from diverse critical positions, along with examination of critical approaches to comics as a medium, narrative form, and a set of cultural and social practices. Readings are centered on visual narratives, comic art, and the rhetoric of the image. The course examines the interaction of text and image in sequential art, as well as the literary and critical themes and tropes within this genre.

### **Los Angeles Literature**

ENGL400 3 credits

Love it. Hate it. Los Angeles is a provocative place. A city of dreams, a clash of cultures, a city of tomorrow, an impossible mess, a place of opportunity, a hot bed of illusion. Add earthquakes, riots, sunshine and smog, beaches and freeways. Add 15 million people. This course considers Los Angeles through the lenses of writers and other artists who have lived in L.A.

### **The Art of Fact**

ENGL400 3 credits

An examination of the genre most often called "literary" or "creative" non-fiction, in which expository writing is composed using fictional conceits such as development of character, setting, and scene, use of metaphor, and careful construction of point of view. Readings are grouped thematically, with subjects including Murder and Mayhem, Profiles and Personalities, and Location, Location, Location.

### **The Screenplay**

ENGL4003 credits

In this course students learn the methodology of screenplays. The topics covered include, structure, plot, character, conflict, crisis, climax, exposition, and dialogue. The class applies this knowledge by viewing successful and unsuccessful films and analyzing which specific elements of the screenplay contributed to the films' successes or failures.

### **The Narrative**

ENGL400 3 credits

Students analyze and evaluate current practices of narrative prose in such forms as the essay, news stories, television, film, and fiction, applying concepts of organization, style, usage, rewriting, and editing. The first half of the class focuses on non-fiction writing and the second half of the class on fiction writing.

### **Wash**

ENGL4003 credits

*Wash* is the Otis student literary publication.

Students write, collect, and edit the magazine that is published once each semester.

*Enrollment in the class is by instructor permission.  
Lab fee: \$35.*

# Liberal Arts and Sciences

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## **Course Descriptions**

### **Literature and Discontinuity**

ENGL400 3 credits

This class investigates various strategies employed by modern and postmodern writers who strive to break down the linearity of literary texts and call into question the temporal and teleological assumptions on which they are based in a range of works from the 18th century through the present.

### **John Cage: Work, Influence, and Influences**

ENGL400 3 credits

In this interdisciplinary course students 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.

### **Hyperliterature**

ENGL400 3 credits

The print text/book is a highly ordered system with a fixed beginning and end, and a predetermined sequence leading from the former to the latter. The hypertext/book knows no such hierarchical organization, and allows the reader to navigate freely through the work by clicking on hyperlinks that lead to related (though non-sequential) "pages" of electronic text. In this class students will read works of hyperfiction and poetry and examine the implications of this technology on literary practice.

### **Special Topics in Advanced Topics in English**

ENGL400 3 credits

See Liberal Studies Department for offerings.

## **Liberal Studies Courses**

### **Concepts and Issues in Media Arts**

LIBS217 2 credits

This course explores the impact of technologies on the creation and perception of images. Fundamental issues in ethics, copyright, aesthetics, as well as the business of art are in flux. This class brings a rational perspective to the rapid changes in technology, an assessment of where we are today, and the skills to prepare for the future.

*Required for Digital Media majors.*

### **U.S. Consumer Culture: Factors**

LIBS235 2 credits

This course focuses on social forces such as demographic trends and life styles, and their impact on changing consumer needs and market conditions. Students will also be introduced to the tools of economic analysis, principles, and business organizations, developing research skills, methodologies, and analytic abilities.

*Required for Interactive Product Design majors.*

### **Communication Arts Senior Thesis/Research Paper**

LIBS404 2 credits

This course is aimed at helping students define, analyze, and develop a conceptual hypothesis leading to a thesis project on issues confronting design, illustration, and advertising. There is an emphasis on writing as a critical tool.

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

### **Senior Liberal Studies Elective**

Course offerings vary each semester. Students choose from the following offerings:

#### **Mass Media and Society**

LIBS410 3 credits

The developments of mass media have altered the way that people visualize information. This course looks at the problems and issues concerning the structuring role of media in society.

#### **Legends, Fairy Tales, and Storytelling**

LIBS410 3 credits

Students learn about multiple forms of oral narration including legends, personal experience narratives, folktales, myths, and rumors. Various theories are also explored regarding textual analysis, structuralism, and behaviorism to explain why stories exist in cultural variation and why people tell stories.

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## **Witchcraft In Religion And Society**

LIBS410 3 credits

This class explores a variety of perspectives on witchcraft. Discussion includes the Biblical injunctions against magic, the Medieval and Renaissance persecutions, the Salem trials, and literary and artistic views of the witch as a demonic, anti-Christian figure. The class also explores modern religious witches around the world.

## **Anthropology of Religion**

LIBS410 3 credits

This course examines the role of religious beliefs and practices in various cultures, including its effect on art, its relationship to the environment, etc. Emphasis is on cross-cultural and intercultural experiences in the U.S.

## **World Music**

LIBS410 3 credits

The class 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. The class also examines the interrelationships of traditional music and contemporary styles through lecture, listening, slides, films, videos, independent research projects, readings, field trips, and guest lecturers and musicians.

## **Afro-Caribbean Ritual Art**

LIBS410 3 credits

The focus of the class is an inquiry into the ritual art of the Caribbean. The course 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**

LIBS410 3 credits

Science fiction stories, novels, and films are perused and analyzed to understand their influences and development. Sci-fi inspired cultural groups, their behaviors and materials are discussed. The course emphasizes the various perspectives regarding media and popular culture and its symbiotic relationship with culture and traditional folklore.

## **Fashion and the Avant-Garde**

LIBS410 3 credits

Fashion and clothing have gained increasing theoretical relevance as powerful indicators of cultural patterns and change. Dress communicates attitudes about class, gender, sexual, and social identities. Understanding these concepts is useful, not only to design students, but also to fine artists and those in creative disciplines. This class identifies and analyzes revolutionary forces that have generated extreme modes of dress and body decoration.

## **Contemporary Music Issues**

LIBS410 3 credits

This course 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**

LIBS410 3 credits

This is a survey of the folk practices, beliefs, and rituals of Latin America. The area is united by a common Spanish culture. The folk beliefs and practices inherited from Spain are 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.

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### **African Folklore**

LIBS410 3 credits

Africa, along with native cultures, is the single most influential cultural force in the New World. From folk beliefs and practices to material culture, Africa's rich heritage informs almost every aspect of the cultural life of the hemisphere. This class is a laboratory to explore the diverse and rich areas of the direct and indirect influences of Africa in three major cultural areas: English, French, and Spanish Creole societies.

### **Modern Spiritual Cultures**

LIBS410 3 credits

This class examines the origins of the Spiritualist movement, which accepts life after death and mediumship. Focus is on its development in relationship to the psychic market today. It also looks at other "New Age" cultural groups that maintain some Spiritualist ideas and explores concepts regarding folk beliefs, magic and folk religion.

### **Special Topics in the Senior Elective**

LIBS410 3 credits

See Liberal Studies Department for offerings.

### **Teaching for Learning II**

LIBS412 3 credits

In this course emphasis will be on the stages of human and aesthetic development in the youth and adult. Students will synthesize study of cultural backgrounds, learning styles, and proficiency levels as they relate to the role of the visual arts in human development. Topics include art museum and community based audiences, public artists working with city planning boards, Classroom management, ESOL, Special Education, health and safety, engaging teaching styles, and best practices.

*Required for participants in the ACT Program.*

### **Senior Thesis**

LIBS452 2 credits

Through "visiting artist" style presentations followed by group discussions, students consider the salient themes in their artwork and clarify the language and style they use to talk about it. These presentations give students the opportunity to develop and present in lecture form the topics they have developed in their thesis paper. The Senior Review is designed to function in concert with the Senior Thesis course offered by the Liberal Studies Department. Both courses are ultimately focused on helping the students prepare for professional presentation of their work, either through written or spoken word. Spring only.

*Required for Painting, Photography, and Sculpture/New Genres majors.*

### **Business Practices**

LIBS454 2 credits

The first half of this course provides an introduction to business strategy, economics, finance, and marketing. The second half teaches students how to write a business plan for their own companies. Lectures by visiting toy industry professionals are included.

## **Mathematics Courses**

### **Math For Artists and Designers**

MATH136 3 credits

This course 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 3 credits

This course 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, Interactive Product Design, and Toy Design majors.*

## **Symbolic Logic**

MATH336      3 credits

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. The course 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

### **Natural Science Requirement**

NSCI307      3 credits

Fashion Design, Toy Design, and Interactive Product Design offer Natural Science courses that are specific to their curricula. All other majors choose one course from the following offerings:

### **The Brain and its Functions**

NSCI307      3 credits

With the current technological explosion has come new means for investigating the human brain, its evolution, structure, and functions. This course examines research about the interrelationship between cortical functioning and all aspects of human behavior: intelligence, personality and temperament, specific talents and skills, learning and memory, normal vs. abnormal behavior.

### **The Psychology Of Seeing**

NSCI307      3 credits

This course explores the mechanisms we employ in understanding and interpreting visual information. Through lectures and exercises students gain understanding of various visual phenomena. Psychological and physiological topics include: the complexity of the eye, brain structures, optical illusions, as well as the perception of brightness, movement, color, and form.

### **Phantoms in the Brain**

NSCI307      3 credits

The fragile boundaries between internal and external worlds are lost during dreams and hallucinations, but otherwise we tend to think we "know" what is out there, in reality. This course questions the solidity of these boundaries and the way that the senses mediate between the world outside and the world within. Students study emotions and memory in relation to perception, and neurological cases where perception is altered.

### **Who's That Face: The Neurology of Face Perception**

NSCI307      3 credits

We can recognize thousands of different people from their looks, guess their ages with some accuracy, and even determine if they are happy or sad. How do we do this? In this class students use a variety of sources, as well as student-generated material, to study the recent developments in the neurology of face perception. This course is relevant for students interested in portraiture, illustration, the figure, or just their fellow humans.

### **Juvenile Anatomy and Ergonomics**

NSCI308      3 credits

Anatomy is the science that includes a 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**

NSCI309      3 credits

This course utilizes the principles of physics to understand human anatomy as a mechanical system. Emphasis is placed on physiological issues related to age, gender, and physical disabilities. Consideration is also given to the implications of these principles for applied ergonomics.

*Required for Interactive Product Design majors.*

## **Course Descriptions**

# Liberal Arts and Sciences

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## **Course Descriptions**

### **Textile Science I**

NSCI311 2 credits

Through lecture and experiments, students learn the unique aesthetic and performance properties of individual fibers. Through the study of construction, students develop their ability to identify various woven and knit fabrics. Required for Fashion Design majors.

### **Textile Science II**

NSCI312 2 credits

Students rework fabrics through surface treatments. Fabric finishes, dye processes, and printing techniques are explored. Students gain practical experience in immersion dyeing, fabric painting, and resist techniques.

*Required for Fashion Design majors. Lab Fee: \$35.*

## **Social Science Courses**

### **Cultural Studies**

SSCI130 2 credits

This class explores what happens when diverse cultures interact across groups of gender, language, ethnicities, sexual orientation, etc., and how culture is perceived and transmitted. Students write field observations, evaluate media, and participate in individual and group presentations. Lectures, simulations, and assignments are designed to increase the students' observational skills and decrease intercultural and racial misunderstandings.

### **Social Science**

SSCI210 3 credits

Toy Design and the ACT Program offer Social Science courses that are specific to their curricula. All other majors choose one course from the following offerings:

### **Psychology**

SSCI210 3 credits

Explores the relationship between our personal and cultural worlds, and the way society impacts and shapes the self. How does one develop from infancy to adulthood, acquire language and personality, and learn reality? The course also examines current research on the brain and human behavior.

### **Cultural Space**

SSCI210 3 credits

Ideas regarding the taking, owning, or occupying of space by different cultural groups are discussed. This class addresses theories about permanent, ephemeral, and existential cultural spaces in art and culture. Class includes five field trips.

### **Cultural Anthropology**

SSCI210 3 credits

This introductory social science course is a tool kit for looking at universal patterns and infinite variations of the human response. Course objectives are to introduce students to contemporary theories of anthropology, including Marxist, feminist, critical and aesthetic points of view, and to prepare them for field research.

### **The Origins of African American Music**

SSCI210 3 credits

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 of this course is to foster an understanding of how social conditions and music intersect in African American communities.

### **Food and Popular Culture**

SSCI210 3 credits

This class analyzes why certain foods are taboo to certain people, and considers issues of obesity. In addition to these very serious political topics, students also look at the social aspects of food, and the ways people enjoy being social through eating, especially as it is related to dating, mating, and celebrating.

### **Science Fiction in Literature, Film, and Culture**

SSCI210 3 credits

Science fiction stories, novels, and films are perused and analyzed to understand their influences and development. Science fiction-inspired culture groups, their behaviors, and materials are discussed. The course emphasizes various perspectives regarding media and popular culture and their symbiotic relationships with culture and traditional folklore.

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## **Urban Studies**

SSCI210            3 credits

This course focuses on contemporary cultures in an urban setting, both immigrant and more established. It also examines the syncretism that takes place when the familiar and the new intersect. Using cultural and artistic expression such as music, religion, dress, and foodways, students examine how people establish new paradigms for family and community.

## **Video Game History and Culture**

SSCI210            3 credits

The course 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, students delve into the images, symbolism, and narratives that shape the video game universe and captivate its visitors.

## **The Creative Process**

SSCI210            3 credits

This course 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            3 credits

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. Special attention is given to toy design issues of aesthetics, safety, age-relevance, socio-cultural parameters, marketability, and characteristics of successful toys.

*Required for Toy Design majors.*

## **Teaching for Learning I**

SSCI212            3 credits

This course provides a historical overview of education and art development theories and philosophies as well as social and liberation theories. Students are introduced to models of art education such as student centered, discipline based, and curriculum based teaching through the arts. Topics will include student populations, popular youth culture, diversity, inclusion, and learning styles. Contemporary artists who teach as part of their practices will be discussed.

*Required for participants in the ACT Program.*

## **Course Descriptions**

# Liberal Arts and Sciences

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## **Department Faculty**

### **Debra Ballard**

*Chair*

MA (English) CSU Northridge, BA (English) Univ. of Maryland. Publication editor, educator with extensive curriculum design experience. Published articles on education, portfolio use, and conference presentations.

### **Parme Giuntini**

*Director Art History*

PhD, MA (Art History), BA (History) UCLA. Field of specialization 17th-19th-century art, with a focus on the construction of modern domestic ideology and museology.

### **Miranda Banks**

*Lecturer*

PhD. Candidate, UCLA Film and Television. Author, *Journal of Popular Film and Television*, BFI's *Teen RV* anthology.

### **Sharon Bell**

*Lecturer*

MA, BA (English) Vanderbilt Univ. Magazine writer and Arts and Music editor. Award-nominated television writer of episodic cable US and documentary for NHK Japan. Awarded a bronze medal for a screenplay at the Charleston Film Festival. Received the Teacher Excellence Award from West Los Angeles College Honor Society.

### **Guy Bennett**

*Associate Professor*

PhD, MA, BA (French Literature) UCLA. Extensive publications in poetry, reviews, criticism, and translation.

### **Adam Berg**

*Senior Lecturer*

MA, ABD (Philosophy) Haifa Univ.; BA (Philosophy) Univ. of Toronto; studied *Academia delle Belle Arte*, Rome. Video and installations shown internationally. Artist-in-Residence, McLuhan Center for Culture and Technology, Univ. of Toronto; and Headlands Center for the Arts, Sausalito.

### **NeKèya Billingslea**

*Lecturer*

MFA (Creative Writing) Brooklyn College. Studied with Beat poet Alan Ginsberg. Journalistic contributions include *Rap Pages*, *the Brooklyn Advocate*, *Orange County Herald Dispatch*, and *Stress Magazine*. Poetry has been published in *Catch the Fire*.

### **Pam Blackwell**

*Senior Lecturer*

MA (Art History and Studio Art), BA (Art History) UC Riverside. Getty Visiting Scholar Program. Artist/Photographer. Photographs exhibited and published widely.

### **Jill Bonart**

*Lecturer*

MFA (Creative Writing) American Univ., BA Cornell Univ.

### **Carol Branch**

*Interim Director Student Resource Center*

PhD, MA (Folklore and Mythology), BA (English and German) UCLA. Specialization in African American performance art. Contributed to a teachers' curriculum guide published by the Afro-American Museum.

### **David Bremer**

*Associate Professor*

MDiv (Religion, Myth and Popular Culture) Harvard Univ., BA (English) Wittenberg Univ. Directs special programs in faculty development. Led Otis Creative Renewal program for Mattel. Special interests in creativity, storytelling, and spirituality.

### **Joann Byce**

*Lecturer*

PhD (Art History) UCLA, MA (Art History), BA (Studio Art) UC Davis. Active in the College Art Assn., Session co-chair in 2003 for "Making Art Make History: The Art Gallery as Institution."



# Liberal Arts and Sciences

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## Department Faculty

### Scarlett Cheng

*Senior Lecturer*

MA (Television/Film Studies) Univ. of Maryland, BA American Univ. Writer on film and visual arts for *Los Angeles Times*, *Art News*, and *Far Eastern Economic Review*. Programmed first Chinese film series in history of Smithsonian Institute.

### David Chierichetti

*Lecturer*

MFA (Motion Picture History), BA (History) UCLA. Author of several books including *Hollywood Costume Design*, *Hollywood Director: The Career of Mitchell Leisen*, and *Edith Head: The Life and Times of Hollywood's Celebrated Costume Designer*.

### Cletus Dalglish-Schommer

*Lecturer*

MFA (Interdisciplinary Studio) UCLA, A.B. Honors (Art History and Studio Art) Princeton Univ. Has been contributing editor to *Cabinet*, the quarterly journal of art and culture and served on the Board of Directors of the Foundation of Art Resources. Dalglish-Schommer's essay on the work of Eric Wesley was published in the catalog for the Studio Museum in Harlem's Freestyle exhibition.

### Allison Dalton

*Lecturer*

MFA (Fiction Writing) Columbia Univ., BA (Literature) UC Santa Cruz. AWP Intro Journals Award for Short Fiction. Published author of fiction and poetry.

### Andrew Davis

*Lecturer*

PhD (Performance Studies) New York Univ., MA (Folklore) UCLA, BA (English) San Francisco State Univ. Writes and curates museum exhibitions on theatre related topics. His company, Baggy Pants Productions, produces shows and events in the L.A. area.

### Chris Defay

*Lecturer*

PhD, MA (History of Art) Univ. of Michigan, BA (Sociology) UC Santa Cruz; Specializes in modern and contemporary art, and critical and social theory. Additional interest in public scholarship and service learning.

### Marlena Donohue

*Associate Adjunct Professor*

ABD, MA (Art History) USC; BA (Psychology) UCLA. Art critic for several newspapers and magazines, including *Sculpture Magazine*, *The Los Angeles Times*, *Artweek*, and *London Art Newspaper*.

### Ysamur Flores-Pena

*Associate Professor*

PhD, MA (Folklore and Mythology) UCLA; MA, BA (Education) Catholic Univ. of Puerto Rico. Extensive publications including *Fit for a Queen: Analysis of a Consecration Outfit in the Cult of Yemaya*. Has presented papers at the Fowler Museum and the St. Louis Museum.

### Joseph Futerman

*Lecturer*

PhD (Clinical Psychology) Pacifica Graduate Institute, MA (Clinical Psychology) Antioch University, BA (Film Studies) Pitzer College.

### Marsha Hopkins

*Lecturer*

MFA (Writing), BFA (Painting) Otis. Published in *Otis Review*.

### Heather Joseph-Witham

*Associate Professor*

PhD, MA (Folklore and Mythology), BA (Political Science) UCLA. Author of many articles including "Ironic Bodies and Tattooed Jews," "The Magical Harry Potter," as well as "Star Trek Fans and Costume Art." Current President, California Folklore Society.

### Laura J. Kuo

*Director Theory as Practice*

PhD (History of Consciousness) UC Santa Cruz, BA (Art History, Women's Studies) UC Davis. Concentrates on transnational feminist art and cultural production in relation to activism.

# Liberal Arts and Sciences

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## **Department Faculty**

### **Joyce Lightbody**

*Adjunct Associate Professor*

BFA UC Santa Barbara. One-person and group exhibitions include "Ear Ink," "Earsight: Visual Scores and Musical Images," and "Visual/Musical Permutations." Recordings and publications include "Bell Play- songs for the Carillon," "A Few More Songs" and "Joyce Lightbody's Dictionary of the American Language."

### **Sue Maberry**

*Director of the Library*

MLS San Jose State Univ. BA (Art/ Women's Studies) Pitzer College. Created Otis' Information Literacy Curriculum.

### **Nico Maestu**

*Lecturer*

C.Phil/ABD, MA (Film Studies) UCLA; BFA (Fine Arts) Otis. Specializes in documentary and experimental film, French and U.S. film history, film theory, narrative studies, and literary theory. Dissertation on Chris Marker.

### **Mikhail Morozov**

*Lecturer*

MA, BS (Math and Physics) Univ. of Tiraspol. Received the National Champion in Competition for Teaching Methods and the Award of Teaching Excellence from the Univ. of Tiraspol. Produced two training manuals on algebra.

### **Toby Oshiro**

*Adjunct Assistant Professor*

MFA (Writing) Otis, BA (Religious Studies) Occidental College.

### **Leena Pendharker**

*Lecturer*

MA (Journalism) UC Berkeley; BA (English/public policy analysis) Univ. of North Carolina, Chapel Hill. Writer and filmmaker with a background in digital design. Has worked in news, documentation, interactive media and traditional film. Currently works as a freelance screenwriter while developing film projects.

### **Andrew Plakos**

*Lecturer*

MBA Univ. of St. Thomas, St. Paul MN; BA (Industrial Arts) CSU Los Angeles. V.P. of Engineering and Preliminary Design at Strotzman International. Design and production experience.

### **Gustavo Rincon**

*Lecturer*

MA (Architecture) UCLA, MFA Cal Arts. Currently a Senior Designer for 5 Design Inc. and a Design Consultant for Plasis Design LLC. Served in the Board of Directors of the Foundation for Art Resources from 2001 to 2005. Affiliated with emitto.net.

### **Yael Samuel**

*Lecturer*

MA (English) CSU Dominguez Hills. Artists' books text editor for Edition JS including works by Marina Abramovic, Guillermo Kuitca, Gabriel Orozco, Meredith Monk, Miroslaw Balka, Frank Gehry, Dan Graham, Andrea Zittel, and Chris Burden. 10,000 Kites Executive Director, A 2004-5 project promoting cross-cultural dialogue through mutual artistic creations.

### **Michael Schreyach**

*Lecturer*

PhD (Art History) UC Berkeley; BA (Philosophy), MA (Art History) Univ. of Texas, Austin. Current work, building from his dissertation, concerns the intersection of American philosophy and painting in the 1940s.

### **Terry Saunders**

*Senior Lecturer*

PhD, MA, BA (Folklore and Mythology) UCLA. Co-edited the *UCLA Folklore and Mythology Studies Journal*, and published several articles including "Santeria in Los Angeles" and "The Myth of Wrestling."

# Liberal Arts and Sciences

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## Department Faculty

### David Simonowitz

*Lecturer*

PhD, MA (Islamic Studies) UCLA, BA UC San Diego. Dissertation was a comparative analysis of the architecture and doctrines of two modern Muslim communities in diaspora. Within the field of Islamic Art areas of specialization are calligraphy, architecture and illuminated manuscripts.

### Rob Spruijt

*Adjunct Associate Professor*

PhD (Psychology and Epidemiology) Amsterdam Univ.; BFA (Painting) Otis. Psychosocial and oncological research in Europe. Teaching experience in research statistics, methodology, and psychology.

### JoAnn Staten

*Lecturer*

PhD Candidate, MA (Culture and Performance), BA (English) UCLA. Ford Fellow. Founder of the UCLA Folklore Society, Chair Vitas Film and Folklore Festival. Research examines how established styles of performance and artistic production highlight the female body as a site of cultural production within communities.

### Kerri Steinberg

*Adjunct Assistant Professor*

PhD (Art History) UCLA. Specializes in modern art and photography, and has published articles and reviews on visual culture and American Jewish self-representation. Currently researching the critical role played by graphic design in popular culture.

### Joan Takayama-Ogawa

*Associate Professor*

MA (Education) Stanford Univ.; BA (Geography/East Asian Studies) UCLA. Educator and ceramic artist in public collections of Renwick Gallery, Smithsonian Institution; LACMA, Oakland Museum.

### Jean-Marie Venturini

*Lecturer*

MFA candidate (Fiction) Otis, BA (Classic and Classical Civilizations) Loyola Marymount Univ.

### Frauke von der Horst

*Senior Lecturer*

PhD (Art History) UCLA; MA (German Literature) CSU Long Beach, BS (Pedagogy/Mathematics) Hamburg Univ. Specializes in critical theory, museology, and modernism. Has lectured extensively on museology both in the U.S. and Germany, and has curated exhibitions at Illinois State Museum, and Long Beach Museum of Art.

### Nathan Westbrook

*Adjunct Assistant Professor*

MA (Philosophy) UC Riverside, BA (Philosophy with French minor) Brigham Young Univ. Interests include philosophy of mind, cognitive science, free will and moral responsibility, epistemology, logic and philosophy of science.

### Jean Willette

*Associate Professor*

PhD (Art History) UC Santa Barbara, MA (Art History) CSU Long Beach, BA (Fine Arts) CSU Los Angeles. Specializes in modern and contemporary art, and critical theory with a particular emphasis on photography. Extensive publication record in both professional journals and exhibition catalogues.

### Michael Wright

*Associate Professor*

BA (European History), BFA (Painting and Drawing) Univ. of Washington. Widely exhibited digital artist.

# Toy Design

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## **Department Goals**

The Toy Design Department prepares diverse students through a high-quality curriculum, taught by experienced faculty, to develop the marketable skills necessary for professional success as a designer in the toy industry or related fields. 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 concepting, drawing, model-making, and computer skills.
- Develop their professionalism by practicing strong work ethics, as well as effective communication and presentation 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.

# Toy Design

<b>Sophomore Year</b>		<b>Fall</b>	<b>Spring</b>	<b>Degree Requirements</b>
TOYD200/201	Toy Design I/II	3.0	3.0	
TOYD220/221	Drawing I/II	2.0	2.0	
TOYD230/231	Technical Illustration I/II	2.0	2.0	
TOYD240/241	Model Making I/II	2.0	2.0	
TOYD250/251	Methods & Materials of Production I/II	2.0	2.0	
TOYD261	Conceptual Problem Solving & Brainstorming	—	2.0	
SSCI211	Child Psychology	3.0	—	
ENGL202	Sophomore English	3.0	—	
MATH246	Applied Trigonometry	—	3.0	
Total Credits per Semester		17.0	16.0	
<b>Junior Year</b>		<b>Fall</b>	<b>Spring</b>	
TOYD300/301	Toy Design III/IV	3.0	4.0	
TOYD320/321	Drawing III/IV	2.0	2.0	
TOYD330/331	Technical Illustration III/IV	2.0	2.0	
TOYD340	Model Making III	2.0	—	
TOYD350	Technical Problem Solving	2.0	—	
TOYD455	Portfolio Development	—	2.0	
ILMS300	Integrated Learning Studio	2.0	—	
	Art History, English, or Liberal Studies Elective	—	3.0	
AHCS236	History of Toys	—	3.0	
AHCS220	Contemporary Art Survey	3.0	...	
Total Credits per Semester		16.0	16.0	
<b>Senior Year</b>		<b>Fall</b>	<b>Spring</b>	
TOYD400/401	Toy Design V/VI	4.0	4.0	
*TOYD415	Internship	2.0	—	
TOYD420/421	Drawing V/VI	2.0	2.0	
TOYD425	Games and Game Theory	2.0	—	
TOYD430	Package Design	—	2.0	
TOYD450	Toy Industry Practices	2.0	—	
LIBS454	Business Practices	—	2.0	
NSCI308	Juvenile Anatomy and Ergonomics	3.0	—	
ILML400	Integrated Learning Lecture	—	3.0	
AHCS310	Art History Elective	3.0	3.0	
Total Credits per Semester		18.0	16.0	

*Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.*

\*Note: TOYD415, Internship class: Though the coursework portion of this class is offered during the fall semester, students are encouraged to participate in an industry internship during the summer between junior and senior years.

# Toy Design

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## **Course Descriptions**

### **Toy Design I**

TOYD200            3 credits

The first semester of the design course focuses on designing within the Plush category. These toys include products such as teddy bears and original characters that are made of foam, fabrics, and other soft materials. Emphasis is on the technical skills of sewing and pattern making as a means of constructing prototypes, as well as on an understanding of materials used within the category. Critiques by visiting toy industry professionals are included.

*Lab Fee: \$50.*

### **Toy Design II**

TOYD201            3 credits

In this second semester studio course, students focus on the Infant and Preschool categories, designing and prototyping toys for children from birth to five years of age. Critiques by visiting toy industry professionals are included.

### **Drawing I**

TOYD220            2 credits

The purpose of this class is for students to become fully articulate in a new drawing language called Visual Communication. To communicate effectively, a designer needs to have at their disposal a broad range of drawing tools with perspective being the foundation. Students spend the semester becoming familiar with the principals of perspective and more importantly, they learn the useful particulars and shortcuts pertaining to sketching.

### **Drawing II**

TOYD221            2 credits

This second semester course is an introduction to the theory and practice of sketching, drawing, and rendering techniques as applied to toy product. Focus is on rapid vis sketching as well as marker rendering, which enable the designer to convey information about surface characteristics such as color, texture and material.

### **Technical Illustration I**

TOYD230            2 credits

This second semester course is dedicated to giving form to objects via lighting. Every week a specific staging is set up in class with the specific goal of learning how light gives form to shape. Students learn exactly, from a scientific standpoint, how light and environment affect objects. As a result, they are capable of assessing how all forms, real or conceived, would translate to paper. Students render "perfect" illustrations of staged life in charcoal.

### **Technical Illustration II**

TOYD231            2 credits

This class examines the computer as a means to construct and render an idea via 3D modeling, and then to output that information for computer aided rapid prototyping. It introduces Computer Aided Design (CAD) programs as toy design tools. Students start with a 3D modeling program that emphasizes the 3D construction and surface rendering of ideas and output to the rapid prototyping machine.

### **Model Making I**

TOYD240            2 credits

This course teaches the basics of sculpting licensed characters from 2-D turnaround drawings. Students then learn to make molds of the sculpted figures, to cast them in resin, and then to paint the cast figures.

*Lab Fee: \$245.*

### **Model Making II**

TOYD241            2 credits

This course introduces students to plastic fabrication and prototyping concepts through the use of various machines, including vacuum forming, milling, and the lathe.

## **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.

## **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.

## **Conceptual Problem Solving and Brainstorming**

TOYD261            2 credits

Brainstorming is an essential part of the toy design process; therefore, this class emphasizes creativity through brainstorming techniques. Additional focus is on cobbling up quick toy ideas, given a specific design category.

## **Toy Design III**

TOYD300            3 credits

This course focuses on executing the toy design process within the Action Figure category. Students design an action figure line complete with characters, accessories, vehicles, and a play set. Critiques by visiting toy industry professionals are included.

## **Toy Design IV**

TOYD301            4 credits

This course focuses on executing the toy design process within the Vehicles category. Emphasis is placed on creating new concepts and executing the concepts from sketches and renderings to finished prototype models. Critiques by visiting toy industry professionals are included.

## **Drawing III**

TOYD320            2 credits

Students focus on the full understanding of material indication in monochromatic values. Topics covered include concept sketching, composition, layout, perspective drawing, using sketching as a design tool, and understanding and rendering reflective forms. Sketches and renderings are executed in pencil, pen, chalk, marker and gouache.

## **Drawing IV**

TOYD321            2 credits

This course introduces the computer as a digital tool, building upon sketching and rendering techniques learned in previous drawing classes.

## **Technical Illustration III**

TOYD330            2 credits

A more advanced version of Technical Illustration II, this course continues the use of the rapid prototyping program used in the construction of prototyping models. Students gain a solid base in the use of 3D modeling programs for production of 3-dimensional objects, as well as for rendering and animation. This course combines instruction on the computer with guidance in the standard requirements for the production of 3D models.

## **Technical Illustration IV**

TOYD331            2 credits

This is an advanced computer lab course that allows students to apply their knowledge from prior 3D modeling classes. Content focuses on the advanced use of computer programs to output models for on-going projects. Students practice complete application of acquired learning to improve toy design projects for use in their portfolios.

## **Model Making III**

TOYD340            2 credits

This course focuses on advanced model making skills and techniques involving the lathe and milling machine with an emphasis on the issues and problems related to the projects developed in Toy Design III. Also included is an emphasis on advanced sculpting, molding, casting techniques, and building articulated armatures for action figures.

*Lab fee: \$215.*

# Toy Design

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## **Course Descriptions**

### **Technical Problem Solving**

TOYD350            2 credits

This course introduces students to engineering theory and methods, covering subjects such as physics (forces and rotary motion), mechanics (power, specialty triggering devices and fluid dynamics), electricity (switches, electromagnets, and motors), and electronics (basic component connection). The objective is for students to solve problems involving mechanisms; therefore, rapid prototyping is encouraged without regard to aesthetics.

### **Portfolio Development**

TOYD455            2 credits

This course concentrates on the organization and presentation of the student's portfolio. Additional attention is given to interviewing skills and techniques.

### **Toy Design V**

TOYD400            4 credits

This course is a corporate sponsored studio. A major toy company mentors students throughout the semester as they execute the toy design process in a Girls' toy category. This could include such areas as large dolls, small dolls or play sets.

### **Toy Design VI**

TOYD401            4 credits

This course is a corporate sponsored studio. A major toy company mentors students throughout the semester as they execute the toy design process in an open category. Students also design and prepare their Senior Show, to be held at the end of the semester.

### **Internship**

TOYD415            2 credits

This class is the follow-up to the summer internship that the students participated in with a toy company. A formal presentation of the students' job duties and company profiles are required.

### **Drawing V**

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.

### **Drawing VI**

TOYD421            2 credits

This is 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.

### **Games and Game Theory**

TOYD425            2 credits

This course 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.

### **Package Design**

TOYD430            2 credits

Package design 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. The students address these issues as well as the graphic treatment of the package.

### **Independent Study**

### **Toy Industry Practices**

TOYD450            2 credits

This course provides an introduction to marketing and product management within the toy industry. Discussion focuses on the four guiding principals of brand management: product, packaging, placement, and promotion. Various topics include consumer behavior, market research, product design, pricing, retail sales, merchandising, advertising, and promotions.



## **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.

## **Course Descriptions**

# Toy Design

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## **Department Faculty**

### **Martin Caveza**

*Chair*

BS Magna Cum Laude (Industrial Design), Arizona State Univ. Award-winning toy designer. Product inventor for the toy and pet industries. Former Senior Design Manager of Mattel's Activity Design group. Developed projects for Nickelodeon, McDonald's, Disney, See 'n Say, and Hot Wheels brands.

### **Jennifer Caveza**

*Assistant Chair*

MFA (Creative Writing) Emerson College, BA (Advertising/English) Penn State Univ. Lecturer in Toy Marketing, Toy History and Children's Literature. Twelve years experience in marketing and advertising for Mattel, Fisher-Price, Hasbro, Disney, and Grey Advertising. Product inventor, marketing consultant, and freelance writer.

### **Angela Alcerro**

*Lecturer*

MA candidate (Media Arts and Design) Antioch Univ., McGregor; BA (Spanish Literature/Art History) UCLA; Studies in Graphic Design Art Center. Sr. Computer Imaging artist for the Digital FX department at Mattel, Inc. specializing in 2d and 3d digital illustration. Product lines include Barbie, My Scene, Polly Pocket, Batman, and Yu-Gi-Oh.

### **Joel Bell**

*Lecturer*

BS (Product/Industrial Design) Art Center. Freelance Design Consultant. Clients include Herbst Lazar Bell, Medo/Shell Lubricants, and Dorel Design & Development. Instructor, Pasadena City College. Co-founder and Lead Designer of Fashion Accessories for Onna Ehrlich, LLC.

### **Jason Burton**

*Associate Professor*

BFA Otis (Environmental Design), Studied at Palomar College (Illustration and Graphic Design), SCI-Arc. Architectural designer, sculptor. Professional activities include numerous distinguished interior/architectural design projects. Published in *Architectural Digest*, *The International Design Magazine*, and *Form-Z Magazine*.

### **Charles Carpenter**

*Lecturer*

BFA (Illustration) Otis. Art Director, Designer, Illustrator. Clients include Disney, Disney Home Video, Universal Studios, Fox, Ibanez + Tama Drums.

### **Christian Colquhoun**

*Lecturer*

Principal designer for Applied Effects in Culver City. Has been involved in special effects, mechanical makeup, miniatures, props, toy design and industrial design for over twenty years. Formerly at Mattel in Game/Puzzle design. His specialty props and special effects have been featured in such movies as, "Pirates of the Caribbean," "Minority Report," "Edward Scissorhands," "Toys," and "Hook."

### **Kim Ferguson**

*Lecturer*

BS (Communications) Northwestern Univ. Extensive experience as a marketing executive in marketing and product development. Currently an independent contractor supporting Funosophy, a pre-eminent brand-building and consulting firm in the toy industry. Former Director of Large and Small Dolls, Mattel.

### **Dan Garr**

*Senior Lecturer*

BA (International Relations) UC Davis. President of Hot Buttered Elves, Inc. Clients include Disney, Warner Bros., Hit Entertainment, Dreamworks, and Marvel. Extensive special effects experience as model maker, sculptor, and physical effects technician on movies such as "Forever Young," "Heart and Souls," "Leprechaun," and "Titanic." Invented and patented Wallables.

**Jeannie Hardie**

*Lecturer*

MA (Writing and Film) Regent Univ., BA (English Literature) Oral Roberts Univ. Design Manager for the Licensed Games Group , Games & Puzzles Division, Mattel. Current licensed product lines include Yu-Gi-Oh, Harry Potter, Batman, Looney Tunes, Justice League, and Sponge Bob. Among other design awards, her team has captured the European Openheimer Award for Games Design twice in the last three years.

**Arron Mack**

*Senior Lecturer*

WEBB, BS (Industrial Design) CSU Long Beach. Games Designer at Mattel, Inc. Experience includes work at Toy Invention House and in the fields of movie and television production. He is an expert in rapid prototyping.

**Joyce Mesch**

*Lecturer*

Studied (Glass) California College of Arts and Crafts. Extensive experience in the design and development of girls, infant and pre-school toys, feature plush, novelties, pet products and jewelry. Former Staff Designer at Fisher-Price, Senior Project Designer at Mattel, freelance graphic designer, and Art Director at *Discover Magazine*.

**Rosie O'Neill**

*Lecturer*

MBA (Marketing/Strategy) UCLA Anderson School of Management, BA (Communication Studies) UCLA. Associate Brand Manager, Barbie Marketing, Mattel. Award-winning brand strategy and communications plans include Razor USA; GotMilk?; Childrens Hospital, Los Angeles; Nature Made vitamins; Best Buy; and 3M.

**Eric Ostendorff**

*Senior Lecturer*

BS (Mechanical Engineering) Virginia Polytechnic Institute. Hot Wheels Designer at Mattel. Specializes in electro-mechanical engineering and prototype design.

**Danny Pestonji**

*Lecturer*

BS (Product/Industrial Design) Art Center. Designer of pre-school and Babyz Bratz at MGA. Formerly at Equity Marketing where clients included Disney, Jim Henson, Warner Brothers, Sesame Street, Nickelodeon, and McDonald's Happy Meal Toys. Designed for Mattel's preschool toys, adult and children games, and was awarded "Toy of the Year" twice.

**Drew Plakos**

*Senior Lecturer*

MBA, Univ. of St. Thomas, MN; BA (Industrial Arts), CSU Los Angeles. Owner InSight Out LLC. providing Product Development services to the toy and premium trades. Extensive experience concepting, developing, designing and manufacturing premiums, toys, children's articles, housewares, and leisure products for Mattel, Lakeside Games, Schaper, Thermos, and Strotman Int'l.

**Norene Roxbury**

*Lecturer*

AA (Fashion Design) Fashion Institute of Design and Merchandising. Freelance designer specializing in toy design, 3D prototyping, children and misses apparel, pattern making and illustrated presentations. Former creative manager at Applause working on licensed brands such as Children's Television Workshop, Warner Brothers, Disney, Hanna Barbera, and Paramount.

**Deborah Ryan**

*Lecturer*

BS Magna Cum Laude (Design) Univ. of Cincinnati College of Design, Architecture, and Art. Award-winning designer with extensive experience in designing toys, licensed products, apparel, dolls, feature plush, novelties, gifts, and other consumer products for Kenner Toys, Mattel, Applause, and Disney.

**Dave Schultze**

*Senior Lecturer*

MS (Industrial Design) Art Center, BA (Architecture) Univ. of Oklahoma College of Design. Independent designer with a firm servicing clients including Microsoft, Mattel, LEGO, and Applause.

# Toy Design

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## **Department Faculty**

### **Alton Takeyasu**

*Senior Lecturer*

BS Transportation Design, Art Center. Senior Director, Mattel Entertainment Design. Responsible for all action figure, licensed entertainment-based properties, and internally developed intellectual properties. Former Staff Designer at Kenner Toys.

### **Jennifer Ure**

*Lecturer*

MBA (Marketing) Pepperdine; BA (Broadcast Journalism/Film) USC. Extensive experience in marketing, licensing and product development for Disney and Applause. Currently a recruiter for marketing, licensing, sales and brand management executives, specializing in the toy and entertainment industries.

### **Shannon Walits**

*Lecturer*

BFA Cum Laude (Fine Arts) USC. Creative director for SLW Design Studio, developing graphic branding, packaging design and product licensing. Former Senior Project Designer of Mattel's Worldwide Brand Image Department responsible for the Barbie brand, and former Equity Marketing Art Director dedicated to designing kids promotions and collateral for Burger King Kids Meals.

### **April Wilson**

*Lecturer*

AA (Fashion Design) LA Trade Technical College. Freelance designer specializing in toy design, 3D prototyping, pattern making and illustrated presentations. Former Head Designer at Cal Toys working on licensed brands Warner Brothers, Disney, Hanna Barbera, and Paramount.

### **Paul Winter**

*Senior Lecturer*

BA (Journalism and Advertising) San Diego State Univ. Creative Director and Staff Copywriter, Mattel. Product lines include Games, Barbie, Hot Wheels, Disney, and Nickelodeon.

# Graduate Studies: Fine Arts

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**Department  
Goals**

The Graduate Studies in Fine Arts Department encourages young artists to think critically and challenge existing modes of expression. Students in Graduate Studies, Fine Arts will...

- Develop and demand the high level of self-criticism needed for consistent development and growth in their work and practices.
- 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 communication skills needed to clearly and effectively express themselves.
- Develop the technical and theoretical resources and confidence to realize their professional ambitions.
- Develop the self-reliance and self motivation needed to sustain a professional career.
- Develop a sense of competition and camaraderie.

## Graduate Studies: Fine Arts

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<b>First Year</b>	<b>Fall</b>	<b>Spring</b>	<b><u>Degree Requirements</u></b>
LIBS650/651      Critical Theory and Practice	3.0	3.0	
GRAD 620/621      Graduate Studio I/II	3.0	3.0	
GRAD 610/611      Graduate Critique	3.0	3.0	
AHCS 575            Special Topics in Art History	2.0	2.0	
*Electives	4.0	4.0	
 Total Credits per Semester	 15.0	 15.0	
 <b>Second Year</b>	 <b>Fall</b>	 <b>Spring</b>	
GRAD 720/721      Graduate Studio III/IV	3.0	3.0	
LIBS774/775        Thesis I/II	3.0	3.0	
GRAD 710/711      Graduate Critique	3.0	3.0	
AHCS 575            Special Topics	2.0	2.0	
GRAD 774            Professional Practice	1.0	—	
GRAD 775            Exhibition Preparation	—	1.0	
*Electives	3.0	3.0	
 Total Credits per Semester	 15.0	 15.0	

\*Electives may be taken from the offerings of Fine Arts, Liberal Arts and Sciences and other departments with departmental approval, in addition to Independent Studies and the Visiting Artist Lecture Series.

# Graduate Studies: Fine Arts

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## **Course Descriptions**

### **Special Topics in Art History**

AHCS 575            2 credits

This course spotlights a different subject and instructor each semester. Instructors offer their own expertise on topics relating to contemporary issues involved in artistic practice.

### **Graduate Critique**

GRAD 610/611/710/711            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**

GRAD 620/621/720/721            3 credits

This two-year course sequence focuses on each individual student's practice, specifically directed towards aesthetic and technical issues arising out of each student's work. Students meet with a number of individual instructors on an independent basis, as they have work or issues prepared for discussion. Required.

### **Critical Practice**

GRAD 651            2 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.

### **In Context**

GRAD 652            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**

GRAD 774            1 credit

A seminar in which the intricacies, idiosyncrasies and responsibilities of the professional artist are discussed and deconstructed.

### **Critical Theory AND PRACTICE I/II**

LIBS650/651            3 credits/3 credits

Year-long, joint offering with Graduate Writing, required of both first-year Fine Arts and Writing students. The in-depth examination of a critical or theoretical text focuses on contemporary issues in the verbal and visual arts, and how the text and the issues raised ultimately relate to the students' own work.

### **Thesis**

LIBS 774/775            3 credits

This course encourages and trains students to write 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.

### **Exhibition Preparation**

GRAD 775            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.

### **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 In Context.

# Graduate Studies: Fine Arts

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## **Department Faculty**

### **Roy Dowell**

*Chair*

MFA, BFA Cal Arts. Nationally and internationally exhibited artist. Paintings included extensively in private, public, and museum collections. His work is the subject of a recent catalog publication presenting selected works from 1981-2005, in conjunction with an exhibition at the Margo Leavin Gallery, Los Angeles. Recipient of a J. Paul Getty Fellowship and a regular Artist-in-Residence at the Anderson Ranch Art Center, Snowmass, Colorado.

### **Annetta Kapon**

*Associate Chair, Professor*

MFA (New Genres) UCLA, MA Univ. of London, BA Aristotle Univ., BFA Otis. Nationally and internationally exhibited artist. Publications include articles in the *LA Times*, *Biennale of Sydney Catalog*, *Frieze*, and *Women in Dada*. Recipient of several artist residency fellowships as well as California Community Foundation and Pollock-Krasner grants

### **Judie Bamber**

*Senior Lecturer*

BFA Cal Arts. Work has been included in many national group exhibitions, most notable: "Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History," UCLA Hammer Museum of Art; "In a Different Light," University Art Museum, UC Berkeley; "Contemporary Identities: 23 Artists," The Phoenix Triennial, Phoenix Art Museum; L.A. Hot and Cool," MIT List Visual Arts Center, Cambridge, Massachusetts. Solo exhibitions at Gorney Bravin and Lee, NY and Pomona Museum of Art. Currently represented by Angles Gallery in Los Angeles, solo February 2006.

### **Carole Caroompas**

*Professor*

MFA USC, BA CSU Fullerton. Artist-Painter. Represented by Western Project, Culver City. Exhibited at Mark Moore, Santa Monica; P.P.O.W., NY; Sue Spaid Fine Art; Hammer Museum, UCLA; Corcoran Gallery of Art, Washington DC; Retrospective exhibition at Otis Gallery. Grants include Adolph & Esther Gottlieb Foundation, 2 NEA grants, John Simon Guggenheim Memorial Fellowship, COLA Grant, and a California Community Foundation Grant.

### **Cletus Dalglish-Schommer**

*Lecturer*

MFA (Interdisciplinary Studio) UCLA, A.B. Honors (Art History and Studio Art) Princeton Univ. Has been contributing editor to *Cabinet*, the quarterly journal of art and culture and served on the Board of Directors of the Foundation of Art Resources. Dalglish-Schommer's essay on the work of Eric Wesley was published in the catalog for the Studio Museum in Harlem's Freestyle exhibition.

### **Dana Duff**

*Program Director, Sculpture/New Genres*

MFA Cal Arts, BFA Cranbrook. Solo shows at Max Protech, NY; Richard Kuhlenschmidt, L.A.; Milford Gallery, NY; New Museum of Contemporary Art, Whitney Museum, NY; 2005 Biennale de l'Image en Mouvement, Geneva. Residencies at Foundation Kaus Australis, Rotterdam and American Academy in Rome.

### **Scott Grieger**

*Program Director, Painting*

BFA Chouinard Art School. Exhibitions include Margo Leavin, LA; Patricia Faure, Santa Monica; Santa Barbara Contemporary Arts Forum; Armory Center for the Arts, Pasadena; Los Angeles County Art Museum; Whitney Museum, NY; Museum of Modern Art, NY; and San Francisco Art Museum.

### **Linda Hudson**

*Associate Professor*

MFA Art Center; BA CSU Northridge. Architectural/interior designer, installation artist/sculptor. Numerous design projects involving space planning, lighting, furniture, and fixture design. Solo exhibitions University Art Museum, UC Berkeley and Santa Monica Museum of Art. Group exhibitions Nevada Institute of Contemporary Art, and Pittsburgh Center for the Arts. Reviewed in *Art Issues*, *Art Week*, and *Vytvarne Umenf: The Magazine for Contemporary Art*.



# Graduate Studies: Fine Arts

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## Larry Johnson

*Associate Professor*

MFA, BFA Cal Arts. Solo exhibitions Daniel Bucholz Gallery, Cologne; Margo Leavin Gallery, LA; 303 Gallery, NY; Rudiger Schottle, Paris; and Patrick de Brok, Bruges; as well as a major survey show at the Morris And Helen Belkin Art Gallery, Univ. of British Columbia, Vancouver.

## John Knight

*Senior Lecturer*

MFA (Fine Arts) UC Irvine. Nationally and internationally represented with projects in both the public and private realms. Currently engaged in works and exhibitions in Belgium, France and Spain. Interviews and texts include *Texte Zur Kunst, Heft 59 o Art Since 1900: Modernism, Antimodernism, Postmodernism, Neo-Avantgarde and Culture Industry: Essays on European and American Art from 1955 to 1975, New Art in the 60's and 70's Redefining Reality, and Institutional Critique and After.*

## Renée Petropoulos

*Adjunct Professor*

MFA (Studio Ar), BFA (Art History) UCLA. Nationally and internationally exhibited artist. Recent exhibition Museum of Modern Art in San Salvador, El Salvador. Currently working on several projects to be located in the public arena, as well as a collaborative project in Oaxaca, Mexico. Grants include Durfee Foundation Fellowship and a COLA Individual Artist Grant. Represented by the Rosamund Felsen Gallery in Los Angeles.

## Holly Tempo

*Associate Professor*

MFA Claremont Graduate Univ., BA Pitzer College. Shown in LA at Ruth Bachofner, Miller/Durazo Fine Art, Andrew Shire, POST, Kohn Turner, Self-Help Graphics, the Huntington Beach Art Center, the LACMA'S Leo S. Bing Center, and LAC.E., as well as at the Century Gallery, London.

## Marcia Tucker

*Visiting Scholar*

MA Institute of Fine Arts, NYU; BA Connecticut College. Curator, Critic, Writer, and Lecturer. Founder of the New Museum of Contemporary Art, Curator of Painting, Whitney Museum of American Art, 1969-1977. Performed as stand-up comic, Mabel McNeil, 1997-2001. Taught, lectured, and published widely in U.S. and abroad.

**Department  
Faculty**

# Graduate Studies: Creative Writing

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## Department Goals

The Graduate Creative Writing Program guides the developing talents of advanced students in the complex practice of writing as a verbal art. Students in Graduate Studies: Creative Writing will...

- Produce the most compelling work of fiction, poetry, or creative non-fiction at this stage of their career.
- Demystify their perception of the professional world of writing and literature.
- 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 20th century world literatures.
- Focus on practical critical issues within the student's work vital to his or her practice.

## Graduate Studies: Creative Writing

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<b>First Year</b>		<b>Fall</b>	<b>Spring</b>	<b><u>Degree Requirements</u></b>
LIBS652/653	Advanced Critical Theory & Practice I/II	3.0	3.0	
WRIT600/601	Fiction Workshop/Poetry Workshop I/II	4.0	4.0	
WRIT620/621	Writing as Critical Practice I/II	3.0	3.0	
WRIT640	Special Topics in Literary Study	3.0	3.0	
Total Credits per Semester		13.0	13.0	
<b>Second Year</b>		<b>Fall</b>	<b>Spring</b>	
WRIT700/701	Fiction/Poetry Workshop III/IV	4.0	4.0	
WRIT720/721	Writing as Critical Practice I/II	3.0	3.0	
WRIT750	Literary Seminar/Publishing Practices	6.0	3.0	
WRIT780	Writer's Tutorial	—	3.0	
Total Credits per Semester		13.0	13.0	
<b>Third Year</b>		<b>Fall</b>	<b>Spring</b>	
WRIT790	Thesis	4.0	—	
Total Credits per Semester		4.0	0	

# Graduate Studies: Creative Writing

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## **Course Descriptions**

### **Advanced Critical Theory and Practice I/II**

LIBS652/653      3 credits/3 credits  
This course is a year-long, joint offering with the Graduate Program in Fine Arts. An in-depth examination of a critical or theoretical text, this pair of courses focuses on contemporary issues in the verbal and visual arts, and how the text and the issues raised ultimately relate to the students' own work.

### **Fiction/Poetry Workshop I/II/III/IV**

WRIT600/601/700/701 4 credits/4 credits  
This is a two-year course sequence in the student's area of emphasis, i.e. fiction, or poetry, with a different fiction writer or poet each semester. Also, as part of the course, the student meets with the program director, as well as other graduate faculty during the semester.

### **Writing as Critical Practice I/II/III/IV**

WRIT620/621/720/721 3 credits/3 credits  
In this two-year course sequence, both fiction writers and poets discuss practical critical issues by focusing on a literary historical or genre issue, such as the epic tradition, the quotidian, writing as social sign, the contemporary literary scene, etc. Topics and instructors will rotate on a semester basis.

### **Special Topics in Literary Studies: History of Translations**

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.

### **Special Topics in Literary Studies: History/Practice of the Book**

WRIT640      3 credits  
This course is an examination of the material history and theory of the "book" and its continuing problematic issues of reception, in which all students construct a small book that embodies the personal and public concerns implicit in their own writing.

### **Literary Seminar/Publishing Practices**

WRIT750      3 credits  
In-depth seminars focusing on particular issues or currents in contemporary fiction and poetry, with topics selected from various international literary traditions (e.g., "City as Fiction" or "Utopias/Dystopias in Contemporary Writing"). Also, students may elect a two-semester course, "Publishing Practices," directed towards the contemporary world of publishing, as well as working on the Writing Program's journal, the *New Review of Literature*, and our Otis Books/Seismicity Editions imprint.

### **Writer's Tutorial**

WRIT780      3 credits  
Second year students meet once a week with the director and other instructors to discuss work and issues of particular importance to completion of their theses.

### **Thesis**

WRIT790      4 credits  
A publishable, book-length work of fiction, poetry or creative non-fiction is supervised by the department chair or faculty. Completed work will be submitted to a faculty committee of the student's choosing for final approval.

# Graduate Studies: Creative Writing

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## **Paul Vangelisti**

*Chair*

MA, ABD, USC; BA, Univ. of San Francisco. Author of more than twenty books of poetry. Translator, journalist, and former Cultural Affairs Director at KPFK Radio. NEA Translator Fellow and NEA Poetry Fellow.

## **Béatrice Mousli Bennett**

*Senior Lecturer*

PhD, University of Paris-IV Sorbonne. 1998 winner of the Grand Prix de la Biographie de l'Académie Française for her book on Valéry Larbaud. Currently Director of the Francophone Resource Center at USC.

## **Guy Bennett**

*Senior Lecturer*

PhD, BA (French) UCLA. Author of four books of poetry, most recently *Drive to Cluster* (2003). A noted translator from French.

## **Frank Chin**

*Senior Lecturer*

BA, UC Santa Barbara. Fiction writer, playwright, major force in Asian-American literature. Among his most notable work are the novels *Donald Duk* and *Gunga Din Highway*.

## **Peter Gadol**

*Associate Professor*

A.B. Harvard College. Author of five novels, the most recent being *The Long Rain* (1997) and *Light at Dusk* (2000). Work has been translated into several languages.

## **Lewis MacAdams**

*Senior Lecturer*

MFA, Univ. of Iowa; BA, Princeton. Author of ten books of poetry, including *The River* (2005). Engaged in current Los Angeles scene through a strong interest in social and environmental issues.

## **Douglas Messerli**

*Senior Lecturer*

MA, PhD Univ. of Maryland; BA, Univ. of Wisconsin. Writer of fiction, poetry, and drama, as well as editor of Sun & Moon Press, now Green Integer Books, one of the country's foremost publishers of new writing.

## **Dennis Phillips**

*Senior Lecturer*

BFA, Cal Arts. Former director of the Beyond Baroque Literary Center, Venice. Author of numerous books of poetry, including *Sand* (2002) and *Credence* (1996). His poetry forces the reevaluation of contemporary genres and aesthetics.

## **Leslie Scalapino**

*Senior Lecturer*

BA UC Berkeley. Poet and novelist whose publications over more than 20 years have put her in the forefront of today's most exciting and innovative writing.

## **James Sallis**

*Senior Lecturer*

Author of numerous novels, books of poetry, short stories, studies of jazz and blues, as well as an award-winning biography of Chester Himes. His Lew Griffin series of six unconventional crime novels set in New Orleans has won praise here and abroad.

## **Denise Spampinato**

*Senior Lecturer*

MFA (Writing) Cal Arts, BFA (Painting) Art Center. Curator of museum shows in the U.S. and Europe and editor of a forthcoming selection of Austrian artist Gunter Brus' writings.

## **Benjamin Weisman**

*Senior Lecturer*

BFA Cal Arts. Writer and visual artist, author of two collections of short fiction, *Headless* and *Dear Dead Person*. Solo shows of his art in the U.S. and abroad. Hosts "New American Writing Series" at UCLA Hammer Museum.

## **Mary Woronov**

*Senior Lecturer*

Actress in such cult classics as "Chelsea Girls," "Eating Raoul," and "The Living End," she is the author of four books of fiction, and *Swimming Underground*, a memoir of her time in the Warhol Factory.

**Department  
Faculty**

# College Regulations

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**You are  
Responsible**

Students have the responsibility to be aware of all of the regulations of the College. These regulations are listed in the Student Handbook, which is available to all students. The Office of Student Affairs can clarify any inquiries about these rules and regulations. The following section of the Catalogue features...

- Academic Policies
- Financial Policies
- Financial Aid Policies
- General Campus Policies
- Facilities Information
- College History
- College Governance

Otis College of Art and Design has the right to apply and enforce any and all of the rules and regulations set forth in this catalog, as well as any other rules and regulations of the College not set forth herein. The catalog and its contents, however, in no way serve as a binding contract between the student and the College. The information in this publication is subject to change at any time, for any reason, at the unilateral discretion of the College without prior notice to or approval of the student.

# Academic Policies

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## Attendance Policy

Students are expected to attend all class sessions and course-related activities. Absence from class is a serious matter, and substantially impacts grading as follows:

Three absences (two during the summer semester) within a given class, or the equivalent to 20% of the semester course meeting hours, constitute an automatic failure for the class. Three tardies are equal to one absence. Faculty will inform their department when a student has missed two sessions (one session for the summer semester), and the department will notify students that a third absence (a second for summer semester) will constitute a failing grade for the class.

In exceptional circumstances, the department chair, at his/her discretion, may approve emergency absences for medical or other legitimate reasons. Students must provide medical documentation, make up the assigned work, and/or meet additional attendance requirements. Students must inform their department chair immediately if they expect to be absent for a lengthy period, and should be prepared to substantiate these absences. Absences of a short duration (i.e., one or two days) must be discussed with the individual instructors whose classes will be missed. Absence due to observance of religious holidays must be pre-approved by the department chair at least one week in advance.

Attendance requirements of individual instructors may be stricter than those defined above. Instructors will notify students of their attendance requirements on the first day of class. Students must be present for all regularly scheduled examinations and submit completed assignments when they are due unless excused in advance. If students fail to take examinations or to submit work on time without a legitimate excuse they should expect to receive reduced grades or lose credit for the work not completed. Any charges for makeup work, when it involves additional instruction time by the faculty or use of facilities, will be assessed to the student.

## Academic Majors

Otis undergraduate students complete an academic major in one of the following departments:

- Architecture/Landscape/Interiors
- Communication Arts (Graphic Design, Illustration, or Advertising Design)
- Digital Media
- Fashion Design
- Fine Arts (Sculpture/New Genres, Photography, or Painting)
- Interactive Product Design
- Toy Design

Undergraduate students must declare their major during the second semester of their Foundation (first) year. To assist in this process, "Foundation Forward," a two half-day symposium introduces students to each of the degree programs. Students may also visit studio departments to meet the chairperson, faculty members, and current students, and to see examples of their work.

*Note: Admission to Foundation does not guarantee admission to a particular major; therefore, students should declare a first- and second-choice major.*

## Grading System

The grading system used for the BFA degree is:

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

*Note: W grades have no effect on the GPA (grade point average). UW grades count as "F" and are factored into the GPA.*

The grading system for the MFA degree is:

P	3.0 or better, Pass
F	Below 3.0, Fail
UW	Unofficial Withdrawal
I	Incomplete
W	Withdrawal without Penalty

## **College Policies**

# Academic Policies

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## **College Policies**

Otis is on a semester system. Semester and cumulative GPA's 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.

Each Otis 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 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.

The Office of Registration and Records mails grade reports to students at the end of each semester. If there is an outstanding balance on a student's account, grades will be held until the account is paid in full.

## **Academic Standing**

### **Dean's List**

BFA 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 the MFA program, as students are graded Pass/Fail.

### **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, etc.

If granted, the student will have four weeks from the end of the semester in which to complete the course work, at which time the instructor must contact the Office of Registration and Records to indicate a change of grade. If extenuating circumstances warrant special consideration, the student may be granted a deadline extension up to the end of the following semester. Such a deadline extension requires the approval of the department chair.

If students meet these criteria, they should be instructed to obtain an Incomplete Form from the Office of Registration and Records. 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 instructor for submission with the final grade roster.

In cases where 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.

### **Probation and Academic Dismissal**

Undergraduate students must maintain a minimum semester and cumulative grade point average of 2.0. If a student fails to meet the minimum requirement, the student will be put on probationary status for the period of one semester. If at the end of that semester the student is unable to meet the minimum requirement of 2.0 in either the semester or cumulative grade point average, he or she will be dismissed from further study at the College. The College also reserves the right to dismiss a student after one semester, if the College determines that the student does not meet the minimum standards for academic and collegiate success.

## **Enrollment Categories**

### **Full Time Enrollment**

Students register for between 12 and 18 credits per semester. Exceptions require special approval.



## **Taking Fewer Than 12 Credits**

Students enrolled at Otis must understand that 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, etc.) Students who believe their situation is a special circumstance must receive permission from their studio and liberal studies advisors. After receiving advisor approval, students must have their part time schedule approved by the Vice President for Enrollment Management.

International students are not permitted to enroll in fewer than 12 credits except during their final semester, if they have fewer than 12 credits remaining to complete their degrees. Any international student considering a part time schedule must receive advisement from the Designated School Official in the Office of Registration and Records as well as approval from their studio department, liberal studies, and the Vice President for Enrollment Management.

Students on financial aid, including loans, seeking approval for a part time schedule must receive advisement from a financial aid counselor to determine the effect of a part time schedule upon their aid packages. Many forms of financial aid require full time attendance on the part of awarded students. Students who take fewer than 12 credits will be charged the per credit tuition rate for each credit taken. See the tuition and fees schedule, page 152.

## **Taking More Than 18 Credits**

Students who wish to register for more than 18 credits must submit a request form to their department chairs for approval prior to registering for the additional credits. The request form must also be approved by the Bursar in the Student Accounts Office. This request form is available from the Office of Registration and Records. Students who take more than 18 credits will be charged the per credit tuition rate for each credit taken above 18. See the tuition and fees schedule on page 152 for per credit tuition charges.

## **Limited Non-Degree Seeking Status**

Through special approval of the Department Chair and the Senior Staff, 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 Senior Staff, and having satisfied any prerequisites, a student may be admitted on a limited, non-degree seeking basis, on a space-available basis. Participation by the non-degree status student may be contingent upon review of any material or documents deemed necessary by the Institution.

Students attending Otis College under Non-Degree Status are not eligible to enroll in Independent Studies courses.

Enrollment with this status is limited to two semesters, for a total of nine credit hours at either the MFA or BFA level, or combination thereof. 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.

## **Graduation**

### **Graduation Requirements**

In order to graduate from Otis, a final degree check must be performed to determine that all degree requirements have been completed. Students anticipating graduation must fill out a Petition to Graduate available in the Office of Registration and Records. 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 the following semester to graduated students, after verification of successful completion of degree requirements, and after all accounts have been cleared. Students must keep the registration staff informed of their current contact information to ensure that diplomas are mailed to the correct address.

### **Commencement**

Commencement takes place once a year at the end of the spring semester. In order to participate in the Commencement Ceremony, students must

# Academic Policies

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## **College Policies**

have a minimum cumulative GPA of 2.0 at the end of the previous fall semester, as well as a minimum Grade Point Average of 2.0 in the major. The Registration Office must confirm that official transcripts for all transfer credits have been received, and that students have no more than the maximum of six (6) credits to complete following Commencement.

## Participation in Commencement

### **BFA Candidates**

Commencement takes place at the end of each spring semester. To participate in the commencement ceremony BFA students must complete all degree requirements by the end of the spring term. Students missing up to a maximum of 6 credits toward the completion of their degree requirements may submit an Application for

Inclusion in Commencement to the Registrar as follows:

- Students must demonstrate that the missing credits (maximum of 6) can and will be completed no later than December 31st of the Commencement year.
- Students must state specifically how and where the course work will be completed.
- Students must provide proof of registration (at Otis or, with departmental approval, at another accredited institution) for the required credits prior to commencement. Students who fail to register will not be permitted to participate in commencement.
- The application will be treated as a contract and requires the signatures of the petitioning student, as well as the Registrar and the Chairs of Liberal Arts and Sciences and/or the major studio department. Only students with signed and approved plans will be allowed to participate in commencement.
- Except in cases of medical or other emergency, students will not be permitted to drop their contracted courses after commencement.

### **MFA Candidates**

Commencement takes place at the end of each spring semester. To participate in the commencement ceremony candidates for the MFA in Fine Arts must successfully complete all degree requirements by the end of the spring term. Candidates for the MFA in Writing may participate in the commencement ceremony if they have successfully completed all course work except the 4 credit thesis course.

## Degree Requirements

### **Credit Requirements**

The BFA degree requires completion of 130 total credits for all departments. This number includes a minimum of 12 credits of Art History and 30 credits of Liberal Arts and Sciences. 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, for a semester of 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.

### **Transfer Credit**

The College places significant limitations on credits taken at other institutions; this is especially true during the junior and senior years. The department chair and the Registrar must approve all credits transferred. Transfer credits from any institution attended before enrollment at Otis will be determined by review of official transcripts by both the Admissions Office and the department chair. All final official college transcripts must be received before the date of registration. Any questions or disputes about transfer of credits must be resolved within one year of entering Otis.

A current student who wishes to take a class at another college must submit a course approval form signed by the department chair. Courses taken at other institutions must be similar in contact hours, content, purpose and standards to Otis courses. The student must receive a "C" or better for the transfer credit to be accepted. Transfer credit will be accepted only from

# Academic Policies

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appropriately accredited institutions in the U. S. or from international colleges of comparable status.

## Residency Requirement

Otis has a minimum undergraduate residency requirement for graduation of 62 credits; therefore, undergraduate students may transfer in a maximum of 68 credits from other institutions. The Graduate Studies Department allows a maximum of 15 transfer credits for Fine Arts majors and a maximum of 12 transfer credits for Writing majors.

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### Adding, Dropping Or Withdrawing From Courses

Students may add, drop or withdraw from a course by:

- 1) Consulting the academic calendar for add, drop and withdrawal deadlines.
- 2) Completing an Add/Drop or Withdrawal Form, available in the Registration Office.
- 3) Having the department chair sign the form for studio courses. If the course is a studio elective in a different department, 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 & Sciences Department.
- 4) Returning the form with all required signatures to the Office of Registration and Records.

Those attending school on an F-1 (student) visa may not take less than 12 credits. International students should consult the Designated School Official prior to dropping below 12 credits. Students receiving financial aid may have their awards adjusted downward if they drop below 12 credits. Such students should seek advice from the Financial Aid Office before dropping to part time status.

Important: Students enrolled as part time (less than 12 credits) who wish to increase their total number of credits must see the Student Accounts Office prior to returning the Add/Drop Form to the Office of Registration and Records. Students who are adding a course that will make their total number of credits greater than 18 must see the Student Accounts Office prior to returning the form to the Office of Registration and Records.

### Participation in Continuing Education Courses

Degree students who plan to enroll in a Continuing Education class and receive credit toward their degrees must take the course as an Independent Study course. Students must:

- 1) Add the Independent Study class by the Last Day to Add a Class, as specified on the academic calendar.
- 2) Obtain the department chair's signature of approval on the Add/Drop Form.
- 3) Receive approval from the Dean of Continuing Education.
- 4) Complete and submit an Independent Study Form signed by the department chair and the Dean of Continuing Education. The Independent Study Form will state which degree requirement is being replaced by the Continuing Education course and will specify any additional work to be performed or other conditions of approval.

B.F.A./M.F.A. students who enroll in Continuing Education courses pay the regular day program rate of tuition, and must take the CE course for credit. Most CE courses carry 1.0 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.

### Wait Lists

Wait lists for closed classes are established at the discretion of the department. Students who wish to register for a class that is full may ask the department assistant to add their names to the wait list. If space becomes available, the department

## College Policies

*Important! Students who register for a Continuing Education course do so at their own risk. Degree students do not receive priority when enrolling in Continuing Education courses, and Continuing Education courses are subject to cancellation after the Last Day to Add a Class for Degree students.*

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## **College Policies**

will contact the student. An Add/Drop Form must be completed and submitted before a student may attend the new class.

### **Change of Status**

To officially withdraw from the College, a student must:

- 1) Obtain a Change of Status Form from the Office of Registration and Records.
- 2) Obtain signatures from his/her Department Chair, the Director of Financial Aid, and the Student Accounts Office.
- 3) Return his/her student identification to the Office of Registration and Records.
- 4) Satisfactorily meet all financial obligations.
- 5) Return all materials to the Tool/AV Crib, Photo Lab, and Library.
- 6) Schedule an exit interview with the Dean of Students.
- 7) Return the completed Change of Status Form to the Office of Registration and Records.

### **Readmission to the College**

Students who wish to re-enroll after a period of absence must apply for readmission. The readmission application should be submitted at least 3 months prior to the start of the semester in which the student wishes to enroll. An application fee of \$40 is required. Students must submit official transcripts for any courses attempted at another college during the period of absence.

In addition, students who left the College while on academic probation (term or cumulative grade point average below 2.0) must have their readmission applications reviewed by the Academic Standing Committee. This process will include an in-person interview with the Committee members.

Students who have been academically dismissed from the College may sometimes reapply, based upon completion of any conditions outlined in

their dismissal letters. Dismissed students must have their readmission applications reviewed by the Academic Standing Committee. This process will include an in-person interview with the Committee members.

Students who take a leave-of-absence from the College must also follow the above readmission process. Readmissions will be accommodated on a space available basis, with no guarantee of continuation in the major of choice.

### **Readmission Process**

Students who seek readmission at the same class level and major as when they left the College and who have satisfactory academic standing, must go through the following steps:

- 1) Complete the Readmission Application Form and submit it with the readmission application fee to the Registration Office.
- 2) Have official transcripts sent from all colleges attended during the absence from Otis.

Students who left the College while on academic probation must do the following in addition to the procedures listed above:

- 1) Write a letter of appeal to the Academic Standing Committee explaining the reasons for their poor academic performance and outlining the changes they will make to be more successful if readmitted.
- 2) Appear before the Academic Standing Committee to present their appeals.

Students who wish to return to Otis at a different level or major must do the following in addition to the procedures listed in the first section:

- 1) Present a portfolio to the studio department chair consisting of work to support the change in level or major.

- 2) For change in level, present transcripts that support admission at a higher level. These transcripts must be assessed by the Chair of Liberal Arts and Sciences to determine if there are adequate credits to qualify for the level change.

In all cases, readmission is on a space available basis.

## Completion of Foundation Studio Courses

Students must complete any missing foundation studio courses before they may 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, 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.

## Graduation Rate

Information regarding the current Otis student graduation rate is available in the Office of Registration and Records.

## Mobility (Exchange) Program

The Mobility Program allows students to spend one semester in their junior year at another participating art/design college. Students pay regular Otis tuition and fees to attend any AICAD College (see below) or another participating college, on a space-available basis. Credit for mobility study varies by department (see transfer credit, page 146). The program offers personal enrichment through study in a new context with different faculty. For more information or an application, see the Office of Registration and Records.

## AICAD (Association of Independent Colleges of Art and Design) Member Colleges

Alberta College of Art and Design • Calgary, Alberta, Canada  
Art Academy of Cincinnati • Cincinnati, Ohio  
Art Institute of Boston • Boston, Massachusetts  
Atlanta College of Art • Atlanta, Georgia  
California College of the Arts • Oakland, California  
Cleveland Institute of Art • Cleveland, Ohio  
College for Creative Studies • Detroit, Michigan  
Columbus College of Art and Design • Columbus, Ohio  
Cooper Union School of Art • New York, New York  
Corcoran School of Art • Washington, DC  
Emily Carr Institute of Art and Design • Vancouver, British Columbia, Canada  
Kansas City Art Institute • Kansas City, Missouri  
Laguna College of Art and Design • Laguna Beach, California  
Lyme Academy College of Fine Arts • Old Lyme, Massachusetts  
Maine College of Art • Portland, Maine  
Maryland Institute College of Art • Baltimore, Maryland  
Massachusetts College of Art • Boston, Massachusetts  
Memphis College of Art • Memphis, Tennessee  
Milwaukee Institute of Art and Design • Milwaukee, Wisconsin  
Minneapolis College of Art and Design • Minneapolis, Minnesota  
Montserrat College of Art • Beverly, Massachusetts  
Moore College of Art and Design • Philadelphia, Pennsylvania  
Nova Scotia College of Art and Design • Halifax, Nova Scotia, Canada  
Ontario College of Art and Design • Toronto, Ontario, Canada  
Oregon College of Art and Craft • Portland, Oregon  
Pacific Northwest College of Art • Portland, Oregon  
Parsons School of Design • New York, New York  
Pennsylvania Academy of the Fine Arts • Philadelphia, Pennsylvania  
Pratt Institute • Brooklyn, New York  
Rhode Island School of Design • Providence, Rhode Island

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Ringling School of Art and Design • Sarasota, Florida  
San Francisco Art Institute • San Francisco, California  
School of the Art Institute of Chicago • Chicago, Illinois  
School of the Museum of Fine Arts • Boston, Massachusetts  
University of the Arts • Philadelphia, Pennsylvania

### **Non-AICAD Participant Colleges**

École Nationale Supérieure des Beaux Arts • Paris, France  
Konstfack National College of Art • Stockholm, Sweden  
Ravensbourne College of Design • Chislehurst, Kent, United Kingdom  
Tyler School of Art • Philadelphia, Pennsylvania  
Winchester School of Art • Winchester, Hampshire, United Kingdom  
Willem de Kooning Academy • Rotterdam, Netherlands

### **Mobility Student Responsibilities**

As an applicant for the mobility program, it is the student's responsibility:

- 1) To prepare the application in accordance with the instructions on the Mobility Application Form including obtaining all required signatures.
- 2) To pay all tuition and fees to Otis College and to clear the student account with the Student Accounts Office.
- 3) To inform the Financial Aid Office of plans to participate in the mobility program.
- 4) To contact the host college regarding housing. Otis College does not guarantee housing at the host campus. Housing is the responsibility of the student.
- 5) To obtain catalog information from the host college for use in determining the courses the student should take there.
- 6) To maintain contact with the host college mobility representative. Contact information is available from the Registrar.

7) If going outside the United States, to obtain a student visa from the host country's embassy; to obtain a current U.S. passport; and to arrange for any necessary immunizations.

8) After completing the mobility studies, to arrange for official transcripts to be sent to Otis College. In the case of colleges without traditional transcripts, the student must obtain descriptions of course work completed, including contact hours for each course, and must document work completed on mobility for future review by the department chair at Otis.

### **Deadlines**

Completed applications must be received by the host college by:

Fall term applications: April 10\*  
Spring term applications: November 1\*

Therefore, completed applications must be received by the Registrar by:

Fall term applications: April 1  
Spring term applications: October 15

\* Participating Non-AICAD Colleges may have different deadlines. Please contact their mobility coordinators.

### **Veterans**

As a recognized institution of higher learning, Otis welcomes veterans and the dependants 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. Veterans must be accepted into a degree program to be eligible for Veterans Administration benefits. Please refer to this catalogue, pages 143-150 for academic regulations.

# Financial Policies

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## Payment of Tuition and Fees

Financial arrangements must be made with the Student Accounts Office during registration for each semester. Outstanding balances must be paid in full before a student is cleared to register for the next semester. To determine the upcoming semester's balance, refer to the tuition and fees schedule

in the Student Academic Planner, as well as the Financial Aid award letter, if applicable. The balance due will be the difference between total tuition and fees and the total net amount of any financial aid awarded. Tuition balances owed may be paid using any of the following methods:

- Payment Plan (Please note that this option is not available to International Students)
- Received or anticipated award of financial aid
- Cash, personal check, cashier's check, money order or credit card (Visa or Mastercard)
- Any combination of the above

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

## 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. Refer to "Change of Status" on page 147. 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. In addition, students will be charged a \$100 administrative fee.

### If you withdraw in Fall 2006

by 5:00 pm	Tuition Reduction
Friday, August 25	100%
September 1	90%
September 8	75%
September 15	50%
September 22	25%
after September 22	0%

### If you withdraw in Spring 2007

by 5:00 pm	Tuition Reduction
Friday, January 12	100%
January 19	90%
January 26	75%
February 2	50%
February 9	25%
after February 9	0

### If you withdraw in Summer 2007

by 5:00 pm	Tuition Reduction
Friday, May 18	100%
May 25	90%
June 1	75%
June 8	50%
June 15	25%
after June 15	0

Title IV Federal regulations require that a student who withdraws and is receiving Title IV financial aid will retain a portion of his/her federal aid based on the percentage of time he/she has attended classes during the semester. The remaining financial aid must be returned to the government.

A student who withdraws after attending 60% of the semester will not have his/her Federal and State financial aid adjusted. Any and all Otis grants and scholarships are earned at the completion of the semester. A student who withdraws before the end of the semester forfeits all Otis grants and scholarships.

Tuition and fees are calculated using the following charges, as applicable. Full payment (less committed financial aid) is required at the time of registration. All financial arrangements must be made with the Student Accounts Office prior to registration. Fees are subject to change without notice. Please note that the amounts of tuition and fees listed below are per semester.

## College Policies

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## **College Policies**

### Tuition and Fees for 2006 - 2007

B.F.A. Tuition per semester	13,498.
Per Credit Tuition ( <i>under 12 or over 18 credits</i> )	900.
M.F.A. Tuition	13,998.
Per Credit Tuition ( <i>under 12 or over 18 credits</i> )	933.
Registration Fee	200.
Technology Fee	75.

### Course Based Fees

General College Material Fee	25.
ESL English Class Fee	1000.
Studio Course Materials Fees	Vary - see schedule.

### Miscellaneous Fees

Unofficial Academic Transcript	no charge
Official Academic Transcript ( <i>5-day service</i> )	5.
Rush Official Academic Transcript ( <i>24 hour service</i> )	25.
Financial Aid Transcript ( <i>5-day service</i> )	no charge
Returned Check Charge	50.
Parking Fee ( <i>Goldsmith Campus</i> )	no charge
Replacement Parking Sticker Fee	20.
Parking Violation	25.
Late Registration Fee	275.

*For refund of tuition  
and fees, see the  
Refund Policy, page  
153.*



# Financial Aid Policies

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## Financial Aid

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

The financial aid application is different from the admission application, and must be completed accurately and carefully. Every student who is interested in receiving some form of federal or institutional financial assistance should apply for financial aid. Scholarships are awarded on the basis of merit and financial need. Students must apply 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.

To receive financial aid each year at Otis, students must:

- A) Be a U.S. citizen or legal resident alien;
- B) Be registered with Selective Services (males over the age of 18);
- C) Maintain satisfactory progress;
- D) Have a high school diploma or a General Education Development (GED) Certificate, pass a test approved by the U.S. Department of Education, meet other standards your state establishes that are approved by the U.S. Department of Education, or complete a high school education in a home school setting that is treated as a home school or private school under state law. See the financial aid administrator for more information.

## Frequently Asked Questions

### **Am I eligible to receive Financial Aid?**

Most students who are citizens of the U.S. or Legal Resident Aliens and who are enrolled in an accredited degree program will be eligible to receive federal grants, loans, or work-study to help pay tuition and fees.

### **How do I apply for Financial Aid?**

In order to apply for financial aid a student must complete a Free Application for Federal Student Aid (FAFSA). Returning students must submit an Otis Financial Aid Application every year. Both applications are available from the Otis Financial Aid Office. FAFSAs are also available from high school guidance counselors and college Financial Aid counselors. Online filing of the FAFSA is highly recommended. ([www.fafsa.ed.gov](http://www.fafsa.ed.gov))

The federal government and the Otis Financial Aid Office will process your application to determine your eligibility for financial aid. The Financial Aid Office will notify students of their financial aid awards beginning March 1.

### **Do I still have to pay a tuition deposit if my Financial Aid is more than the amount of tuition and fees?**

All new students are required to pay a tuition deposit if they have been admitted, in order to secure a place in the entering class. The deposit is applied to tuition and fees, and is not an additional charge. It demonstrates your intention to enroll in one of a very limited number spaces each semester.

### **When should I apply for Financial Aid?**

The FAFSA can be filed after January 1 of the year you plan to attend college. Online filing is highly recommended. It takes two to four weeks for the FAFSA to be processed. The Otis priority date is February 15. Some Financial Aid awards are limited and awarded to students on a first-come, first-awarded basis, so it is very important to apply early.

March 2nd is the California Student Aid Commission deadline. Go to [www.casac.ca.gov](http://www.casac.ca.gov) for more information on state grants.

Students must reapply for financial aid every year.

### **My parents have not filed their income tax forms yet. Can I apply for aid without this information?**

Yes. You may complete the FAFSA using an estimate based on your family's previous year's tax return. The federal government will generate and send you and the college a Student Aid Report

## **College Policies**

*Important Deadline:  
The priority financial aid application deadline is February 15.*

*Important Deadline:  
The Cal Grant application deadline is March 2.*

# Financial Aid Policies

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## **College Policies**

in approximately two to four weeks. You must review the Student Aid Report and make any necessary changes or corrections. Any changes or corrections must be processed before your financial aid can be finalized.

### **I am under 24 years of age and live on my own. Must I use my parents' financial aid information on the FAFSA?**

Except in unusual circumstances, students under 24 years of age are considered dependent and must use their parents' income information on the FAFSA. Students will be declared independent only according to the guidelines set by the Department of Education. Federal funds (known as Title IV funds) are distributed according to federal regulations, not Otis regulations.

### **Will Financial Aid cover all of my expenses at Otis?**

Probably not. Financial aid is just that—assistance in paying the costs of tuition and fees. Most students should plan to pay some part of the tuition and fees, as well as living expenses.

### **If my Financial Aid award does not completely cover tuition and fees, does Otis have a payment plan?**

Otis offers an interest-free payment plan, administered by Academic Management Services (AMS), which allows students and their families to make monthly payments toward full tuition and fees.

### **How and when will financial aid funds be paid?**

Federal, state and institutional grants/scholarships will be paid to students' tuition accounts at the beginning of each semester if all financial aid paperwork is complete and student is registered. Electronically transmitted Stafford, PLUS and private loans/private scholarships will be paid to students' accounts within three days of receiving the funds.

### **What additional documents will I be required to turn in?**

The following additional documentation may also be required to complete the financial aid application process. The Financial Aid Office will

notify applicants if additional information is required:

- Copy of parents' previous year's federal tax form
- Copy of student's previous year's tax form
- Dependent/Independent Verification Worksheet.
- Final award disbursement will depend on the receipt of all documentation.

### **What is the tuition deposit?**

All students must pay a tuition deposit if they have been admitted to Otis and want to secure a place in the entering class. The deposit is applied to tuition and fees, and is not an additional charge. It demonstrates your intention to enroll in one of a limited number of spaces at Otis

### **What other resources are available in addition to Otis and federal funds?**

Many organizations provide scholarships to qualified students in all areas of study. Your local library is a good starting place for researching scholarships. Many web sites provide information on outside assistance and scholarships. In addition, credit unions and civic or religious organizations are good places to look. Check with your state and local government for financial aid programs.

## **Important information**

The Otis College of Art and Design Title IV Code is 001251.

## **On-Line Resources**

- On-Line FAFSA: <http://www.fafsa.ed.gov/>
- American Student Assistance: [www.amsa.com](http://www.amsa.com)
- College Scholarship Services: [www.collegeboard.com/pay/](http://www.collegeboard.com/pay/)
- FinAid: Financial Aid Information: [www.finaid.org](http://www.finaid.org)

# Financial Aid Policies

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## **College Policies**

### Types of Financial Aid

#### Gift Aid

- Otis Institutional Grant
- Otis Transfer Scholarship
- NPDA Scholarship Award
- Otis International Scholarship
- Federal Pell Grant
- Federal Supplement Education Opportunity Grant (SEOG)
- State grants, such as the Cal Grant

#### Loans/Work Programs

- Federal Work-Study
- Institutional Work-Study
- Federal Stafford Subsidized and Unsubsidized Loans
- Federal Parent Loan for Undergraduate Students (PLUS)

#### Named Scholarships

- Ahmanson Foundation Undergraduate Scholarship
- Ahmanson Foundation Graduate Scholarship
- Akiyama/Westcoast Knitwear Scholarship
- Saul and Sally Bernstein/Friends of Joe Mugnaini Award
- Abe Bolsky Memorial Scholarship
- Gail and Stuart Buchalter Award
- Council on Fashion Design America Scholarship
- Betty and Monte Factor Graduate Scholarship
- Henry Milton Foster Scholarship
- Rosalinde Gilbert Memorial Scholarship
- Peter Goulds Fine Arts Scholarship
- THE GROUP Scholarship
- GUESS? Inc. Fashion Scholarship
- Jack Handford Memorial Scholarship
- William H. Hannon Foundation Scholarship
- William Randolph Hearst Foundation Scholarship
- Stephanie Hopp Memorial Scholarship
- Neil Konheim Memorial Scholarship
- Ben Maltz Scholarship
- Frederick Monhoff Memorial Prize
- Claire & Theodore Morse Foundation Scholarship
- NAMS Foundation Scholarship
- David Narva Memorial Scholarship
- Bruce and Nancy Newberg Fashion Scholarship

- NIKE Scholarship in Design
- Otis Benefit & Fashion Show Scholarship
- Alexis Riekeman Memorial Scholarship
- Phillip Rosenberg Memorial Scholarship
- Security Textile Scholarship
- Sidney Stern Memorial Trust Scholarship
- Target Scholarship
- Toy Industry Foundation Scholarship
- Edie & Lew Wasserman Scholarship
- Hannah Winderman Memorial Scholarship

Otis awards grants and scholarships on the basis of merit and need. These grants and scholarships do not have to be repaid. The determination of merit for continuing students is by review of academic records and department chair nominations. Named scholarship awards are not automatically renewable; students must reapply each year. An applicant who does not receive a scholarship one year may apply in subsequent years. Merit for new incoming students is determined through a competitive evaluation of the applicant's admission materials.

#### Important Notes

- Any and all Otis grants and scholarships are not earned until after the completion of the tuition adjustment period as published in the catalog.
- Students who drop below full time status or withdraw after the completion of the tuition adjustment period as published in the catalog will retain Otis grants and scholarships.
- Students who drop below full time status or withdraw before the completion of the tuition adjustment period as published in the catalog forfeit all Otis grants and scholarships.

#### Federal Pell Grant

The Pell Grant program is for undergraduates only, and is one of the government's predominant student aid programs. This grant is open to all qualified students and it does not have to be repaid. It may be used at any accredited college. The applicant must be enrolled as an undergraduate in a degree program and must meet

# Financial Aid Policies

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## **College Policies**

the Pell Grant eligibility criteria, which are determined annually by the government. Awards vary from year to year. Students may apply through completion of the Free Application of Federal Student Aid (FAFSA). After submission of the FAFSA to the federal processor, the student's financial information will be sent to the Financial Aid Office for processing. Based on this information, and the student's enrollment status, the Financial Aid Office determines the amount of the applicant's award. After enrollment, these funds are credited to the student's tuition account.

### **Federal Supplemental Educational Opportunity Grant (SEOG)**

For undergraduates only, eligibility for this governmental grant depends on the applicant's need as determined through completion of the FAFSA and the availability of SEOG funds.

### **California State Grant Program (Cal Grant)**

To apply, a student must be a California resident for at least one year prior to application, from March to March. California residents apply by completing a Cal Grant GPA Verification Form and the FAFSA by March 2 each year. Applications are available through the California Student Aid Commission website: [www.csac.ca.gov](http://www.csac.ca.gov) or through the Financial Aid Office beginning January 1.

Applicants may also request a GPA Verification Form from their high school or community college counseling office or from Otis' website at [www.otis.edu/finaid](http://www.otis.edu/finaid). Cal Grants, awarded by the state to qualified residents, are based on financial need and grade point average. Students who attended a non-graded high school must take the Scholastic Aptitude Test (SAT). The deadline for filing the SAT forms is September of each year. Further information can be obtained from the College Board Admissions Testing Program, P.O. Box 1025, Berkeley, CA 94701.

### **Out-of-State Scholarship and Grant Programs**

Many states maintain scholarship and grant programs. The requirements for qualifying students may vary from state to state, but students must maintain a legal permanent address in their home state.

### **Work-Study**

The Federal Work-Study Program (FWS) is a government-supported work program administered by the College. Depending on availability, funds will be awarded to qualifying students up to a maximum of \$4,000 a year. Unlike grant programs, these funds must be earned by the student through part time on-campus or approved off-campus employment. Each year, in addition to FWS funds, Otis adds institutional funds to its FWS funds so that more students have the opportunity for employment on campus. Part time work is available, and a limited number of temporary employment opportunities are available during vacation periods.

### **Subsidized Stafford Loans**

The Stafford Subsidized Loan Program is a federally funded program. Interest is subsidized while the student is in school at least half time. Loan eligibility is determined by the Financial Aid Office. Loan applications will be mailed to the student 4-6 weeks after the student submits the signed award letter, if the student has not previously completed an MPN at Otis. These funds must be repaid. The student portion of the application should be completed and submitted to the Financial Aid Office no later than four weeks before the beginning of the semester. The student must have a complete financial aid file before loans are processed, and an entrance interview (completed on-line at [www.otis.edu/finaid](http://www.otis.edu/finaid)) before funds are disbursed.

### **Unsubsidized Stafford Loan**

This loan is similar to the Subsidized Stafford Loan, except that the interest is not subsidized by the government. These funds must be repaid and can be used only for school-related expenses such as tuition, fees, books, supplies, and room and board. This is only available to independent students or students who were denied for the parent loan.

### **Federal Parent Loan for Dependent Students (Parent PLUS Loan)**

The Federal PLUS loan program allows parents to borrow money for their children's education. These loans allow parents to apply for financial aid for each dependent student, whether he or she is a freshman, sophomore, junior, or senior.

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## **College Policies**

### **Other Available Loans**

Several private, non-federal loan programs are available. See [www.otis.edu/finaid](http://www.otis.edu/finaid)

### **Other Financial Aid Information**

#### **International Students**

International Students with student visa status qualify for limited scholarship aid, only. All other aid listed is available only to United States citizens and legal permanent residents.

International applicants should research all sources of aid from government and private organizations in their country before leaving, since it is extremely difficult to obtain aid after arriving in the U.S.

#### **Study Abroad (Mobility) Program**

Financial aid funds can help with costs associated with studying at an out-of-state or foreign institution.

#### **Student Rights And Responsibilities**

Students have the right to know the programs available at Otis; the procedures and forms for applying for student assistance; how eligibility is determined; the criteria for selecting recipients from a group of eligible applicants; the criteria for determining the types and amounts of financial assistance; access to relevant records in their student file; the terms and conditions governing the receipt of funds from any College scholarship, grant, student work, and loan programs; and policies that govern processes regarding financial aid offers and appeals regarding refusal of award offers.

#### **Changes in Financial Aid Information**

If you drop from full-time (12 units) status within the first three weeks of the semester, you must notify the Financial Aid Office. If your address changes, you must inform the Office of Registration and Records.

#### **Changes in Enrollment Status**

Students who drop from full-time to part-time status within the first three weeks of the semester receive tuition credit according to the appropriate refund schedule and their financial aid is adjusted as follows:

- Federal PELL Grant: determined by the Federal Payment Schedule
- Cal Grant: calculated based on half or three quarter-time enrollment
- Federal Stafford/PLUS Loans: reviewed for eligibility based on at least half-time enrollment
- Otis Scholarships/Grants: cancelled
- Federal SEOG: prorated

Students who enroll in less than six units will have all aid cancelled except for the Federal Pell Grant and SEOG, which will be reduced. Students who withdraw will be charged an administrative fee amounting to 5% of the total institutional costs, or \$100.00, whichever is less.

#### **Satisfactory Academic Progress (SAP)**

Maintaining SAP means that students must fulfill certain minimum standards in regard to academic progress and performance. These minimum standards are demonstrated in three areas: Grade Point Average (GPA), completion of academic year credits, and completion of the student's degree objective (maximum credits).

#### **GPA Requirement**

Undergraduates are required to have and maintain a 2.0 cumulative Otis GPA at the end of each year to qualify for all state and Otis institutional aid. Undergraduates must have and maintain a 2.0 cumulative Otis GPA by the end of the second academic year to qualify for federal aid. Progress is monitored on a semester basis. Students who fail to meet these requirements will become ineligible for aid and remain so until they have a 2.0 cumulative Otis GPA. To be reinstated for federal, state and Otis institutional financial aid eligibility, the cumulative Otis GPA must be brought up to a 2.0.

#### **Completion of Credits**

If a student receives financial aid he/she must complete the minimum number of credits each semester for which aid was paid.

# Financial Aid Policies

## College Policies

Units Attempted	Units Completed		
12+ units	SAP Progress Met	Probation	Disqualified
	11-12 units	8-10 units	0-7 units

If a student receives a failing grade, an incomplete, or audits or withdraws from a class, these credits cannot be counted toward credit requirements. The Financial Aid Office monitors completed units at the end of each semester and determines if students:

- 1) have made satisfactory academic progress,
- 2) will be placed on probation for one semester, or
- 3) will be disqualified from receiving financial aid.

*Important!*  
Reinstatement of Financial Aid Eligibility: During the next semester that a disqualified student enrolls in 12 or more units, that student must complete at least 12 units.

### Maximum Credit

Students are required by federal regulation to complete their degrees within a reasonable time frame and within a reasonable number of credits. Undergraduate students are allowed a maximum of 150 units and graduate students are allowed 65 units to complete their degrees.

### Appeal

Students who are determined to be ineligible for financial aid due to lack of Satisfactory Academic Progress (SAP) may appeal this decision. Students must complete and submit an SAP Appeal Form to the Financial Aid Office. Students will be notified of the decision by mail.

## Return of Financial Aid at the Time of Withdrawal Policy

Students who completely withdraw during the semester at Otis will lose all or part of their financial aid depending on how many days they attended Otis. The amount of financial aid earned is determined on a pro-rated basis.

### Important Notes

- Any and all Otis grants and scholarships are not earned until after the completion of the tuition adjustment period as published in the catalog.
- Students who drop below full time status or withdraw after the completion of the tuition adjustment period as published in the catalog will retain Otis grants and scholarships.
- Students who drop below full time status or withdraw before the completion of the tuition adjustment period as published in the catalog forfeit all Otis grants and scholarships.

Refunds are Disbursed in the Following Order:

- 1) Federal Stafford Loan (unsubsidized)
- 2) Federal Stafford Loan (subsidized)
- 3) Federal PLUS Loan
- 4) Federal Perkins Loan
- 5) Federal Pell Grant
- 6) Federal FSEOG
- 7) Cal Grant and other state grants
- 8) Otis College of Art and Design
- 9) The Student

# Financial Aid Policies

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## **Example of Return of Financial Aid Policy**

Mary receives the following financial aid package:

- \$1000 FSEOG
- \$1000 Pell Grant
- \$1000 PLUS Loan
- \$1000 Subsidized or Unsubsidized Stafford Loan
- \$3000 Otis Institutional Grant
- \$7000 Total

Mary attends 45 days of the 111 day fall semester and then withdraws.

45 days attended/111 days in the semester = 40% earned aid.

Total federal financial aid earned: 40% of \$4000 = \$1600

She retains:

- \$3000 Otis Institutional Grant
- \$1000 FSEOG
- \$600 Pell Grant

Otis returns federal aid in the following order:

- \$1000 Subsidized or Unsubsidized Stafford Loan
- \$1000 PLUS Loan
- \$400 Pell Grant
- \$0 FSEOG

## **Financial Consequences of Withdrawal**

In the above example Mary is withdrawing at a time in which she will receive no reduction of tuition charges. The following is her financial liability:

Tuition fees and charges:	\$11,710
- Financial Aid:	\$4,600
= Balance Due:	\$7,110

# Financial Aid Policies

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## College Policies

### 2006-2007 Cost of Attendance (COA)

COA is an estimate of what it costs to attend Otis. Actual COA depends on enrollment and personal lifestyle. These figures are estimates only, since actual costs depend on enrollment and lifestyle.

<b>9-Month Undergraduate (BFA)</b>	<b>Live with Parents</b>	<b>Off-Campus</b>
Estimated Tuition (12-18 credits)	\$26,996	\$26,996
Registration Fees	\$400	\$400
Technology Fee	\$150	\$150
General College Materials Fee	\$50	\$50
Room and Board	\$3,000	\$9,000
Books and Supplies	\$2,400	\$2,400
Personal and Transportation	\$2,400	\$2,600
Loan Fees (average)	\$300	\$300
<b>Total</b>	<b>\$35,696</b>	<b>\$41,896</b>

<b>9-Month Graduate (MFA)</b>	<b>Off-Campus</b>
Estimated Tuition (12-18 credits)	\$27,996
Registration Fees	\$400
Technology Fee	\$150
General College Materials Fee	\$50
Room and Board	\$9,000
Books and Supplies	\$2,400
Personal and Transportation	\$2,600
Loan Fees (average)	\$300
<b>Total</b>	<b>\$42,896</b>

<b>One-Semester Undergraduate (BFA)</b>	<b>Live with Parents</b>	<b>Off Campus</b>
Estimated Tuition (12-18 credits)	\$13,498	\$13,498
Registration Fees	\$200	\$200
Technology Fee	\$75	\$75
General College Materials Fee	\$25	\$25
Room and Board	\$1,500	\$4,500
Books and Supplies	\$1,200	\$1,200
Personal and Transportation	\$1,200	\$1,300
Loan Fees (average)	\$150	\$150
<b>Total</b>	<b>\$17,848</b>	<b>\$20,948</b>

<b>One-Semester Graduate (MFA)</b>	<b>Off-Campus</b>
Estimated Tuition (12-18 credits)	\$13,998
Registration Fees	\$200
Technology Fee	\$75
General College Materials Fee	\$25
Room and Board	\$4,500
Books and Supplies	\$1,200
Personal and Transportation	\$1,300
Loan Fees (average)	\$150
<b>Total</b>	<b>\$21,448</b>



## Due Process Procedure

In the event a student has an issue or concern that is not otherwise addressed or provided for in the Student Academic Planner or Otis's other rules, regulations or procedures, the student may inform the Dean of Students of the issue or concern. Otis' subsequent determination and resolution of the issue or concern shall be final.

## FERPA

The Family and Education Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. They are:

- The right of the student to inspect and review his/her education records within 45 days of the day the College receives a request for access. Students should submit to the Registrar, Dean of Students, 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 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

# Campus Policies

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## **College Policies**

### **Non-Discrimination**

Otis does not discriminate on the basis of race, religion, color, national origin, gender, sexual orientation, handicap, or age. Otis seeks compliance with Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973, as amended, which respectively prohibit such forms of discrimination. Otis policy prohibits students, faculty, staff and Otis agents from discrimination against, and abuse or harassment of any person because of his or her race, color, or national origin. This prohibition against discrimination includes engaging in behavior that may:

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

This policy applies to all members of the College including students, faculty, and staff, as well as guests, visitors and those functioning in relationship to or as agents of Otis. Otis is committed to providing and promoting an environment free of racially discriminatory conduct, and each member of the College community shares in the responsibility of this commitment and the promotion of these values.

### **Accident/Medical Insurance**

Accident insurance is required as part of enrollment, and the cost is automatically included. It provides minimal coverage for College-related accidents only. Centinela Hospital Medical Clinic (Goldsmith Campus) and Good Samaritan Hospital (Fashion Campus) accept this insurance. The Office of Student Affairs has details and claim forms. The mandatory accident insurance does not provide coverage for medical or other health-related issues. Information about optional medical insurance for health maintenance and illness, provided by an outside vendor for an

additional fee, is available through the Office of Student Affairs.

### **Career Services**

The Office of Career Services provides students and alumni with assistance in career planning and development. Workshops and individual counseling are available for resume preparation, interview skills and career mapping.

### **Crime Statistics**

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, available 24 hours a day, is stationed at the front entrance of Ahmanson Hall. The guards make regularly scheduled rounds of the building and perimeter. Please contact them immediately if you need assistance at ext. 6965. If you need the police or paramedic assistance, dial 911. Incident Report Forms, available from the Office of Student Affairs or the Security Desk, should be used to report any crime against person or property. The following statistics, as reported to the Dean of Students for both the Goldsmith and the Fashion Campuses, are provided in accordance with the Student Right to Know and Campus Security Act, 1990.

<b>Reported Incidents</b>	<b>2003-2004</b>
Murder	0
Sex Offenses	0
Robbery	0
Aggravated Assault	0
Burglary	0
Motor Vehicle Theft	0
Liquor Law Violations	0
Drugs	0
Weapons	0
Total	0 Arrests

## Housing

The Student Housing Program is an off-campus housing arrangement for Otis foundation students, offered on a priority basis (e.g., out-of-country, out-of-state, etc.) Otis' residential community provides student programming (i.e. seminars, workshops, events) and guidance from the Residence Life Staff. All units have four residents (two per room) and roommate assignments are made by Residence Life Staff based upon a roommate questionnaire. Within the apartment complex students must maintain the highest level of conduct

### What are the amenities?

Each unit has two bedrooms and two baths. Amenities include: paid utilities, separate master suites, two walk-in closets, T1 internet, cable ready, phone ready (four separate lines), access to pool, Jacuzzi, laundry facilities, entertainment room, and recreational center. Each is furnished with stove, refrigerator, microwave, and dishwasher. For security, the building and garage have a state-of-the-art card key entry system.

### Are there any additional costs for Otis student housing?

Furniture, food, phone, and cable/direct T.V. are not included in the semester payment. Otis has a relationship with Brooks Furniture which offers student furniture rental packages at a discounted price. Brooks Furniture (310) 306-2131.

### How can I find out about roommates and apartments?

Student Affairs maintains a bulletin board that lists roommates and available housing. Local apartment agencies are also available to help students with their housing/roommate search. These agencies agree to provide certain services for a small fee. More information may be found in the Office of Student Affairs.

### What is the typical price range for apartment housing?

Monthly rates will vary depending on the area and type of vacancy. Average monthly rental prices for each vacancy type are:

- Bachelor \$650
- Single \$800
- 1 Bedroom Apartment \$1,200
- 2 Bedroom Apartment \$1,900

Good sources are local newspapers such as the *Los Angeles Times* and *The Argonaut*. The internet is another good resource. Some websites worth visiting for vacancy listings include [www.recycler.com](http://www.recycler.com) and [www.latimes.com](http://www.latimes.com).

### Can you suggest some safe/convenient areas to obtain housing?

- Westchester: Clean, comfortable area minutes from the beach and Los Angeles International Airport. Many shops and restaurants.
- Culver City: Approximately four miles away, close to freeways, shops, movie theaters, excellent services, and recreational facilities
- Marina Del Rey/Playa Del Rey/ Playa Vista: Minutes away, some apartments within walking distance to the ocean. Many shops and restaurants.
- Mar Vista: Four miles away, this area is a prime spot for affordable housing. Supermarkets, health food stores, fix-it shops, small restaurants.
- Palms: Reasonably priced apartments five miles away. College students from throughout L.A.

### Will I need a car?

Having a car in Los Angeles is beneficial but not absolutely necessary. Many people walk, ride bikes, or use the bus to travel to work, school, or other points of interest. Many destinations surrounding the Westchester area are only one bus ride away. Bus schedules, which correspond to selected routes, can be found in the Office of Student Affairs, or call 1 (800) COMMUTE, or Santa Monica's Big Blue Bus, (310) 451-5444, or check the internet.

# Campus Policies

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## **College Policies**

### Student Organizations

- AA (Alcoholics Anonymous)
- Aikido Martial Arts
- BAABA (Baubles and Accessories Benefiting Artists)
- Health and Wellness
- KCCC (Korean Campus Crusade for Christ, a religious based organization open to all students)
- Otis Craft Club
- Otis Now (Writing Club)
- OW! (Otis on Wheels Mountain Biking Club)
- UBT (Under the Baobab Tree, African American)
- SGA (Student Government)
- SIGGRAPH (student chapter)
- WASH literary magazine

### Orientation

The week before the beginning of fall and spring classes, orientation provides a foundation for life-long learning to new members of the college community. Students are also introduced to the city of Los Angeles. Parents participate in their own orientation, and meet key faculty and staff members.

## **Elaine and Bram Goldsmith Campus**

The five-acre campus is centrally situated on LA's Westside amid the technical film, digital imaging and toy industries, and close to many galleries, museums and artists' studios. Campus buildings include Kathleen Ahmanson Hall, which houses Architecture/Landscape/Interiors, Communication Arts, Digital Media, Interactive Product Design, and Toy Design. Each program has dedicated student space as well as shared resources such as the academic computing lab, metal/plastic/woodshops, video/sound editing, photo darkrooms, printmaking, and letterpress lab. Much of the common space within Ahmanson Hall is open and free of permanent walls and corridors. This intentional fluidity embodies the Otis philosophy, which encourages creativity and the interplay of art and technology.

## **The California Market Center**

Occupying the second floor of the California Market Center, the Fashion Design Program is anchored in the heart of the Los Angeles fashion district. The campus is custom designed with floor-to-ceiling interior glass walls, bringing abundant natural light into its eight spacious sewing and fitting studios, six drawing and design rooms, two seminar spaces, textile studio, fully-equipped computer lab, fashion library, and comfortable student lounge.

## **The Galef Center for Fine Arts**

Opened in fall 2001, the Galef Center is a dynamic presence on the Goldsmith Campus. It houses the Fine Arts Program—painting and sculpture studios, lighting and video studios, department and faculty offices, individual senior studio spaces, and the Bolsky and Ben Maltz Galleries.

The Center's orientation in the landscape creates an entry plaza, a sculpture garden, and a large outdoor space for all-College gatherings. Natural light and interaction with the outdoors are essential elements of the interior architecture. The open, flowing spaces of this "art factory" stimulate new approaches to thinking, working, and visualizing.

## **Helen and Abraham Bolsky Gallery**

Students produce exhibitions of student work. The gallery's flexible space acts as a laboratory where students develop installation, curatorial and event-planning skills.

## **The Millard Sheets Library**

The Library houses over 40,000 volumes, with the collection concentrated in the arts. In addition to books, the Library includes 5,000 circulating videos, DVDs and CD-ROMS.

Otis subscribes to over 150 magazines and journals, and provides online access to thousands of additional periodicals through online full-text databases. Students can browse through magazines on subjects as diverse as art, news, business, popular culture, history, science, music, and fashion.

The Library's web site offers a wealth of electronic resources, including 20,000 e-books, all accessible from home. To equip students with the sophisticated information search techniques they need, the Library provides Information Literacy instruction in several required courses. Library staff are always available to assist students one-on-one.

## **The Audio/Visual Lab**

Students from a variety of disciplines learn the language of video and sound, and gain a respect for past and current technologies. Encouraged to experiment with many different mediums, they learn the philosophy behind the production with audio and video; everything from lighting, filming, green screen techniques, non-linear editing, sound design/composition and projection. Our fully equipped facility includes high-end video and film cameras w/ accessories, professional lighting kits, green screen studio/stage, audio booth & control room, Final Cut Pro Editing Lab and a screening room to critique final projects.

Equipment available for check out includes video cameras, miniDV, High 8, and VHS (e.g. Panasonic DVX100's, Canon XL1's & GL2's); audio equipment (MiniDisc, DAT, and analogue recorders with a wide variety of quality

# Resources

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## **About Otis**

microphones and preamps); film equipment (Super8 cameras/accessories and 1 Arriflex 16mm camera/accessories); and tripods, glidecam, lighting kits, and high-end LCD projectors for installations and presentations. The Video Lab also provides mobile multimedia stations for presentations, with Macintosh G4's, projectors, and all the latest software and wireless connectivity.

### **The Photography Lab**

Open to all disciplines, this facility brings faculty, students and professionals together to work side by side, creating an environment where learning happens naturally, through informal discussion and interaction. Equipment includes black-and-white and color enlargers, twenty Omega D5 enlargers capable of handling 35mm, 120mm and 4"x5" film, and tray processing of prints up to 20"x24". On the color side, students may use one of ten individual color darkrooms and the 30" RA-4 processor. In the mural facility, students enlarge their negatives into huge prints up to 4'x7'. A variety of cameras (35mm, medium format, 4"x5" and digital), as well as lights, stands and tripods are also available for student use. An Agfa Duoscan flatbed scanner accommodates both transparent and opaque media.

### **The Lighting Studio**

Students will find everything they need for fashion shoots, portraiture and still life in this spacious facility. Norman strobes, tungsten lights and some natural light are available, along with soft boxes, umbrellas, diffusers, reflectors and gels.

### **Laboratory Press**

In this hands-on facility, students investigate the origins of typography and the notion of the book as a visual communications medium. Conceived as a laboratory for aesthetic exploration and practical production, the Lab Press is an integral part of the graphic design and illustration curriculum, linking time-honored tools to today's digital media.

From metal type to digital plates, students experience the traditional disciplines of typography, letterpress, printing, and bookbinding while learning to integrate type and image, structure and content, process and product.

Student work produced in the Lab Press, which boasts a large collection of wood and metal type and Vandercook printing presses, has been widely exhibited in many major book arts collections, including the UCLA Special Collections Library.

### **Frederick Monhoff Printing Lab**

The Print Lab, with two unique studios, offers the latest imaging technologies—photo-based lithography, intaglio, screen-printing and sandblast-resist films—as well as more traditional printing media. Two lithography presses, and space for approximately twelve to fourteen screen-printing frames, and an intaglio press comprise the resources. A centrally located darkroom allows students to work on a variety of media in lightfast conditions.

### **Woodshop/Modelshop/Metalshop**

Everything from furniture to sculpture is created in this facility. Milling, shaping, joining, and finishing of fine hardwoods, fiberboard, plywood, plastics, foam and bent laminations take place.

Students also experiment with state-of-the-art computer milling machinery, two Z-Corp computer driven rapid prototyping machines, plastic vacuum forming equipment and small scale model making equipment for plastic and wood. A large selection of hand and power tools can be used here or in the studios. In the metalshop, students cut, form, shape, grind, polish, and finish materials. They also precision machine plastic and metal, and weld with oxy-acet and TIG. Adjacent to the facility is the foundry where lost wax and ceramic shell bronze casting take place.

### **Computer Center**

Academic Computing Services supports the computing technology requirements of Otis' academic programs through facilities designed around digital-based production methods, including image manipulation, digital video/audio, motion graphics, 3D modeling, and animation.

The open-access lab and computer classrooms are equipped with the latest Power Macintosh computers and Windows 2000 workstations, high resolution scanners and printers. Here, Otis' art and design classes merge studio and computer-based techniques of illustration, typography, layout, 3D imaging, interactive design, video

# Resources

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editing, and motion graphics. Students have the opportunity to produce original work on various forms of media including large format color prints, DVD's and rapid prototyping.

**About**  
**Otis**

# College History

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## **About Otis**

### History

In 1918, General Harrison Gray Otis, the founder and publisher of the Los Angeles Times bequeathed his home to the city for “the advancement of the arts.” For almost eighty years, Otis remained at this Wilshire Boulevard address until 1997, when the College moved to the Westside campus.

From Spanish-Moorish mansion to seven-story cube, Otis continues to evolve. Designed by architect Eliot Noyes for IBM, the 115,000 square-foot building was renovated by Bobrow Thomas, using the concept of an artist’s loft, or a working studio, rather than that of a traditional classroom. Ahmanson Hall’s open plan encourages communication among the departments, as well as between students and faculty. The 40,000 square foot horizontal Galef Fine Arts Center, designed by Frederick Fisher Architects, opened in 2000. Its complex geometry and corrugated metal forms contrast with the “punchcard” vocabulary of Ahmanson Hall. Together, these buildings comprise the Elaine and Bram Goldsmith Campus.

### Timeline

- 1979: After six decades as a public institution, Otis goes private by allying with New York’s Parsons School of Design. The fine arts curriculum is supplemented with three new design departments.
- 1992: Otis splits from Parsons, becoming the autonomous Otis College of Art and Design.
- 1997: Otis relocates from its historic Westlake home to new campuses—one downtown in the heart of the fashion district, and the other on L.A.’s Westside, a few miles from the beach. Graduate Studies is relocated to its own campus in nearby El Segundo.



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**About**  
**Otis**

*This catalog is set in*

**Univers, a type face designed by Adrian  
Frutiger in 1957**

*and*

**Times New Roman, designed by Stanley  
Morison and Victor Lardent in 1932.**

*Barbara Maloutas is gratefully acknowledged  
for her assistance with typographic decisions.*