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

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

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

Samuel Hoi
President
Otis College of Art and Design
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Otis prepares diverse students of art and design to enrich our world through their creativity, their skill, and their vision.

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

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

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

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

Main Campus and Satellite Locations

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

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

Enrollment Retention and Graduation Rates

2011 Retention Rate, based on first-time full-time students who entered in Fall 2010, was 78%.

2011 Six-Year Graduation Rate, based on first-time full-time students who entered in Fall 2005 and completed their degree within six years, was 52%.

Ben Maltz and Helen Bolsky Galleries

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

Millard Sheets Library

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

Statement of Nondiscrimination

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.

Academic Freedom Statement

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

Educational Philosophy

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

Academic Life: Undergraduate Study

Otis’ interdisciplinary curriculum combines lifetime strengths in fine arts and design with new technologies and emerging disciplines.

For undergraduates, the first year of study is known as Foundation Year. In studio courses, Foundation students learn fundamental, transferable skills in the visual arts that allow them to become adept, well-informed makers; in Liberal and Sciences courses, they enhance their ability to think critically and construct meaning using the formal elements of art and design.
At the end of the first year, having developed both a creative vocabulary and a grounding in the liberal arts, students select one of eleven studio majors. The major allows students to delve deeply into their chosen art and design field, advancing their work and professional preparation through a careful sequence of courses and educational experiences.

### Majors

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*Offered through the Communication Arts Department.

**Offered through the Fine Arts Department.

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

### Minors

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

### Academic Life: Graduate Study

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

### Campus Life

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

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

Professional Development and Career Counseling, offered through the Center for Creative Professions, plays an integral part in a student’s journey. From self-assessment and resume and portfolio review, to networking and job search strategies.

A successful Otis student is one who overcomes obstacles and challenges, which is why Campus Life at Otis includes comprehensive psychological counseling services and wellness support. Over 350 students each year seek support from the counseling staff and use the tools and resources provided to strengthen and nourish themselves. In support of wellness, all students are required to have health insurance, and each student is provided the care and assistance needed during times of illness or injury. Students seeking additional academic support can find a home in the

### Illustration

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<td>Digital Media</td>
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<td>Graphic Design</td>
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Student Resources Center. Available six days a week, the peer tutoring staff works with each student to identify and develop the skills needed to be successful in English, art history, and math/logic.

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

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

**Samuel Hoi**
President
El Segundo
shoi@otis.edu, (310) 665-6936
As Otis' Chief Executive Officer, the President is responsible for its mission, vision, success, and well-being. Working with the Board of Trustees, Provost, Vice Provost, and Vice Presidents, the President oversees the College’s strategic long-range planning, enrollment and curriculum, fundraising and fiscal management, external relations, and community engagement.

**Kerry Walk, Ph.D.**
Provost
Ahmanson Hall, 2nd floor
kwalk@otis.edu, (310) 665-6988
Oversees the quality of undergraduate, graduate, and continuing education programs, as well as academic support services and public programming. As the Chief Academic Officer of the College, acts on behalf of the President in the President’s absence.

**Randall Lavender**
Vice Provost
Ahmanson Hall, 2nd floor
rlavender@otis.edu, (310) 665-6988
With the Provost, provides leadership and support for academic programs and support services, including the library, educational advising, academic computing, the galleries, and Technical Support Services. The Vice Provost is the second-ranking academic officer at the College.

**Laura Kiralla, Ed.D.**
Assistant Vice President for Student Success and Dean of Student Affairs.
Ahmanson Hall, 1st floor
lkiralla@otis.edu, (310) 665-6960
Oversees co-curricular learning and development, student engagement, support, and persistence, and handles student-related campus policies and standards.

**Michael Richards**
Assistant Dean of Student Affairs
Ahmanson Hall, 1st floor
michaelr@otis.edu, (310) 665-6967
Oversees student conduct and discipline, and the administration of the Otis Code of Conduct. In addition, the Assistant Dean is responsible for the Student Housing Program and the residential life of students.

**Ed Schoenberg**
Special Assistant to the President for Student Success
Ahmanson Hall, 2nd floor
esch@otis.edu, (310) 665-6685
Serves as a direct arm of the President’s Office with a focus on enhancing the overall student experience and enhancing the College’s retention and graduation rates.

**Yvettie Sibley Shaffer**
Dean of Admissions and Financial Aid
Ahmanson Hall, 2nd floor
ysibley@otis.edu, (310) 665-6820
Coordinates the recruitment, selection, and enrollment of new entering students. Admissions communicates the College’s mission to prospective students and makes Otis accessible to the most appropriate candidates.

**Amy Gantman**
Dean of Continuing Education and Pre-College Programs
Ahmanson Hall, 2nd floor
agantman@otis.edu, (310) 665-6850
Oversees the academic planning, development, and administration of this public division. Offers quality art and design educational opportunities for the general public.
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- Annetta Kapon, Assistant Chair
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- Jackie Young, Office Manager
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(310) 846-2614

- Matt Carter, Administrative Assistant
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(310) 846-2614

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(310) 665-6841

- Hazel Mandujano, Coordinator
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and 10455 Jefferson Blvd, Culver City

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- Consuelo Montoya, Program Coordinator
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- Jackie Young, Office Manager
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- Inez Bush, Associate Director, Pre-College Programs & Professional Development for Teachers
ibus@otis.edu
(310) 665-2646

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

ACADEMIC COMPUTING SERVICES
Ahmanson Hall, 4th floor
Felipe Gutierrez
Director
ctdlab@otis.edu
(310) 665-6810
Oversees all academic labs and computing functions as they pertain to academic programs. This includes managing the computer center, which encompasses the open-access labs, computer classrooms, instructional lab in the Student Resources Center (SRC), media lab, as well as color output services software support and documentation.

ACADEMIC MENTORING
Ahmanson Hall, 5th floor
Siri Kaur
Coordinator
skaur@otis.edu
(310) 665-6996
Provides academic support through sequential, guided discussion, and fosters student reflection about individual educational goals. Students meet with their Academic Mentor once each semester.

ALUMNI RELATIONS
1700 E Walnut St, Suite 650, El Segundo
Laura Daroca
Director
ldaroca@otis.edu
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Provides students with opportunities to engage with successful alumni who are actively involved in the art and design world.

CENTER FOR CREATIVE PROFESSIONALS
Ahmanson Hall, 2nd floor
Sounjave Phommala
Coordinator, On-Campus Student Employment
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Facilitates travel study and exchange/mobility programs, both in the U.S. and abroad, coordinates international education activities, and provides support for international students.

CENTER FOR INTERNATIONAL EDUCATION
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Darren Groesch
Director
(310) 665-6924
dgroesch@otis.edu
Answers student questions about different types of financial assistance and scholarships.

FINANCIAL AID
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Chief Facilities & Operations Officer
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Manages daily operations and maintains the College’s space, design, and construction activities related to renovation and new facilities, campus security, parking, energy management, and recycling.

AUDIO/VISUAL LAB
Lower Level
Mark Farina & Nick Feller
Managers
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This fully equipped facility includes high-end video and film cameras with accessories, professional professional lighting kits, a green screen studio/stage, an audio booth and control room, a Final Cut Pro screening room for critique of final projects.

BUSINESS OFFICE
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Carlene Feichter
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businessoffice@otis.edu
(310) 665-6830
Handles all the accounting functions of the College. All payments for tuition and fees are to be made at the cashier’s window in the business office. The business office also processes paychecks and refund checks.

CENTER FOR CREATIVE PROFESSIONALS
Ahmanson Hall, 1st floor
ccpp@otis.edu
(310) 665-6966
Darren Groesch
Director
(310) 665-6924
dgroesch@otis.edu
Facilitates travel study and exchange/mobility programs, both in the U.S. and abroad, coordinates international education activities, and provides support for international students.

GALLERIES AND EXHIBITIONS
Benn Maltz Gallery, Galef Center, 1st floor
Meg Linton
Director
mlinton@otis.edu
(310) 665-6907
The Benn Maltz Gallery Highlights work by important Los Angeles artists and also opens a dialogue with challenging art produced outside Southern California. The Bolsky Gallery exhibits student work.

LIBRARY AND INSTRUCTIONAL TECHNOLOGY
Ahmanson Hall, 3rd floor
Sounjave Phommala
Coordinator, On-Campus Student Employment
(310) 846-2583
sphommala@otis.edu
Librarians are readily available for individualized instruction to assist students in research and information-retrieval, as well as using various technologies, including O-Space (the College’s Learning Management System) and the Otis Digital Image Database (a bank of over 40,000 images).

OPERATIONS AND FACILITIES
Ahmanson Hall, basement
Claude Nica
Chief Facilities & Operations Officer
(310) 665-6870
Manages daily operations and maintains the College’s space, design, and construction activities related to renovation and new facilities, campus security, parking, energy management, and recycling.

FINANCIAL AID
Ahmanson Hall, 2nd floor
Jessika Huerta
Director of Financial Aid
(310) 665-6881
Sue Maberry
Director
smaberry@otis.edu
(310) 665-6930
Librarians are readily available for individualized instruction to assist students in research and information-retrieval, as well as using various technologies, including O-Space (the College’s Learning Management System) and the Otis Digital Image Database (a bank of over 40,000 images).

ACADEMIC MENTORING
Ahmanson Hall, 5th floor
Siri Kaur
Coordinator
skaur@otis.edu
(310) 665-6996
Provides academic support through sequential, guided discussion, and fosters student reflection about individual educational goals. Students meet with their Academic Mentor once each semester.

LIBRARY AND INSTRUCTIONAL TECHNOLOGY
Ahmanson Hall, 3rd floor
Darren Groesch
Director
(310) 665-6924
dgroesch@otis.edu
Facilitates travel study and exchange/mobility programs, both in the U.S. and abroad, coordinates international education activities, and provides support for international students.

Alumni Relations
1700 E Walnut St, Suite 650, El Segundo
Laura Daroca
Director
ldaroca@otis.edu
(310) 665-6895
Provides students with opportunities to engage with successful alumni who are actively involved in the art and design world.

Otis Lab
Felipe Gutierrez
Director
ctdlab@otis.edu
(310) 665-6810
Oversees all academic labs and computing functions as they pertain to academic programs. This includes managing the computer center, which encompasses the open-access labs, computer classrooms, instructional lab in the Student Resources Center (SRC), media lab, as well as color output services software support and documentation.

Sounjave Phommala
Coordinator, On-Campus Student Employment
(310) 846-2583
sphommala@otis.edu
Facilitates travel study and exchange/mobility programs, both in the U.S. and abroad, coordinates international education activities, and provides support for international students.

Otis Lab
Felipe Gutierrez
Director
ctdlab@otis.edu
(310) 665-6810
Oversees all academic labs and computing functions as they pertain to academic programs. This includes managing the computer center, which encompasses the open-access labs, computer classrooms, instructional lab in the Student Resources Center (SRC), media lab, as well as color output services software support and documentation.
Anna Manzano
Registrar
amanzano@otis.edu
(310) 665-6950
The official recorder and keeper of student records, including transcripts and registration processes, also handles regulations affecting international students and veterans.

April Kullis
Executive Assistant to the Provost
akullis@otis.edu
(310) 665-6988
Serves as the initial contact for the Provost, Vice Provost, and Vice President of Enrollment Management. Students may make appointments through the Executive Assistant to discuss any academic or enrollment matters.

Andrew Armstrong
Director
aarmstrong@otis.edu
(310) 665-6970
Manages and supervises the Tool Crib, Metal Shop, Foundry, Model Shop, Wood Shop, Photo Crib, Photography Lab, Lighting Studio, Audio/Video Lab, Screening Room, and Frederick Monhoff Printmaking Lab, and coordinates student safety and instruction.

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

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

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

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

Carol Branch, Ph.D.
Director, Student Resources Center and Title IX Coordinator
cbranch@otis.edu
(310) 846-2554
Others training and workshops to develop English literacy skills. Peer tutors offer math, art history, reading, writing, and research sessions on walk-in or appointment basis. Tutoring also available at tutorial@otis.edu

Students With Disabilities
Dr. Branch provides access to all College programs, activities, and facilities.

Julie Bryan
Assistant to the Dean of Student Affairs
jbryan@otis.edu
(310) 665-6960
Addresses student issues, concerns, and questions. Manages health and wellness, student health insurance, and immunizations.
Alcohol Use
Except as otherwise provided in this policy, students are not allowed to possess or consume alcohol while in any Otis facility or on the College grounds, including the off-site student housing program, nor are students allowed to possess or consume alcohol at official Otis-sponsored events off campus. Violators are subject to the provisions set forth in the Code of Conduct.

Alcohol is permitted on campus and at Otis-sponsored events off campus only in connection with special events sponsored by the Ben Maltz Gallery, Institutional Advancement, the Provost’s Office, and the Graduate Programs. At these special events, alcohol may be served only by a bonded bartender. All students in attendance must abide by local, state, and federal regulations related to the possession and consumption of alcohol. California law prohibits the consumption of alcoholic beverages by persons under the age of 21. Underage drinking and public intoxication are unacceptable, and those who violate these standards will be subject to disciplinary action.

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

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

Student Access to Facilities—Goldsmith Campus
In order to meet program needs and accommodate work schedules, degree students may access the Goldsmith Campus facilities 24 hours a day, commencing with the first day of classes and ending on the last scheduled day of class/critique, except during holiday periods. Facilities access is subject to the guidelines and limitations below. Any person who
equipment, software, and facilities used by students and employees are proprietary to Otis College of Art and Design. Otis reserves the right to withdraw any of the facilities privileges provided by the College if the College considers that a student’s or employee’s use of them is in any way unacceptable.

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

Students with a documented disability should contact Students with Disabilities Services (SDS) before accommodations are needed (via telephone [310] 846-2954 or e-mail src@otis). SDS will verify documentation (or advise students as to the proper documentation needed) and send a “notification letter” to the relevant faculty. No faculty member can give accommodations without an official written request from SDS. Retroactive accommodations are not provided. All discussions will remain confidential.

Due Process Procedure
In the event a student has an issue or concern that is not otherwise addressed or provided for in this publication or the Otis website, the student may inform the Dean of Student Affairs of the issue or concern. Otis’ subsequent determination and resolution of the issue or concern shall be final.

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

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**Computer Network and Internet Access Policy**

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

The downloading, possession, distribution, or copying of a copyrighted work—for example, a document, photograph, piece of music, or video—is an infringement of copyright unless the person downloading is properly authorized to do so by the copyright owner. Without proper authorization from the copyright owner, these activities are prohibited. All computer
Otis recognizes that students, faculty, employees, contractors, administrators, and the College itself often create or contribute to innovative thought, design, and invention. Accordingly, the College has adopted an Intellectual Property Policy to equitably address these matters, thereby providing further motivation for creative expression. In general, the policy provides that those who create independently of the College reap the entire fruits of their labor, while those who create with the support of the College share the benefits of their creations with the College.

Library Policies

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

Lockers

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

Lost and Found

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

Mail

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

Non-Motorized Vehicles

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

- Threaten the physical safety of any member of the community;
- Create an educational environment hostile to any member;
- Discriminate against another person or persons;
- Discriminate against another person or persons; or
- 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 relation to or as agents of Otis.

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

Parking
Parking permits are available through the Registration Office. Vehicles parked on College grounds must display a permit at all times. Vehicles without a valid Otis parking permit will be cited and/or towed by the LAPD. Students are expected to follow all posted signs and placards, and park in designated spaces only. Tickets will be issued to individuals parked in more than one space, in a reserved space, or in areas assigned for visitors, disabled persons, or carpool parking. All vehicles parked in Visitor Parking must display a valid visitor permit, available at the Security Desk. All parking violations carry a minimum fine of $35. Student fines will be posted to student accounts. Some violations also carry additional fines assessed by the city and/or county government. Unpaid fines are considered holds on a student’s account and will prevent the student from registering for classes, obtaining transcripts, and/or completing other College business. Loitering in the parking area after normal day or evening classes and/or special activities is prohibited. Students must be aware that Otis College does not carry any responsibility with respect to any losses to student vehicles from fire, theft, vandalism, or from any other causes, while parking on campus. Otis College reserves the right, after a reasonable attempt is made to contact the owner(s), or notice has been posted, to remove illegally parked or abandoned vehicle or any vehicle parked in such a way as to constitute a serious hazard to other vehicles or pedestrian traffic or to the movement and operation of emergency equipment. Otis College shall not be liable for any damage to any vehicle which occurs during the removal or impoundment.

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

Pets
Pets or other animals are normally not allowed on campus (including being walked or occupying a vehicle) unless they are authorized service animals (dogs assisting visually impaired individuals, therapy animals, and so on). Violators will be requested to immediately remove any other type of animal from campus. Students with service animals must register the animal with Students with Disabilities Services.

Smoking
Smoking is not allowed inside any Otis facility or building. Students, faculty, and staff must use the designated smoking area at the rear of Ahmanson Hall (Lincoln Boulevard side). Individuals who violate College, city, and state regulations may be subject to heavy fines as well as disciplinary action. The No-Smoking Policy must be observed by all students, residents, guests, and visitors.

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

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

- The right of the student to inspect and review his/her education records within 45 days from the day the College receives a request for access. Students should submit requests to the Registrar, Dean of Student Affairs, Department Chair, or other appropriate official.
- The right to request the amendment of education records that the student believes are inaccurate or misleading. Students may ask
the College to amend a record that they believe is inaccurate or misleading. They should write the College official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate or misleading. If the College decides not to amend the record as requested by the student, the College will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

- The right of consent to disclosures of identifiable information contained in the student’s education records, except to the extent that FERPA authorizes disclosure without consent. One exception that permits disclosure without consent is disclosure to College officials with legitimate educational interests. A College official is a person employed by the College in an administrative, supervisory, academic, research, or support staff position, including a member of law enforcement unit personnel and health staff, a person serving on the Board of Trustees; or a student serving on an official committee or assisting another school official in performing his or her tasks.

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

- The right to file a complaint with the US 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, US Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202-4605.

Student Health and Accident Insurance Programs
Effective fall 2012, all students are required to enroll in the Otis Student Health Insurance program. During designated waiver periods each semester, students are allowed to waive out of the Otis insurance plan. For more information about the Student Health Insurance Program, contact the Office of Student Affairs.

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

Student Use of College Facilities
All students planning to install an exhibit or perform an installation of any kind must first obtain an Exhibition & Facilities Use Contract. This must be done by filling out and obtaining the necessary signatures on the Contract, available from each respective Department Chair. Exhibitions, installations, art projects, or performances within, on, or about any Otis premises without a valid Exhibition Contract will not be permitted. All Otis Students must abide by state and local Fire, Building, Electrical, and Health Codes when preparing art piece installations, film shoots, and all other projects. When in doubt, students are encouraged to consult with their instructors or Facilities.

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

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

Unclaimed Student Work
The College will dispose of any unclaimed materials or work left by students who have graduated, withdrawn, been dismissed, departed for summer vacation, or otherwise left the College. Any work blocking a fire exit, left in a hallway or other nonstorage area, or in any way interfering with the normal activities of the College will be removed without notice. The College will assume no liability for the loss, theft, or damage of any student work at any time. Liberal Arts and Sciences (LAS) assignments must be picked up from the LAS office by the end of semester following the semester in which the work was completed.
Sustainability
The College demonstrates its commitment to sustainability throughout its facilities. Ahmanson Hall was retrofitted from a former IBM research facility, while the North Building was retrofitted from a former bank. The Galef Fine Arts Building was designed according to green principles using low-energy glass and HVAC systems. To reduce waste and conserve energy, Ahmanson Hall employs a highly efficient cooling tower heat exchanger system; computer-controlled “smart” variable speed heating, ventilating, and air conditioning (HVAC), thermostats, and elevators; and new water bottle filling stations. Across campus grey-water is used for the sprinklers, nonemergency lighting is sensor-controlled, hand dryers reduce paper waste, energy-efficient ceramic kilns are fired during low peak hours, and lighting with ballast and fluorescent tubes all save energy and resources. In addition, the Café offers eco-friendly packaging and discounts for bringing your own cups, while College publications use Forest Stewardship Council (FSC) recycled paper and printing methods.

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

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

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

As members of the Otis College of Art and Design community, students are expected to behave responsibly at all times. The College expects and trusts its students to be honest in their studio, classroom, and community endeavors. This honor system is the basis for the College’s operations and activities.

The following Code of Conduct has been established to explain what constitutes unacceptable behavior, the procedures regarding discipline, and the student’s responsibilities as a member of the Otis community. All violations should be reported promptly to a member of the Student Conduct Committee, which is comprised of the Assistant Dean of Student Affairs, the Vice Provost, and designated faculty and administrators.

An interim suspension may be imposed by the Dean of Student Affairs, the Assistant Dean of Student Affairs, or a designee pending disciplinary proceedings or medical evaluation, with such interim suspension to become immediately effective without prior notice whenever there is evidence that the continued presence of the student on the College campus poses a substantial threat to himself or herself or to others, or to the stability and continuance of normal College functions.

I. Definitions
Student: For purposes of the Code of Conduct, a student is an individual currently enrolled, or eligible and intending to enroll, in any College program or class during the fall or spring semesters, recess period between semesters, or summer period, whether on- or off-campus and including all individuals taking courses at the College, both full-time and part-time, pursuing undergraduate or graduate studies. During the recess period between fall and spring semesters or the summer period, student includes one who has been enrolled in the immediately preceding fall or spring term and/or is eligible for continuing enrollment or graduation. Student does not include Continuing Education registrants or prospective registrants.

II. Inherent Authority
The College reserves the right to take any and all appropriate action that it deems necessary to protect and ensure the safety and well-being of the campus community.

III. Student Conduct Policies
Students are members of the College community and society at large. Students are expected to comply with all federal, state, and local laws as well as with the policies of the College. Students will be accountable to both civil authorities and to the College for acts that constitute violations of law and of this code. The Code of Conduct applies to all campus activities and to official College events off-campus.
Grounds for Discipline

Discipline may be imposed for a violation of, or for an attempt to violate, the code. The lack of intent will not be considered in the determination of whether a violation or an attempted violation has occurred. Violations, or attempted violations, include but are not limited to the following:

1. All forms of academic misconduct, including but not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty.
2. Other forms of dishonesty, including but not limited to fabricating information or knowingly furnishing false information to the College or officials acting in the performance of their duties on behalf of the College.
3. Alteration, forgery, or misuse of College documents, records, keys, devices or identifications.
4. Theft of, conversion of, damage to, or destruction of any College property or property of others.
5. Unauthorized entry to, possession of, receipt of, or use of College property, equipment, or resources.
6. Interference with, or willful negligence of, the security of any College facility.
7. Physical abuse including but not limited to: rape, sexual assault, threats of violence, or causing a reasonable apprehension of such harm, or conduct that threatens the safety of any person.
8. Sexual harassment, harassment, or intimidation or bullying of a person or group of persons on campus or at a campus activity.
9. Disruption of, interference with, or obstruction of teaching, administration, or any other campus activity.
10. Lewd, disorderly, disruptive, or abusive conduct.
11. Failure to identify oneself to, or comply with, a College security guard, a College official, or other law enforcement official.
12. Unlawful manufacture, distribution, possession, use, consumption, or sale of alcohol.
13. Unlawful manufacture, distribution, possession, use, consumption, or sale of any controlled substance as identified by federal or state law.
14. Possession, use, or manufacture of explosives or other incendiary devices or materials.
15. Use, possession, or manufacture of any firearm or weapon.
16. Exhibitions, installations, art projects, or performances within, on, or about any Otis premises without a valid exhibition contract with all required signatures.
17. Violation of any condition of a disciplinary action imposed under this code.
18. Theft or abuse of computing facilities, equipment, software, or time.
19. Failure to abide by state, federal, or local laws while on campus.
20. Any violation of resident contract(s) with the Student Housing Program.
21. Violation of any College policy or directive.

The following procedures shall be used to investigate and resolve a case of an alleged violation of the code:

1. Any member of the Otis community who knows of an alleged violation, violation, or potential violation (collectively, “violation”) of the code shall report it promptly to a member of the Student Conduct Committee (“committee”).
2. The referral must state sufficient facts including specific name(s), date(s), location(s), and description(s) of the alleged violation. The referral must be signed by the complainant. Complainants may be required to appear before the Assistant Dean of Student Affairs and/or the Student Conduct Committee.
3. The Assistant Dean of Student Affairs shall make an initial determination as to whether there is sufficient basis to believe that a violation of the Code of Conduct may have occurred.
4. In the event that the Assistant Dean of Student Affairs determines there is sufficient basis for such belief, the Assistant Dean of Student Affairs will notify the student in writing and/or in e-mail of his or her violation.
5. A student who is charged with a violation of the Code of Conduct shall schedule and meet with the Assistant Dean of Student Affairs within seven (7) days of the notice. The meeting will attempt to reach an appropriate resolution. At the meeting, the student shall be given the following:
   a. An explanation of the charges;
   b. A summary of the fact-finding investigation that has taken place;
   c. An opportunity to reflect upon and respond to the charges on his or her behalf; and
   d. Information about the applicable disciplinary procedures.
6. If a resolution is reached at the meeting, the Assistant Dean of Student Affairs shall inform the Student Conduct Committee of the outcome and provide the recommendation for sanctions or dismissal of the charges. If the recommendations are accepted by the committee, the student(s) will be notified by the Assistant Dean of Student Affairs, in writing or in e-mail, that the matter has been resolved and what, if any, sanctions have been imposed.
7. If no resolution occurs during the meeting with the Assistant Dean or if the Student Conduct Committee determines that a hearing is necessary, the student(s) will be notified in writing or in e-mail not less than seven (7) days in advance of the date, time, and place of the hearing. The notification shall also include a written statement of the charges, notice of the student’s right to a representative, and a copy of the Code of Conduct. In the event that the student(s) fails to appear for the scheduled hearing, the student shall be deemed to have committed the violation and will be subject to the sanctions imposed by the committee. The Student Conduct Committee can also elect not to hold a hearing, but reach a resolution amongst the members of the Committee, which will be given to the student.
8. Prior to any hearing, the committee may elect, at its sole and exclusive discretion, to temporarily suspend the student pending its decision.
9. The hearing is a private matter between the College and the student.
and, therefore, is not open to the public. The student may elect to have one representative present during the hearing; however, such representative may not participate in the hearing in any manner. In the event that the representative attempts to participate in the hearing, the representative shall be removed and excluded from the remainder of the hearing.
10. At any time and for any reason, the committee may elect to continue the hearing to another date, time, and/or place.
11. The committee shall elect a chairperson who shall preside over the hearing.
12. The committee and the student(s) may present witnesses and evidence to support their position(s) with regard to the violation. Witnesses shall affirm that their testimony is truthful and that they may be subject to perjury under the code. Witnesses may be excluded by the committee during the hearing when they are not testifying.
13. The standard of proof for the hearing and any determination by the committee is a preponderance of the evidence.
14. The formal rules of evidence and discovery are not applicable to the hearing and the committee shall admit all matters into evidence that reasonable persons would accept as having probative value to the violation, subject to privacy concerns. The committee may take notice of matters that would be within the general experience of students or when otherwise reasonable to do so.
15. Within fourteen (14) days of the conclusion of the hearing, the committee shall notify the student in writing or in e-mail of its decision. The writing shall set forth the violation, the decision of the committee, and the sanctions imposed by the committee.
16. The student may appeal the decision of the committee to the Provost and Dean of Student Affairs. Such appeal must be in writing and received by the Provost and Dean of Student Affairs no more than seven (7) days after delivery of the decision of the committee to the student. The Provost and Dean of Student Affairs shall notify the student and the committee of his or her decision within thirty (30) days of receipt of the appeal. The Provost and Dean of Student Affairs may affirm, reverse, reduce, or increase the decision or sanctions of the committee. The student is not entitled to an appellate hearing unless the Provost and Dean of Student Affairs determines that such a hearing shall be held.

The following sanctions may be imposed by the committee:

1. Restitution
2. Warning
3. Fine
4. Community Service
5. Probation
6. Loss of privileges or exclusion from areas or activities
7. Educational
8. Mandated treatment and/or ongoing therapy
9. Suspension
10. Dismissal

ACADEMIC INTEGRITY

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

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

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

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

Once the Committee has heard the case, a recommendation will be made by the Committee, and the student will receive an official letter within seven business days from his or her meeting with the Committee.

In addition, the Assistant Dean of Student Affairs will be notified as to the Committee’s recommendations, and formal conduct sanctions, up to and including dismissal from the College, may be imposed by the College Code of Conduct Committee. All students may appeal the decision of the Academic Integrity Committee in writing to the Chair of Liberal Arts and Sciences within seven business days of the delivery of the letter.

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

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

Additional recommendations may be imposed at the discretion of the Committee and with the approval of the Dean of Student Affairs or the Assistant Dean of Student Affairs.
In a group living situation, it is necessary to establish various policies, guidelines, and behavioral expectations to protect both the rights of the individual and those of the community. Otis’ policies foster a safe environment, reflect the values to which the College subscribes, and develop the students’ capabilities as they progress through their college years. All residential and nonresidential students are responsible for abiding by College policies as published in the student handbook and the housing Code of Conduct agreements.

Violations of any residence life and housing policy shall be considered a violation of the code of student conduct and may result in, but is not limited to, disciplinary action, which may include termination of the housing agreement and/or College suspension. Students who are present during policy violations and/or have knowledge of policy violations will be documented and may be found responsible for the violation(s) being documented.

All student housing conduct matters will be handled through the Assistant Dean of Student Affairs or his or her designee. Student conduct conferences will be held in a manner that ensures fundamental fairness. Students will be sanctioned according to the conduct violation. Sanctions include, but are not limited to, a warning, fine, probation, restitution, relocation, educational sanctions, guest restriction, and removal from housing.

Students have the right to appeal any student conduct decision within seven days of receiving the written notice of the decision. If students are appealing a removal from housing decision, the appeal must be received within 24 hours of receiving the written decision.

Appeals will be considered based upon additional information that could not be produced at the time of the initial conference. To formally appeal a decision the student must submit a letter detailing the incident and addressing why an appeal is being submitted.

A student who fails to appear for her/his scheduled appointment for a conduct conference is not excused from pending action and forfeits the right to appeal. The conduct meeting will take place as scheduled, information will be reviewed, and a decision made. The student will be informed of that decision in writing. A student who voluntarily withdraws from the College or leaves the housing program prior to completion of the conference and/or prior to completing a given sanction is not excused from completing the sanction.

For a complete list of residence life policies and procedures, please see the Office of Student Affairs. A complete list is distributed to residents of the Otis Student Housing Program, who are responsible for all information contained within.

Code of Conduct Violations
Any member of the Otis community may file a complaint for a violation of the Code of Conduct. Violations should be reported on a Code of Conduct Complaint form and filed with any member of the Student Conduct Committee. Forms are available in the Office of Student Affairs and online at www.otis.edu.
In support of student wellness and safety, the following information will guide you in the event you or someone you know is in need of assistance. The Otis community provides you with resources and information to allow informed decision making about your personal safety and health.

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

**General Safety Tips**

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

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

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

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

**ICE Your Cell Phone**

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

**Clery Act and Crime Report**

The federal government mandates the disclosure of certain crime statistics so that students, employees, and families can be educated about the safety of college campuses.
Please be aware that these are statistics for the most severe forms of crime. Students should still be vigilant about their personal safety and take care of their personal possessions.

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

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

To request an individual hard copy of the campus crime statistics, please contact Julie Bryan, Assistant to the Dean of Student Affairs at (310) 665-6960 or jbryan@otis.edu.

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

2009–11 Crime Report for Goldsmith Campus
2009–11 Crime Report for Fashion Design Location
2009–11 Crime Report for Public Practice Studios
2009–11 Crime Report for MFA Studios and Administration, Locations

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

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

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

- Maintain a three-day supply of nonperishable food, such as peanut butter, canned tuna, granola bars, and dried fruit.
- Keep three gallons of bottled water per person in your home.
- Make arrangements with your family or significant others for an out-of-state contact person. According to the telephone company, it may be impossible to telephone people in California, but possible to call those in other states.
- Have a flashlight and a pair of sturdy shoes under your bed.
- Do not place your bed directly under a window and do not hang heavy items, such as pictures or a bookshelf, over your bed.

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

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

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

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

When calling 911, have the following information ready:
1. The name of the building.
2. Location of the fire within the building.
3. A description of the fire, and if known, how it started.
4. The phone number or extension that you are calling from.
5. Do not hang up until you are told to do so. After you call 911, be sure to call Otis security personnel at (310) 665-6965.
Hazing
The law of California makes it a criminal offense for anyone to participate in hazing. Otis policy is based upon the proposition that students are entitled to be treated with consideration and respect. Otis regulations on hazing are synonymous with state law as follows (Calif. Penal Code §245.6):

(a) It shall be unlawful to engage in hazing, as defined in this section.

(b) “Hazing” means any method of preinitiation or initiation into a student organization or student body, whether or not the organization or body is officially recognized by an educational institution, which is likely to cause serious bodily injury to any former, current, or prospective student of any school, community college, college, university, or other educational institution in this state. The term hazing does not include customary athletic events or school-sanctioned events.

(c) A violation of this section that does not result in serious bodily injury is a misdemeanor, punishable by a fine of not less than one hundred dollars ($100), nor more than five thousand dollars ($5,000), or imprisonment in the county jail for not more than one year, or both.

(d) Any person who personally engages in hazing that results in death or serious bodily injury as defined in paragraph (4) of subdivision (f) of Section 243 of the Penal Code, is guilty of either a misdemeanor or a felony, and shall be punished by imprisonment in county jail not exceeding one year, or by imprisonment in the state prison.

(e) The person against whom the hazing is directed may commence a civil action for injury or damages. The action may be brought against any participants in the hazing, or any organization to which the student is seeking membership whose agents, directors, trustees, managers, or officers authorized, requested, commanded, participated in, or ratified the hazing.

(f) Prosecution under this section shall not prohibit prosecution under any other provision of law.

Natural Disaster and Campus Information Telephone Line
Emergency Information Number (Crisis/Disaster): (888) 751-7523

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

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

Reporting an Incident, Accident, or Injury
Whenever a student is the victim of injury, theft, or vandalism incident (either on campus or on a field trip), the Dean or the Assistant Dean of Student Affairs should be notified immediately. It is critical that an incident report be filed with the Office of Student Affairs to document any injury, theft, or vandalism incident, both for the victim’s sake and for the school’s records.

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

Relationships Between Faculty/Staff and Students
Otis College of Art and Design prohibits all faculty and staff members, including graduate teaching assistants and others involved in teaching activities, from engaging in or pursuing dating, sexual, or intimate relationships with students in which the faculty/staff member is in a position of actual or apparent authority with respect to the student’s educational activities. This includes, but is not limited to, those students whom they currently, or may in the future, instruct, mentor, evaluate, supervise, advise, or exercise other forms of professional responsibilities towards, such as allocating resources, selecting students for scholarships and awards, and providing recommendations or references. Dating, sexual, or intimate relationships with students covered by this policy include consensual relationships.

Any faculty/staff who is or has been involved in a consensual relationship with a student must promptly report this fact to his or her supervisor. The supervisor will then review and see if the College can arrange that the individual in authority does not evaluate or participate in discussions and decisions that affect the compensation, evaluation, employment conditions, instruction, and/or academic status of the student involved. Any person who believes that a faculty/staff is involved in a consensual relationship with a student under his or her direct authority or supervision is required to report the relationship to Student Affairs, the Provost’s Office, or Human Resources.

Sexual Assault
Otis College of Art and Design prohibits rape, acquaintance rape, and sexual assault. Sexual assault is a violation of the College’s Code of Conduct, as well as a violation of the law. In an effort to reduce the risk of sexual assault occurring among its students, the College provides awareness and prevention programming. These outreach efforts are coordinated by Student Counseling Services. For information, call (310) 846-2639.
In the event that a sexual assault does occur, the College takes the matter very seriously. A student who is found to have committed sexual assault on or off campus is subject to immediate suspension or dismissal from Otis. If a student is accused of sexual assault, they are subject to disciplinary action in accordance with the stated code of conduct in this publication. To report an incident contact the Dean of Student Affairs (310) 665-6960 or security at (310) 665-6965. Anyone with knowledge about a sexual assault is encouraged to report it immediately. If you are sexually assaulted, it is important that you do as follows:

1. Go to a safe place and speak with someone you trust. Tell this person what happened. If there is any immediate danger, let a security guard know if you are on campus or call 911 if you are off campus.
2. Consider securing immediate professional support to assist you in the crisis.
3. You can contact counseling services at (310) 846-2639, or call Dr. Fred Barnes, Director of Counseling Services at (818) 522-0796.
4. For your safety and well-being, immediate medical attention is encouraged. Further, being examined as soon as possible, ideally within 72 hours, is important. The Santa Monica Rape Treatment Center will arrange for a specific medical examination at no charge. To preserve evidence, it is best that you do not bathe, shower, douche, or change clothes before that exam. Even if you have already bathed, you are still encouraged to have prompt medical care. Additionally, you are encouraged to gather bedding, linens, or unlaundered clothing and any other pertinent articles that may be used for evidence.
5. Even after the immediate crisis has passed, consider seeking support from Student Counseling Services at Otis or the Santa Monica Rape Treatment Center or the Valley Trauma Center.
6. Contact the Dean of Student Affairs at (310) 665-6961 if you need assistance with College-related concerns.

Santa Monica – UCLA Medical Center
1250 16th St.
Santa Monica, CA 90404
(310) 319-4000
www.valleytraumacenter.org

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

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

- Where the victim is prevented from resisting due to alcohol or drugs;
- Where a student who is found to have used physical force or the threat of force to overpower and control the victim;
- Where the victim fears that she or he or another will be injured if the victim does not submit;
- Where the victim is at the time unconscious of the nature of the act, and this is known to the assailant;
- Where the victim is incapable of giving legal consent due to a mental disorder or developmental or physical disability, and this is known or reasonably should be known to the assailant;
- Where the act is accomplished by threatening to use the authority of a public official to incarcerate, arrest, or deport the victim or another person;
- Where the assailant uses duress, such as a direct or implied threat of hardship or retribution, to coerce the victim;
- Where the assailant uses force, fear, or threats to accomplish sexual intercourse against the will of the spouse. This provision of the law is known as the “spousal rape law.”

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

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

Sexual Harassment
Sexual harassment is a form of misconduct that undermines the integrity of the academic environment. It is the policy of the College that sexual harassment is prohibited. All members of the College community, especially faculty, staff, student, and other individuals who exercise supervisory authority, have an obligation to promote an environment that is free of sexual harassment. This policy applies only to sexual harassment in which a student is the complainant and an officer, faculty member, staff member, or other student is the alleged harasser. Sexual harassment may occur in numerous forms, many of which are violations of federal and state laws. For the purposes of this policy, the following are considered forms of sexual harassment: unwelcome sexual advances, requests for sexual favors, and other verbal, visual, or physical conduct of a sexual nature, made by someone from or in the work or educational setting, under any of the following conditions:

- Submissions to the conduct is explicitly or implicitly made a term or condition of individual’s employment, academic status, or progress.
- Submission to, or rejection of, the conduct by the individual is used as the basis of employment or academic decisions affecting the individual.
- The conduct has the purpose or effect of having a negative impact upon the individual’s work or academic performance, or of creating an
intimidating, hostile, or offensive work or educational environment, as judged by a reasonable person.

- Submission to, or rejection of, the conduct by the individual is used as a basis for any decision affecting the individual regarding benefits and services, honors, programs, or activities available at or through the educational institution.

Any complaints or inquiries regarding sexual harassment of a student by an officer, faculty member, or staff member should be brought to the immediate attention of the Director of Human Resources. Any complaints or inquiries regarding sexual harassment of a student by another student should be brought to the immediate attention of the Dean of Student Affairs. The College will investigate such claims promptly and thoroughly. If, for any reason, a student wishes to complain or inquire regarding sexual harassment but feels it would not be appropriate to raise such issues with the Director of Human Resources or the Dean of Student Affairs, the student may inquire or complain to any Department Chair or any officer of the College at the level of vice president or above, and such inquiries or complaints will receive a prompt and thorough investigation. If harassment is established, the College will discipline the offender. Disciplinary action for violations of this policy can range from verbal or written warnings up to and including immediate termination from employment or dismissal from the College.

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

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

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

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

Every student who is interested in receiving some form of federal, state, or institutional financial assistance should apply for financial aid. The Free Application for Federal Student Aid (FAFSA) or the Otis Financial Aid Application must be completed to determine all aid. Students selected for verification must supply additional requested documentation. Scholarships are awarded on the basis of merit and financial need. Students must apply yearly in order to determine the financial aid for which they are eligible. When students apply for financial aid, they will be considered for all forms of assistance including grants, loans, and work-study. Complete information regarding applying for financial aid, including cost of attendance and all policies and procedures, can be found online by visiting www.otis.edu/finaid.
Tuition Refunds
The official date of withdrawal used in calculating refunds will be the student’s last date of attendance as determined by the Registrar. Students dismissed from Otis for disciplinary reasons forfeit the right to claim refunds of tuition, deposits, and fees. Students who withdraw will have their tuition and fees reduced according to the following schedule.

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

Tuition and Fees for 2013–14

<table>
<thead>
<tr>
<th>Undergraduate Tuition per semester</th>
<th>$18,690</th>
</tr>
</thead>
<tbody>
<tr>
<td>Per Credit Tuition (under 12 or over 18 credits)</td>
<td>$1,250</td>
</tr>
<tr>
<td>Graduate Tuition per semester</td>
<td>$19,190</td>
</tr>
<tr>
<td>Per Credit Tuition (under 9 or over 18 credits)</td>
<td>$1,600</td>
</tr>
<tr>
<td>Registration Fee per semester</td>
<td>$200</td>
</tr>
<tr>
<td>Technology Fee per semester</td>
<td>$125</td>
</tr>
<tr>
<td>Student Activity Fee per semester</td>
<td>$125</td>
</tr>
<tr>
<td>Student Health Insurance Fees Fall (estimated costs—subject to change)</td>
<td>$500</td>
</tr>
<tr>
<td>Spring/Summer (estimated costs—subject to change)</td>
<td>$600</td>
</tr>
</tbody>
</table>

Course-Based Fees

| General College Material Fee per semester | $25         |
| ESL English Class Fee per semester       | $1,000      |
| Studio Course Materials Fees per semester | Varies—see schedule |

Miscellaneous Fees

<table>
<thead>
<tr>
<th>Unofficial Academic Transcript</th>
<th>no charge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Official Academic Transcript (five-day service)</td>
<td>$5</td>
</tr>
<tr>
<td>Rush Official Academic Transcript (24-hour service)</td>
<td>$25</td>
</tr>
<tr>
<td>Returned Check Charge</td>
<td>$50</td>
</tr>
<tr>
<td>Parking Fee (Goldsmith Campus)</td>
<td>no charge</td>
</tr>
<tr>
<td>Parking Sticker Replacement Fee</td>
<td>$20</td>
</tr>
<tr>
<td>Parking Violation</td>
<td>$35</td>
</tr>
<tr>
<td>Late Registration Fee</td>
<td>$275</td>
</tr>
</tbody>
</table>

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

Tuition balances may be paid using any of the following methods:
- Online: eCheck transfer, credit card (Mastercard, American Express, Discover, Diner’s Club);
- Cash, personal check, cashier’s check, money order, wire transfer, or credit card;
- Received or anticipated award of financial aid: Tuition pay Payment Plan (please note that this option is not available to international students); or
- Any combination of the above

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

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

Returned Items
The fee for a returned check/eCheck is $50.00. All returned checks/eChecks must be replaced with cash, cashier’s check, money order, wire transfer, or Mastercard within five business days. If a check or eCheck is returned, the student’s check/eCheck writing privileges will be terminated for one year. All further transactions must be in the form of cash, cashier’s check, money order, wire transfer, or credit cards.

Returned Credit Card Transactions
The fee for a returned credit card transaction is $50.00. All returned credit card transactions must be replaced with cash, cashier’s check, money order, wire transfer, personal check, or eCheck within five business days. If a credit card transaction is returned, the student’s credit card privileges will be terminated for one year. All further transactions must be in the form of cash, cashier’s check, money order, wire transfer, check, or eCheck.

Student Account
The College’s refund policy complies with the higher education amendments act. The preceding information reflects regulations in effect at the time of this printing.
Graduation Requirements
A final degree audit is done to determine that all course requirements for the major and the minimum grade point average requirements have been met. A BFA student must have completed a minimum of 130 degree applicable credits, have a minimum overall cumulative grade point average of 2.0, and have a minimum grade point average of 2.0 in the major. MFA students must successfully complete all required coursework for their program with a minimum grade of Low Pass. Students anticipating graduation must complete a Petition for Graduation available in the Registration Office. All graduating students must have their accounts current with the Student Accounts Office. In addition, graduating students who have received grants, loans, or other aid must schedule an exit interview with the Financial Aid Office.

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

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

Credit Requirements
The BFA degree requires completion of 130 total credits for all departments. This number includes a total minimum of 45 Liberal Arts and Sciences units. Please check department listings for actual credit distribution requirements.

The MFA degree in Fine Arts, Graphic Design, and Public Practice requires completion of 60 credits. The MFA degree in Writing requires completion of 52 credits. Please check department listings for actual credit distribution requirements.

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

Foundation Studio Requirement
Students must complete any missing Foundation studio courses before they begin their junior level studio courses. The missing requirements may be taken during the fall, spring, or summer semesters at Otis or, with the Foundation Chair’s approval, 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...
1. Register for an independent study course.
2. Complete an Independent Study Course Proposal form and have it signed by the appropriate Chair (Chair of the students’ major department or the Chair of Liberal Arts and Sciences).
3. Submit the completed Independent Study Course Proposal form to the Registration and Records Office prior to the deadline as indicated in the Academic Calendar.

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

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

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

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

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

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

TRANSFER CREDITS
Transfer Credits Granted for Courses Taken Prior to Admission
In reviewing an application for admission to Otis, the Admissions Office will assess all previous college transcripts for transferability of prior credit and will send a Transfer Evaluation to the applicant. (Please note: failure to provide all transcripts of previous college coursework at the time of application is a Student Code of Conduct violation and may result in disciplinary action.) Every applicant will have previous college credits assessed for applicability toward general Liberal Arts and Sciences requirements. In addition, students accepted at the sophomore level will receive up to 18 transfer credits applied to Foundation Studio requirements. Students accepted at the junior level may receive up to a combined total of 68 credits toward Studio and Liberal Arts and Sciences requirements.

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

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

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

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

Transfer Credit Assessment Upon Change of Major

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

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

Total Number of Transfer Credits and Residency Requirements

Otis has a minimum undergraduate residency requirement for graduation of 62 credits; therefore, undergraduate students may transfer in a maximum of 68 credits from other institutions. Graduate programs in Fine Arts, Graphic Design, and Public Practice have a minimum residency requirement for graduation of 45 credits; therefore, students in these graduate majors may transfer in a maximum of 15 credits. The Graduate Writing program has a residency requirement for graduation of 40 credits; therefore, students in this major have a maximum of 12 transfer credits.

ENROLLMENT AND REGISTRATION POLICIES

Full-Time Enrollment

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

Less Than Full-Time Enrollment

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

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

Taking More Than 18 Credits

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

Limited Non-Degree-Seeking Status

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

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

Class Level

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

<table>
<thead>
<tr>
<th>Class Level</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senior</td>
<td>96–130</td>
</tr>
<tr>
<td>Junior</td>
<td>63–95</td>
</tr>
<tr>
<td>Sophomore</td>
<td>30–62</td>
</tr>
<tr>
<td>Foundation</td>
<td>0–29</td>
</tr>
</tbody>
</table>

Adding, Dropping, or Withdrawing from Courses

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

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

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

- Limited Non-Degree-Seeking Status

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

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

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<td>Sophomore</td>
<td>30–62</td>
</tr>
<tr>
<td>Foundation</td>
<td>0–29</td>
</tr>
</tbody>
</table>
1. Consult the Academic Calendar for Add, Drop, and Withdrawal deadlines.
2. Complete an Add/Drop or Withdrawal Form.
3. Have the Department Chair sign the form for studio courses. If the course is a studio elective in a department outside the major, the form must be signed by both the student’s major department and the department offering the course. For Liberal Arts and Sciences courses, students must have the form signed by an academic advisor in the Liberal Arts and Sciences Department.
4. Return the form with all required signatures to the Registration Office.

Withdrawal from the College
To withdraw from the College, a student must adhere to the following procedure:

- Obtain a Request to Withdraw from the College form from the Registration Office.
- Obtain all required signatures on the form.
- Return his or her Otis student identification to the Registration Office.
- Satisfactorily meet all financial obligations. Complete information can be found at http://www.otis.edu/life_otis/student_life/financial_aid/policies.html.
- Return all materials to the Tool/AV Crib, Photo Lab, and Library.
- Complete an exit interview with the Dean of Student Affairs.
- Return the Request to Withdraw from the College form to the Registration Office.

Administrative Withdrawal
At the discretion of the Dean of Student Affairs, a student may be eligible for an Administrative Withdrawal during the semester due to unexpected life changes. In an Administrative Withdrawal, the student is removed from all courses in which he or she is enrolled and assigned a “W” grade in those courses. A student may not use an Administrative Withdrawal to withdraw from selected courses in which he or she is enrolled. In general, a student will need to provide documentation as verification of the stated reason for withdrawal.

If a student “walks away” from the College without completing the Request to Withdraw from the College form, the Registrar will process an Administrative Withdrawal. In this case, the grades assigned and any refund of tuition and fees will be based on the last date of attendance as verified by attendance records. For more information regarding the Administrative Withdrawal process, please contact the Office of Student Affairs.

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

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

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

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

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

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

Readmission to the College
Students who have left the College and wish to reenroll after a period of absence must apply for readmission. The readmission application should be submitted at least three months prior to the start of the semester in which the student wishes to enroll. Students must submit official transcripts for any courses attempted at other institutions during the period of absence.
Readmission is contingent upon approval by the Academic Standing Committee, which reviews all applications for readmission and conducts in-person interviews with readmission candidates, including (but not limited to) those who left the College while on academic probation (term or cumulative grade point average below 2.0), were academically dismissed with the possibility of returning, or were sanctioned at any point by the Student Conduct Committee. Academically dismissed students who are eligible to apply for readmission must complete any and all conditions outlined in their dismissal letters.

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

GRADING POLICIES

The grading system used for the BFA degree is:

<table>
<thead>
<tr>
<th>Grade</th>
<th>GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
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</tr>
<tr>
<td>C</td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>1.7</td>
</tr>
<tr>
<td>D</td>
<td>1.0</td>
</tr>
<tr>
<td>F</td>
<td>0.0</td>
</tr>
<tr>
<td>UW</td>
<td>0.0</td>
</tr>
<tr>
<td>I</td>
<td>Incomplete</td>
</tr>
<tr>
<td>W</td>
<td>Withdrawal without Penalty</td>
</tr>
</tbody>
</table>

The grading system for the MFA degree is:

<table>
<thead>
<tr>
<th>Grade</th>
<th>GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>P</td>
<td>Pass (Satisfactory)</td>
</tr>
<tr>
<td>LP</td>
<td>Low Pass ( Marginally Satisfactory)</td>
</tr>
<tr>
<td>F</td>
<td>Fail (Unsatisfactory)</td>
</tr>
<tr>
<td>UW</td>
<td>Unofficial Withdrawal</td>
</tr>
<tr>
<td>I</td>
<td>Incomplete</td>
</tr>
<tr>
<td>IP</td>
<td>In Progress</td>
</tr>
<tr>
<td>W</td>
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</tr>
</tbody>
</table>

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

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

Dean’s List

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

Foundation Grade Replacement

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

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

Grades of Incomplete

The grade of “I” or “Incomplete” is issued to students only in cases of emergency such as serious illness or accident (which require a doctor’s note), or a death in the family. The student must be in good standing at the time of the emergency, having completed all but the final project, paper, or assignment. Any Incomplete posted without the proper paperwork will
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 may be submitted to the faculty member in consultation with the student and the Department Chair.

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

Grade Appeals

It is the faculty member’s prerogative to evaluate student work based on his or her stated criteria and professional judgment. It is the student’s prerogative to know how his or her work was evaluated and the basis for calculating the final grade. If a student has a concern about a final grade, the student may appeal the grade. Reasons to appeal a grade include but are not limited to the following:

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

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

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

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

OTHER ACADEMIC POLICIES

Attendance

Attendance is critical to learning and academic success; students are therefore expected to attend all class meetings. During fall and spring semesters, students who incur more than two absences in a course that meets once per week, or more than four absences in a course that meets twice per week, will fail the course, barring exceptional circumstances as determined by the Chair. (During the 10-week summer semester, the threshold for failure is more than one absence in a course that meets once per week, or more than two absences in a course that meets twice per week.) Exceptional circumstances include, but are not limited to, death in the family, serious medical conditions, hospitalization, observance of religious holidays, and some approved disability accommodations. Students wishing to claim exceptional circumstances must provide the Chair with appropriate documentation. At the Chair’s discretion, numerous absences due to exceptional circumstances may warrant course withdrawal or failure. Three tardies (including arriving late or leaving early) equal one absence.

Plagiarism

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

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

Instances of alleged plagiarism are reported to the Academic Integrity Committee for review. For a complete description of the Academic Integrity Committee process, please link to http://www.otis.edu/life_otis/student_life/student_affairs/conduct.html.
COURSES: THE CORE
The Foundation Program, for first-year students, provides core studies for life-long learning and professional practices in the visual arts by teaching fundamental skills that enable students to become adept, well-informed makers. Integrating core visual studies with Liberal Arts curricula enhances students’ ability to construct meaning using the formal elements of art and design.

STUDENT LEARNING OUTCOMES

Students in the Foundation Program will:

- Acquire Fundamental Skills, which include mindful making and improving of work by the manipulation of art and design media.
- Develop Thinking Skills including the ability to distinguish between and use rational, intuitive, and critical thinking processes, and to construct meaning using visual information.
- Discern Visual Quality through identifying visual strengths and weaknesses to promote aesthetic resolution and clarity of intention.
- Develop Professionalism through strategies for success such as attentiveness, time management skills, and the ability to commit to a personal vision in the endeavor of art making.
- 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.

For more information on available undergraduate Minors see the Interdisciplinary Studies section.
Foundation Year

<table>
<thead>
<tr>
<th>Course</th>
<th>Fall</th>
<th>Spring</th>
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<td>FNDT110/111 Form and Space I/II</td>
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<td>FNDT115 Principles of Design</td>
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<td>ILMS 100 Connections through Color and Design</td>
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<td>FNDT145 Studio Elective</td>
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<td>FNDT181 Life Drawing II</td>
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<td>FNDT190/191 Creative Practices and Responses</td>
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Credits per Semester

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<th>Course</th>
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<tr>
<td>FNDT111 — 2 credits Form and Space I</td>
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<td>FNDT110 — 2 credits Life Drawing I</td>
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* Students may elect to take the photography/technology option Principles of Design section.
** Both Life Drawing I and Life Drawing II are recommended for Toy Design, Fashion Design, and Digital Media majors.
*** Creative Practices and Responses is recommended for Product Design.

Courses in gray are described in Liberal Arts and Sciences.

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**

**FNDT110 — 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 the use of gesture, anatomy, and structural figure construction of meaning, and the human body. Aspects of media, process, and source information expand as students engage more complex issues of form and space.

Prerequisite: FNDT110 Form and Space I

**Principles of Design**

**FNDT111 — 2 credits**

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

**Creative Practices and Responses**

**FNDT170 — 2 credits**

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

**Life Drawing I**

**FNDT180 — 3 credits**

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

**Life Drawing II**

**FNDT110 — 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 the use of gesture, anatomy, and structural figure construction of meaning, and the human body. Aspects of media, process, and source information expand as students engage more complex issues of form and space.

Prerequisite: FNDT110 Life Drawing I

**Drawing and Composition I**

**FNDT190 — 2 credits**

Observation, analysis, and compositional organization are furthered by the addition of color, problem finding, complexity of idea, and the introduction of Adobe Illustrator as a compositional tool. Historical referencing, modern and contemporary notions of time/space, and exploration of more varied drawing media foster students’ realization of aspects of personal vision.

**Drawing and Composition II**

**FNDT191 — 2 credits**

Observation, analysis, and compositional organization are furthered by the addition of color, problem finding, complexity of idea, and the introduction of Adobe Illustrator as a compositional tool. Historical referencing, modern and contemporary notions of time/space, and exploration of more varied drawing media foster students’ realization of aspects of personal vision.

**Connections through Color and Design**

**ILMS100 — 2 credits**

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

Lab fee: $35
ELECTIVES

Communication Arts: Design Solutions
FDNT145 — 1 credit
Graphic and advertising designers communicate visually and playfully using image and type, form and color, function and emotion and in this way create clear, engaging and enticing visual messages. Students learn to be open, responsive, collaborative and flexible in a lively studio setting. Taught by faculty engaged in the Design profession.

Communication Arts: Illustration
FDNT145 — 1 credit
Illustrators explore visual language and narrative skills through drawing, sketching, sequencing, researching, and observation for applications in entertainment illustration, animation, character development, concept illustration, publication and editorial illustration, advertising, and product illustration. Taught by faculty engaged in the Illustration profession.

Communication Arts: Printmaking
FDNT145 — 1 credit
An introduction to the fundamentals of printmaking, incorporating drawing, painting, and collage with methods of monotype, collograph, and drypoint engraving. Through technique and experimental processes students will produce multiples and work for an exchange portfolio. Taught by Communication Arts faculty.

Digital Media: Motion Graphics Essentials
FDNT145 — 1 credit
This course takes art and design to a different level by adding movement. Students refine skills through the use of today’s most sophisticated, yet easy to learn tools. Students explore compositing in After Effects, and Photoshop and use digital video, photography, and hand-made artwork to tell stories and create moving designs. Taught by Digital Media faculty.

Architecture/Landscape/Interiors: Designing Space
FDNT145 — 1 credit
Design the spaces where we live, work, and play. This course will introduce the full scope of spatial design fields: architecture (buildings), landscape (spaces between buildings), and interiors (spaces within buildings). Students will visit architecture, landscapes, and interiors in Los Angeles while designing their own building and landscape proposals. Taught by Architecture/Landscape/Interiors faculty.

Fashion Design: Introduction to Fashion Design and Illustration
FDNT145 — 1 credit
Introduces students to the fundamentals of designing and illustrating a small sportswear collection. Students will learn how to develop a fashion pose, research a theme for their collection, apply it to their designs, draw technical flats and simple sportswear on a figure. Additionally, students will design an "up-cycled" T-shirt.

Fine Arts: Painting Explorations
FDNT145 — 1 credit
A basic painting course introducing a variety of painting methods and materials, including color mixing, paletting, and paint application in oil and/or acrylic. Instruction will blend technical facility with the creative process within a studio environment supportive of risk-taking and the entertainment of possibilities. Traditional and contemporary modes of pictorial representation and abstraction will be explored. Taught by Fine Arts faculty.

Fine Arts: Photography/Sculpture
FDNT145 — 1 credit
This practice-based class examines photography’s connections to sculpture by establishing sculptural elements in relation to the photographic process. Students will examine how sculptural activities can apply before, during, and after the photographic process, and how such combinations affect perceptions of forms and ideas. Instruction will blend technical procedures with a process of self-directed investigation. Taught by Fine Arts faculty.

Product Design: Product Design Workshop
FDNT145 — 1 credit
An introductory overview course that teaches the basics of the Product Design Process applied to consumer items. Students engage in research and analysis, design thinking, ideation, and concept development as well as presentation skills. Drawing and making skills are developed through execution of multiple projects resulting in portfolio worthy objects. Taught by Product Design faculty.

Toy Design: Introduction to Toy Design
FDNT145 — 1 credit
An idea-driven workshop that introduces students to Adobe Photoshop as a primary tool for the manipulation of drawn and photographic images. Instruction will focus on Photoshop as a means of enhancing drawing skills in support of design activity and concept presentation in preparation for further study within the Toy Design major. Taught by Toy Design Faculty.

Paris Trip
FDNT145 — 1 credit
Students travel to Paris for 10 days in March for a once-in-a-lifetime opportunity to visit museums and historic sites with Foundation faculty for on-site lectures and focused field study. Please note: Otis College of Art and Design reserves the right to cancel scheduled foreign travel based on international travel conditions and/or safety concerns. Travel conditions and/or safety concerns.

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

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

**STUDENT LEARNING OUTCOMES**

Students in the Liberal Arts and Sciences Department will:

- Communicate complex ideas clearly and effectively for different purposes and audiences.
- Develop skills to locate, evaluate, and use information resources from both traditional and emerging technologies appropriately, effectively, and ethically.
- Forge interdisciplinary connections among the liberal arts and sciences, studio, and community.
- Use analysis, reflection and synthesis of texts, images, ideas, and experiences to engage critically in the process of creative expression.
- Develop collaborative skills to construct knowledge, negotiate effective outcomes, and generate new insights.
- Develop cultural awareness in a global context.

**DEGREE REQUIREMENTS**

Liberal Arts and Sciences Courses and Credits for the Bachelor of Fine Arts Degree

**Distribution Requirements**

Liberal Arts and Sciences courses make up 1/3 of the course requirements for graduation. These are distributed among Art History, English, Liberal Studies, Social Sciences, Mathematics and Natural Sciences as shown below; there is a core and some variation depending upon the studio major.

**Categories Of Courses**

Foundation (FNDT) Courses: Students in all majors are required to fulfill Art History, English, and Social Science courses listed below in their first year.

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**Required Elective Courses**

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

- ENGL/LIBS
- Creative Action
- LAS Capstone
- LAS Total Credits
By Major:

**ART HISTORY:**
- Architecture/Landscape Interiors:
  - CRIT 205/206 History + Theory I/II (6)
  - CRIT 304/306 History + Theory III/IV (4)
  - CRIT 405/406 History + Theory V/VI (4)
- Communication Arts:
  - AHCS 220 Contemporary Issues (3)
  - AHCS 222 History of GRD/ADV/ILLUS (3)
  - AHCS 310 Art History Electives (3)
- Digital Media:
  - AHCS 220 Contemporary Issues (3)
  - AHCS 310 Art History Electives (6)
- Fashion Design:
  - AHCS 220 Contemporary Issues (3)
  - AHCS 310 Art History Electives (3)
  - AHCS 370/371 History of Costume I/II (5)
- Fine Arts:
  - AHCS 220 Contemporary Issues (3)
  - AHCS 321 History of Photo for Photo majors (3)
  - AHCS 246 Postmodern Theory and Fine Art (3)
  - AHCS 310 Art History Electives (3)
- Product Design:
  - AHCS 220 Contemporary Issues (3)
  - AHCS 225 Product Design History (3)
  - AHCS 310 Art History Electives (3)
- Toy Design:
  - AHCS 220 Contemporary Issues (3)
  - AHCS 236 History of Toys (3)
  - AHCS 310 Art History Electives (3)

**ENGLISH:**
- All Majors:
  - ENGL 202 Sophomore English (3)

**SOCIAL SCIENCES:**
- Architecture/Landscape Interiors;
  Communication Arts; Digital Media; Fashion Design; Fine Arts; Product Design:
  - SSCI 210 Social Science (3)
- Toy Design:
  - SSCI 211 Child Psychology (3)

**MATHEMATICS:**
- Architecture/Landscape/Interiors:
  - MATH 246 Applied Trigonometry (3)
- Communication Arts:
  - MATH 336 Introduction to Symbolic Logic (3)
- Digital Media; Fashion Design; Fine Arts; Product Design; Toy Design:
  - MATH 136 Math for Artists and Designers (3)

**NATURAL SCIENCE:**
- Architecture/Landscape/Interiors:
  Communication Arts; Digital Media; Fine Arts:
  - NSCI 307 Natural Science (3)
- FASHION DESIGN:
  - NSCI 311/312 Textile Science I/II (4)
- Product Design:
  - NSCI 319 Anatomy and Ergonomics (3)
- Toy Design:
  - NSCI 308 Juvenile Anatomy & Ergonomics (3)

**LIBERAL STUDIES:**
- Communication Arts:
  - LIBS 404 Senior (2)
- Digital Media:
  - LIBS 217 Concepts & Issues in Media Arts (2)
- Fine Arts:
  - LIBS 456 Senior Thesis (3)
- Product Design:
  - LIBS 235 Microeconomics: Product Market (2)
- Toy Design:
  - LIBS 454 Business Practices (2)

**CREATIVE ACTION:**
- All majors:
  - IML 200 Creative Action Lecture (3)

**LAS CAPSTONE:**
- All majors:
  - LIBS 440 LAS Capstone (3)

**Required Elective Course**
- All Majors:
  - ENGL 400/LIBS 410 Elective (3)
Foundation Level Liberal Studies

Note: Initial placement in English courses is determined by the English Placement Assessment. 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 Liberal Art and Science credit only and do not apply towards BFA degree requirements. Completion of or concurrent enrollment in English through ENGL 106 Composition and Critical Thinking is a requirement to continue in all Liberal Arts classes.

Learning ePortfolio

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

The First Year Initiative

The First Year Initiative helps diverse art and design students successfully transition into the Otis Community. The activities of FYI are directly linked with the academic course work in English 104, and connect with activities in other First Year courses. The modules explored include: time management, locus of control, health and wellness, fiscal responsibility, social responsibility, and diversity.

Otis Honors Program

Qualified students who are accepted into the Honors Program are given a group of courses that are taught by three faculty members whose focus is interdisciplinary. During the Foundation year students will take 14 units. As seniors the students will rejoin for a Capstone course. Successfully completed Honors courses will substitute for AHCS 120, 121, ENGL 108, 202, SSCI 130, ILML 200 and LIBS 440.

Those who complete the Foundation sequence are not required to take ENGL 104. To replace these credits, they may take any LAS elective. LIBS 440H Honors Capstone This course will give Honors students the opportunity to discuss, critique, and write about their experiences over the past four years in relation to their general education, their major fields, and their senior projects.

Blended Learning Classes

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

Paired Classes

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

ART HISTORY COURSES

Introduction to Visual Culture

Introduces students to the major methodological and critical approaches used in art history and visual culture. 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.

Honors Introduction to Visual Culture

This course is part of an interdisciplinary approach to Visual Culture that coordinates with Honors English 106 and Honors Cultural Studies 130. Students investigate theories, methodologies and the context of historical and contemporary visual culture.

Modern Art History

Comprehensive survey of nineteenth- and twentieth-century European and American modern art that reviews and discusses the major movements from a contemporary perspective. Beginning with Realism and concluding with AbstractExpressionism, the course examines the political and social context of each period, significant artists and works, and the issues of modernity.

Modern Art History Linked

The linked Critical Analysis and Modern Art course for non-native speakers reinforces English reading, writing, and speaking skills while exploring the major modern artistic movements of Europe and North America from 1840 to 1960, covering Romanticism through AbstractExpressionism.

Contemporary Issues

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

History of Graphic Design, Illustration, and Advertising Design

Provides a critical and contextualized chronological survey of graphic design, illustration, and advertising. Students learn 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.

Product Design History

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 all Product Design majors.

History of Toys

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 Design majors.

Postmodern Theory and Fine Art

Covers the major theories and concepts of Postmodernism, tracing their sources from antiquity to the present and analyzing their impact on and connections to contemporary Fine Art. Required for all Painting, Photography, and Sculpture/New Genres majors.

History of Photography

Survey 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.

Art History and Theory Electives

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

Fashion Culture: Fashion in Social Space

Covers the history of fashion in the 20th century. Special 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 all Product Design majors.

History of Toys

AHCS 236—3 credits

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 Design majors.

Postmodern Theory and Fine Art

AHCS246—3 credits

Covers the major theories and concepts of Postmodernism, tracing their sources from antiquity to the present and analyzing their impact on and connections to contemporary Fine Art. Required for all Painting, Photography, and Sculpture/ New Genres majors.

History of Photography

AHCS321—3 credits

Survey 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.

Art History and Theory Electives

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

Fashion Culture: Fashion in Social Space

AHCS310—3 credits

Critical analysis of 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.

Art on the Global Stage

AHCS310—3 credits

Engages contemporary art practices in relation to the social phenomenon of globalization. Students will investigate issues of ever expanding communications, markets that reach and impact indigenous localities and cultures, and the challenges impacted by the dissemination of transnational uniformity.

Asian Film: New Chinese Cinema

AHCS310—3 credits

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.

AHCS310—3 credits
Los Angeles as city and art work in the pivotal years between 1945-1975. Students will investigate the outsider artists who lived and worked in Laurel Canyon, the Cheetah Club in Venice and the beat poets, and experimental rockers like Janice Joplin before anyone knew them.

L.A. Feminism: The Woman’s Building and Beyond
AHCS310—3 credits
Explores the burgeoning Los Angeles feminist art movement in the post World War II era.

Baroque and the Rococo World
AHCS310—3 credits
Investigates the social, religious, and cultural changes that arose from 1600-1750 in Europe, and how the art and architecture that developed during that period both molded and reflected the changes in social class, gender, worldview, and lifestyle.

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.

African Art History
AHCS310—3 credits
Examines some of the major art forms of Africa, including architecture, textiles, masquerade, and sculpture with a focus on the artist, the creative process, and the dynamic that occurs between the creative process and requirements of the piece’s function.

Afro-Caribbean Art
AHCS310—3 credits
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.

Design in Flux
AHCS310—3 credits
Addresses both the impact and the impetus of change and sustainability in art and design in connection with chaos theory and fields of research that probe complexity. Transition from chaos to order, and the instability and unpredictability of phenomena.

History of American Film I: 1900-1950
AHCS310—3 credits
Surveys the art and business of American film in the first half of the 20th century. The approaches include film and sociology, film genres, and the great American directors.

History of American Film II: 1950-Present
AHCS310—3 credits
Surveys the art and business of American films in the second half of the 20th century. The approach includes film and sociology, film genres, and the great American directors.

Art and Art Criticism
AHCS310—3 credits
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.

Madonna, Whore and More
AHCS310—3 credits
Strongly based in its semiotic approach, this class will analyze the ways women have been mythologized since biblical times in text and image with a particular focus on the two major categories of western tradition: the virtuous woman or the woman of vice.

Film and Film Theory
AHCS310—3 credits
Using an international scope and postmodern theories, this course investigates film as an artistic expression that evolved into a mass media with an unprecedented impact on society.

The student learns not only the history of film but also how to ‘go to the movies’ with a more critical attitude.

Film Genres
AHCS310—3 credits
Examines three film genres (Science Fiction, Crime film, and Biopics) and the ways that they engage concerns about science and the environment, law and lawlessness, and representations of truth and identity.

Chinese Cinema: China and Taiwan
AHCS310—3 credits
Explores the exciting rise of Chinese cinema as an art form and as exploration of culture and recent history in China and Taiwan including such films as To Live, Hero, Farewell My Concubine, A City of Sadness, Eat Drink Man Woman.

Horror Film
AHCS310—3 credits
This course examines the horror film genre within a range of cultural, theoretical, and historical contexts. Students will investigate the ways the genre celebrates and defies the body, represents violence, fear, and paranoia, and defines gender, class, race, and sexuality.

Art in the Field of Cultural Production
AHCS310—3 credits
Examines the semiotics of ritual and the politics of production that probe complexity, transition from chaos to order, and the instability and unpredictability of phenomena.

Signs, Rituals, and Politics
AHCS310—3 credits
Examines the semiotics of ritual and the politics of production that probe complexity, transition from chaos to order, and the instability and unpredictability of phenomena.

Action/Reaction: The Art of Hong Kong Films
AHCS310—3 credits
Looks at Hong Kong cinema and the influences and consequences of the territorial transition from British rule back to Chinese rule at the end of the ‘80s through the films of such directors as John Woo, Tsui Hark, and Wong Karwai.

Yellow Face: Perceptions of Asians
AHCS310—3 credits
Through a critical investigation of film, this course explores both the construction/imposition of Asian racial identity, some of the real results in terms of widespread prejudices and restrictive legislation, and the creation of iconic images and what we now consider stereotypes.

Photo-documentary Culture
AHCS310—3 credits
This thematically organized course introduces students to the role photography has played in the production of culture. The emphasis will be on how photographers construct and critique particular images of groups of people, sell products, and reinforce social conceptions of class, race, and sexual difference.

Postcolonial Theory
AHCS310—3 credits
Looks at contemporary art that responds to the aftermaths of colonial rule or those peoples who have fallen under the rule of colonizers. Students will explore how postcolonial artists reckon with issues of national and cultural identity, gender, and race and ethnicity.

Mary in Folklore and Belief
AHCS310—3 credits
The Virgin Mary can be ascertained as the most influential female in Western culture. This course studies the ways in which folk art, narratives, beliefs and traditions add yet another layer of meaning to the idea and the visual representation of Mary.

Mary in Folklore and Belief
AHCS310—3 credits
The Virgin Mary can be ascertained as the most influential female in Western culture. This course studies the ways in which folk art, narratives, beliefs and traditions add yet another layer of meaning to the idea and the visual representation of Mary.

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AHCS310—3 credits
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Action/Reaction: The Art of Hong Kong Films
AHCS310—3 credits
Looks at Hong Kong cinema and the influences and consequences of the territorial transition from British rule back to Chinese rule at the end of the ‘80s through the films of such directors as John Woo, Tsui Hark, and Wong Karwai.

Yellow Face: Perceptions of Asians
AHCS310—3 credits
Through a critical investigation of film, this course explores both the construction/imposition of Asian racial identity, some of the real results in terms of widespread prejudices and restrictive legislation, and the creation of iconic images and what we now consider stereotypes.
Shamanism, Art, and Sacred Spaces
AHCS310—3 credits
Explores the role of art in creating aesthetic idioms to construct sacred spaces that reflect the culture and beliefs of diverse societies.

TEXT AND IMAGE
AHCS310—3 credits
Examines the conjuncture of the written and the visual across various media, in various disciplines. From Futurist "freeword" poetry to the 1965 Family of Man exhibit, students will consider how words and images combine to create meaning.

The Classical World
AHCS310—3 credits
Investigates the art and cultures of ancient Greece and Rome. The course will examine the religious, economic, and social bases for these cultures and explore the relations Greece and Rome had with other groups, whether in terms of trade, warfare, or diplomacy.

The Art of the Film
AHCS310—3 credits
Introduces students to film as an art form. This course will introduce the four aspects of film style and explain their conventional (and sometimes non-conventional) use in narrative and other cinema, including issues of diversity and creativity.

Sex and the Cinema
AHCS310—3 credits
Considers the ways in which both Hollywood and the adult video industry have depicted and engaged with sex--as subject matter, spectacle, subtext, and marketing tool. This will also include looking at the impact of legal decisions, self-regulation, ideology, artistic choices, and technological advancements in making these films.

History of Aesthetics
AHCS310—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 background of influential aesthetic philosophies of the past.

Required for: ACT: Teacher Credential Preparation minors.

Can be taken as an elective for all other students

Special Topics
AHCS310—3 credits
Each semester special topics courses are offered. See the Liberal Arts and Sciences Department for course descriptions.

History of Costume I
AHCS370—2 credits
An in-depth study of fashion creators, trends, and the political climate that has created men's and women's fashion during the 20th century.

Required for: Fashion Design majors.

History of Costume II
AHCS371—3 credits
Focuses on the study of clothing from prehistoric 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.

THEORY AND CRITICAL STUDIES COURSES

History + Theory I: Prehistory to Industrial Era
CRIT205—3 credits
Surveys the manifestation of cultural, political, religious, and economic forces through architecture, landscapes and interiors from prehistory to the advent of the industrial era.

Required for: Architecture/Landscape/Interiors majors.

History + Theory II: Industrial Era to the Present
CRIT206—3 credits
Surveys the manifestation of cultural, political, religious, and economic forces through architecture, landscapes and interiors from the industrial era to the present.

Required for: Architecture/Landscape/Interiors majors.

History + Theory III: Contemporary Theories and Practices in Architecture
CRIT304—2 credits
A diversity of critical and generative approaches to twentieth century design is situated historically while introducing current themes and debates in contemporary architectural practice and related disciplines.

Required for: Architecture/Landscape/Interiors majors.

History + Theory IV: After Urbanism
CRIT306—2 credits
The emergence of the metropolis in the 20th century is examined through the forces that produced this unique collective form as well as the various attempts to regulate, accelerate or channel those forces and forms.

Required for: Architecture/Landscape/Interiors majors.

History + Theory V: Corporate and Consumer Environments
CRIT405—2 credits
The complexity of interior organizations with the increasing collapse of labor and leisure is 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.

Required for: Architecture/Landscape/Interiors majors.

ENGLISH COURSES

English for Non-Native Speakers
ENGL020—3 credits
ESL class for speakers of other languages who require a semester of intensive English language study.

Grammar, writing, reading, vocabulary development, and speaking skills are practiced and reviewed with a focus on the particular needs of the ESL student.

Additionaly, 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.

Special fee: $1,000

Developmental English I
ENGL090—3 credits
Developmental English I is a lower division class for both native and non-native speakers of English. The class focuses on unity, coherence, and sentence structure in writing, and analysis in reading short non-fiction works. Additionally, students are also required to complete two hours weekly in the tutorial lab.

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

Required for: Successful completion of ENGL020 for Non-Native Speakers or placement through the English Placement Exam.

Developmental English II
ENGL109—3 credits
The skills of invention, drafting, revising, and editing are practiced in four to five essays that include at least three drafts each. Students write narratives, text-based essays, persuasive essays, etc., with reading short non-fiction works.

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

Required for: Successful completion of ENGL050 Developmental English I or placement through the English Placement Exam.

Critical Analysis and Semiotics (Linked)
ENGL104—2 credits
Get ESL support as you explore the major artistic movements covering Romanticism through Abstract Expressionism. Learn strategies for effective listening, speaking, reading, and writing in a second language to investigate the crucial issues, arguments, artists, and works of the avant-garde.

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

ENGL104—2 credits
Engage in the world of cultural signs (semiotics) by examining popular culture with a special emphasis on media literacy, technology, the American national character, and issues of power and ideology. Through critical and analytical reading, effective writing, discussion, we will explore themes of relativity, identity and sustainability of lifestyle.

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

Required for: Successful completion of ENGL090 Developmental English II or placement through the English Placement Exam.
Composition and Critical Thought
ENGL104—3 credits

English Composition and Critical Thinking (ENGL 104) is a 3-unit freshman level expository writing course with an emphasis on content and rhetorical styles. The course encourages students to develop a sustainable voice, which will make their writing clear and convincing, creative, interesting, and readable.

A minimum grade of “C” (2.0) is required to pass this course.

Prerequisites: Successful completion of ENGL 104 Critical Analysis and Semiotics or placement through the English Placement Exam.

Honors English
ENGL106H and 202H—3 credits (two semesters)

Honors English is a two-semester course of study focusing on modern and contemporary literature. Students read drama in the fall, and short fiction in the spring. In both cases there is a strong emphasis on exploratory writing techniques and styles, and parallel readings in critical theory. This course is thematically linked to AHCS 120 Honors Introduction to Visual Culture and AHCS 121 Honors Modern Art History.

A minimum grade of “C” (2.0) is required to pass ENGL 106H only.

Gender Benders (Blended Course)
ENGL202—3 credits

Literary works can defy expectations, crossing and redefining genre boundaries. Explore the strange, hybrid forms that fiction, poetry and creative nonfiction can take. Write your own cross-genre pieces that surprise and delight, and participate in a genre-bending live performance.

Introduction to Creative Writing
ENGL202—3 credits

Introduces fundamental elements of imaginative writing: sensory detail; voice; dialogue; character; setting; narrative structure. Weekly writing experiments are shared and discussed in a workshop format. Requirements include weekly readings, written feedback, on peers’ manuscripts, and attendance at Otis’ Visiting Writers Series.

Composing the Short Story
ENGL202—3 credits

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.

Coming of Age Story
ENGL202—3 credits

Turn up a rabbit hole to Wonderland, joy ride a stolen hears with Maude, follow Harry into the forbidden Deathly Hallows. Discover how the journey to adulthood captured in literature and film can reflect your own search for identity.

Playwrights and Performances
ENGL202—3 credits

Theater is not dead. Explore storytelling through plays and performances. Read and research dramatic texts, learn how dramatists use language, and consider why performance is necessary. Write, design, and perform your own works; prove that theater is alive.

Film as Literature
ENGL202—3 credits

Students analyze narrative conventions in works of literary fiction and in film with attention to the similarities and differences between literary and film art. They learn to appreciate the literature devices and styles evident in individual works and the commentary made by these works on moral, social and aesthetic issues. The course includes discussion of adaptation issues.

Interpretation of Fairy Tales
ENGL202—3 credits

Fairy tale characters are archetypal images that are present at the deepest level of our psyches. They have endured because they portray a vivid psychological reality through which we can gain an understanding of ourselves. This course analyzes selected fairy tales from many points of view.

Digital Storytelling
ENGL202—3 credits

Technology and the age-old craft of storytelling intersect. This hands-on course explores the art and craft of storytelling in new formats like the web, videos and other nonlinear media. Students will conceive, design and develop a fully functional multimedia story and learn about writing, plot character development, interactivity and much more along the way.

Time Travel Narratives
ENGL202—3 credits

This online course taught in Summer offers an adventurous journey into the multiple timeline theories found in literature, film, anime and television. Students will explore a variety of temporal narratives and the significance and implications of time travel theories.

Literature and Madness
ENGL202—3 credits

Students will read poems, fiction, and nonfiction to study how mental illness is depicted in Literature. Through works such as The Bell Jar, One Flew Over the Cuckoo’s Nest and Catcher in the Rye, students will explore various identities, the creative process, and the representation of mental illness in society and literature.

Harry Potter: Literary Tradition and Popular Culture
ENGL202—3 credits

Examines the Harry Potter phenomenon in terms of its folkloric origins, literary structure, and its effect on popular culture. Students will critically analyze the various themes and values expressed through Rowling’s books in an effort to understand how and why Harry Potter has made reading fun again.

Text and Image
ENGL202—3 credits

Examines a range of image-text relationships from alphabet formation to the text-based work of contemporary visual artists. The class will address image-text relationships in photographic books, graphic novels, and the convergence of image-text on the big screen and electronic media.

Reel Docs: Truth through Film
ENGL202—3 credits

Examines nonfiction cinema about real individuals and critical issues that shape our lives and the world in which we live. Focusing on documentaries as agents of social change, the class encourages dialogue and exchange, examining the stories, the processes and the creative possibilities available through the art of nonfiction filmmaking.

Real Docs: Truth through Film
ENGL202—3 credits

Examines nonfiction cinema about real individuals and critical issues that shape our lives and the world in which we live. Focusing on documentaries as agents of social change, the class encourages dialogue and exchange, examining the stories, the processes and the creative possibilities available through the art of nonfiction filmmaking.

Creative Nonfiction
ENGL400—3 credits

This course focuses on the autobiography, biography, and essay as examples of "creative nonfiction," a genre developed in book form and in many magazines like Atlantic Monthly and The New Yorker.

Original Young Adult Novels
ENGL202—3 credits

Before Harry Potter, before Twilight, before the term "young adult" even existed, there were novels written about the adolescent experience. Through readings, discussions, presentations and papers, students explore machinations of the teenager as presented in literature.

Brave New World: Shakespeare in Film and Literature
ENGL202—3 credits

An overview of the literary mastery of William Shakespeare. This course introduces the elements of literature and explores how they can provide a structure for better understanding and analyzing literary and visual texts.

Developing Your: Foundations in Leadership
ENGL202—3 credits

Spans the spectrum of leadership theory and emerging trends of chaos theory and sustainable leadership. Student will have an opportunity to develop their working understanding of leadership and will be challenged to "shadow" an individual that is "living" leadership.

ADDITIONAL TOPICS IN ENGLISH

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

Creative Nonfiction
ENGL400—3 credits

This class focuses on the autobiography, biography, and essay as examples of "creative nonfiction," a genre developed in book form and in many magazines like Atlantic Monthly and The New Yorker.
Science Fiction Literature, Film, and Theory
ENGL400—3 credits
Examines selected fiction, critical theory, and film as it pertains to the ‘cyberpunk’ aesthetic. Coursework focuses on the germinal sources of cyberpunk as well as the many motifs, artistic styles, and physical elements that comprise this radical hyperreal ethos of yesterday/today/tomorrow.

Creative Writing Workshop
ENGL400—3 credits
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.

Gods and Artists
ENGL400—3 credits
Considers the impact of the Bible on western culture. This class will survey key characters, events and themes in the Bible, together with the Bible’s impact on western art, literature, language, music, justice and ethics.

Film Noir
ENGL400—3 credits
Examines the film noir genre of American film with a focus on changing attitudes in American culture after World War II. Readings analyze the relationship of film noir to perceptions of American social history.

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 love it. Hate it. Los Angeles is a provocative place. A city of dreams, a clash of cultures, a city of hyper-real ethos of yesterday/today/tomorrow.

CREATIVE ACTION COURSES

Creative Action Liberal Arts Elective
ILML200—3 credits
Designed especially for sophomores, the Creative Action Liberal Arts elective enables students to work in trans-disciplinary teams with a community. This course emphasizes collaborative methodology, synthesizing diverse perspectives, creativity, critical thinking, clear communication and information literacy enabling students to engage in issues that extend beyond the traditional classroom. See department for course offerings.

LIBERAL STUDIES COURSES

Concepts and Issues in Media Arts
LIBS217—2 credits
Explores the impact of technologies on the creation and perception of images. 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

Microeconomics: Economics in the Product Market (PO Majors)
LIBS235—2 credits
A survey of Microeconomic principles, including supply and demand, consumer preferences, elasticity of demand, costs, and market structures. The effects of each of these in determining prices in various types of product markets will be examined in connection with current student projects. Required for Product Design majors

Community Arts in LA
LIBS245—2 credits
Students will explore aesthetic, historical, and sociocultural aspects of socially engaged art. Site visits focus on organizations and public art institutions in L.A. Lectures, discussions, and readings delve into the theoretical exploration and practical application of social practices. Required for Community Arts Engagement minors. Can be taken as an elective for all other students.

Communication Arts Senior Thesis/Research Paper
LIBS404—2 credits
Students define, analyze, and develop a comprehensive design proposal and creative brief for their senior projects. The course emphasizes critical thinking and writing, and the role of the citizen designer in the 21st century. Required for Graphic Design, Illustration, and Advertising Design majors

Senior Liberal Studies Capstone
LIBS440—3 credits
Required for seniors who identify and critically A required senior-level course where students identify and critically reflect on a theme that intersects with their own studio practice, discipline and/or identity and their coursework in Liberal Studies. The capstone is the signature course and culminating expression of the Liberal Arts program. A minimum grade of “C” (2.0) or better is required to pass this course.

Food Customs and Symbolism
LIBS410—3 credits
Investigates the role of food in culture from food and taboo to issues of nutrition and health to the dichotomy of a world with problems of hunger and obesity. Additionally, the course looks at the social aspects of food.

Myths, Fairy Tales and Storytelling
LIBS410—3 credits
Examines the rich variety of oral narratives as well as the history and theory surrounding them. Students will perform ethnography with their choice of storyteller and write a field research paper about their tale-telling.

Anthropology of Religion
LIBS410—3 credits
Examines the role of religious beliefs and practices in various cultures, including its effect on art, its relationship to the environment, family, ethnicity and society. Emphasis is on cross-cultural and intercultural experiences in the U.S.

World Music
LIBS410—3 credits
Explores world music traditions and the role that music plays in the lives of the people who perform it and those who listen. Students investigate music in terms of its social, religious, cultural, and political aspects.

Afro-Caribbean Ritual Art
LIBS410—3 credits
Analyzes the changes and transformations African aesthetic conventions underwent as they came in contact with other cultures. Concepts of creolization, mixing of art forms, 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 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.

Contemporary Music Issues
LIBS410—3 credits
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
A survey of the folk practices, beliefs, and rituals of Latin America, an area united by a common Spanish culture and informed by native, African, and Asian traditions. The course uses a variety of media such as scholarly readings, slides, and video to explore the rich and varied culture of the area.

African Folklore LIBS410—3 credits
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. From folk beliefs and practices to material culture, Africa’s rich heritage informs almost every aspect of the cultural life of the hemisphere.

John Cage LIBS410—3 credits
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.

The Creative Process LIBS410—3 credits
Introduces students to the interdisciplinary theories of creativity. Students examine the lives of highly innovative thinkers to determine individual traits and environmental conditions that stimulate innovative thinkers to determine individual traits and environmental conditions that stimulate innovative thinking. The course addresses these created communities, their history and their realities, avatars and character invention, narrative threads in these spaces, emerging real/virtual economies and the cultural implications of these behaviors and places.

Secret Societies and Conspiracy Theories LIBS410—3 credits
Secret societies and conspiracy theories abound but do you know their origin and rationale? Why do they still fascinate us? Are these forces at work today? Can you prove or disprove their influence? You will reach your own conclusions once you have engaged in the historical and documental analysis.

Belief and Culture LIBS410—3 credits
An overview of the variety of ways humans have constructed their belief systems. An interdisciplinary approach will allow us to examine how religious belief finds its sway into all aspects of the life of a people. Using the archetypal manipulation and on applications of the topics covered to the design field.

Teaching for Learning II LIBS412—3 credits
Students will synthesize art and design education theories and philosophies emphasizing aesthetic development in youth and adults, museum and community settings, public practices, critical pedagogy, classroom management, ESOL, Special Education, health and safety, engaging teaching styles, and best practices.

Senior Thesis (Fine Arts) LIBS455—3 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.

Business Practices LIBS454—2 credits
Lectures by visiting toy industry professionals are included. 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.

Prerequisite: SSCI212 Teaching for Learning

Math for Artists and Designers MATH136—3 credits
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
Covers topics in analytical geometry and trigonometry. There is an emphasis on algebraic simulations, hierarchies of power/status, and other characteristics of diverse occupations. Assignments include field research, papers, an audioscape, and fieldtrips.

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.

The Psychology of Seeing NSCI307—3 credits
If you can see no colors at all, you cannot see white either. You recognize an old friend, even though she has changed. Your brain constructs these experiences, but how? And what happens when the brain doesn’t work normally?

Imagination and the Brain NSCI207—3 credits
Why can you imagine a new space monster, but not a new color? The worlds you can imagine are shaped by the way the brain constructs imagery. Thus, mental images leave their traces in the art you make.

Prerequisite for Architecture/Landscape/Interiors majors

MATHEMATICS COURSES

Math for Artists and Designers MATH136—3 credits
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.

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Imagination and the Brain NSCI207—3 credits
Why can you imagine a new space monster, but not a new color? The worlds you can imagine are shaped by the way the brain constructs imagery. Thus, mental images leave their traces in the art you make.
The Science of Sleep and Dreaming
SSCI107—3 credits
A multidisciplinary natural science class about sleeping and dreaming, focusing on the content and structure of dreaming and “dream logic.” Students learn about the physiology of sleep and sleep disorders and about the neurology and phenomenology of dream content.

Juvenile Anatomy and Ergonomics
NSCI308—3 credits
Anatomy is the study of the structures and functions of the human body, and ergonomics is the applied science of equipment design. This course examines the human anatomy and its implications for the ergonomic design of toys for children at different stages of physical maturation.

Anatomy and Ergonomics: Human Factors
NSCI319—3 credits
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.

Textile Science I
NSCI311—2 credits
Study fibers, yarns, and fabrics and acquire a practical understanding of how each affects the appearance and performance of the textile product. Issues of sustainability are examined as they relate to the cultivation and production of fibers. Students learn to make fabric choices based on an understanding of the woven structure and knowledge of individual fabric properties.

Textile Science II
NSCI312—2 credits
Study knitting construction, its design possibilities, and how it affects the performance of the fabric and finished product. Students knit swatches using a variety of stitches, combining yarns and varying gauge. Other topics include dyeing, printing and finishes as processes which affect the aesthetic appeal of the finished product, and as functional finishes which enhance performance. The impact of these processes is examined.

SOCIAL SCIENCE COURSES

Cultural Studies
SSCI130—2 credits
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 and analytical skills and decrease intercultural and racial misunderstandings.

Social Science
SSCI130—2 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:

Engaging Cultures
SSCI210—3 credits
Ideas regarding the taking, owning, or occupying of space by different cultural groups are discussed. This course addresses theories about permanent, ephemeral, and existential cultural spaces in art and culture. Field exposure and field trips are included. There will be a number of different topics explored as designated by theme.

Cultural Anthropology
SSCI10—3 credits
Introduces a tool kit for looking at universal patterns and infinite variations of the human response. Students learn about contemporary theories of anthropology, including Marxist, feminist, critical and aesthetic points of view in preparation 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 is to foster an understanding of how social conditions and music intersect in African American communities.

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 symbolic relationships with culture and traditional folklore.

Video Game History and Culture
SSCI210—3 credits
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
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.

Textile Science II
NSCI312—2 credits
Study knit construction, its design possibilities, and how it affects the performance of the fabric and finished product. Students knit swatches using a variety of stitches, combining yarns and varying gauge. Other topics include dyeing, printing and finishes as processes which affect the aesthetic appeal of the finished product, and as functional finishes which enhance performance. The impact of these processes is examined.

Required for Toy Design majors

Required for Product Design majors

Required for Fashion Design majors

Required for Toy Design majors.

Required for Teacher Credential Preparation and Community Arts Engagement minors. Open to other students as SSSO elective.

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Required for Toy Design majors.
CREATIVE ACTION: AN INTEGRATED LEARNING PROGRAM

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

STUDENT LEARNING OUTCOMES

Through collaborative projects, students will:

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

DEGREE REQUIREMENTS

Integrated Learning courses are woven throughout the entire undergraduate curriculum and are structured as follows:

- ILMS 100 A two-credit introductory studio course taken in the Foundation year
- ILML 200 A three-credit Liberal Arts and sciences elective course taken in the Sophomore year.
- ILMS 300 A two-credit elective studio course taken in the Junior year.

Connections Through Color and Design

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

Creative Action Liberal Arts

ILML 200 — 3 credits

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See the Liberal Arts department for offerings.

Creative Action Learning Studio

ILMS 300 — 2 credits

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real world challenges. A limited choice of ILMS 300 courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director.

Examples of previous and planned ILMS 300 courses:

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

Mobile Local: LA’s Food Truck Revolution

Mobile Local will focus on issues of social sustain-ability and cultural influence through systemic understanding of Los Angeles and its unique pedestrian culture. Qualitative, ethnographic research techniques, interviews, site visits, and eating will be used as primary research methods.

Partner: Surfrider

Comic Heroes: From 2-D to 3-D

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

Partner: Museum of Tolerance

RADI-O

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

Partners: KXLU, KLMU

INTEGRATED LEARNING
**THE HOOT, 2013–14**

**Neighborhood Bridge: Changing the World, One Neighborhood at a Time**
Can artists and designers collaborate and assume the role of ethnographers to investigate our Otis neighbors? Can they identify “gaps” in communication, interests and values and propose “bridges” to connect them? Creative. Blue Sky.

**Otis Goes Green—Global Green USA**
Provides art and design students with the knowledge and tools needed to make ecodesign an integral part of the design process. Students in this course will have an opportunity to help Otis become Green, discuss Green Design with top Green Designers and attend a Green Design Show. We believe it is at the design education level where we have the best opportunity to create a sustainable future. Partner: Otis College of Art and Design

**Made for Kids: Childhood Learning and Development Studio**
Otis students from all departments will develop toys, tools, clothing, and learning spaces for the students and faculty of a local elementary school. Partner: Westside Global Leadership Magnet

**Collaboration with Catastrophe: Disaster**
Are we ready for the unexpected? If the Big One or another catastrophe hits Los Angeles tomorrow, how can artists and designers help to mitigate the crisis and participate in the rebuilding of LA? Results will range from preventative design, to survival design, to design for a post-catastrophic future. Partner: City of El Segundo

**Junior Blind**
Multidisciplinary student groups engage in research and exercises, interacting with the students of Junior Blind, and to encourage Otis students to rethink the ways in which the nonvisual world engages with art and design disciplines. Partner: Junior Blind of America

**Design Challenge: Ningbo, China**
Students will learn about bamboo in an integrated context. Industrial: growing, harvesting, processing, physical properties, and sustainable attributes. Design: develop a toy that is in compliance with regulatory product safety laws, and of course, “fun.” Practicum: students will attend a month long ‘Bamboo Workshop’ near Ningbo, China. Each student will design, fabricate and finish a toy made of bamboo. **This course will take place every other Monday during the spring semester, with one month in China during the summer.** Partner: HaPai Toy

**Neighborgapbridge: Changing the World, One Neighborgapbridge at a Time**
Can artists and designers collaborate and assume the role of ethnographers to investigate our Otis neighbors? Can they identify “gaps” in communication, interests and values and propose “bridges” to connect them? Creative. Blue Sky.

**Branding with a Cause**
An branding and design be a catalyst for social change and innovation? Join us and BREATHE LA. California’s original healthcare charity, and make a difference in the lives of others through art and design interventions. Partner: Breathe LA

**Design for Social Impact:**
Introducing students to the complexities of social design leadership and teach them to design local product systems that can be validated and then scaled to fit different contexts. Engaging directly with local communities in need, students will conduct hands on research and develop actionable social design strategies, with an emphasis on systems and tools. Partner: Urban Compass

**Examples of planned and previous IMLL 200 courses:**

**Designing the Political**
The course investigates the role of artists and designers as powerful agents of protest and progress. Emphasis will be placed on a historical contextualization of political design and learning about the role of propaganda, the face of the enemy, and the power of the visual text to shape the perception of the “other” for better or worse. Partner: Center for the Study of Political Graphics

**Homeboy Histories and Culture**
This course explores personal experience narratives and how they are expressed in the visual arts by their narrators. In addition, this course focuses on identity and the way in which it is expressed: political, ethnic, and social identities serving as markers for social mobility and control. Partner: Homeboy Industries

**LA Past Lives: A Virtual Architecture**
This course will challenge students to reconstruct past physical and social nexuses of neighborhoods/communities in L.A. combining both architectural and design components with art, cinema and private histories of present and past community members. Students will generate an online archival display of L.A.’s past communities as part of this course. Partner: Richard Riordan Central Library

**Modern Mysticism and the Afterlife**
This class explores the concept of the soul/spirit as viewed through modern mysticism, mystic individuals and social movements. Students will look into cross-cultural perspectives, rites of intensification, attend field trips for first-hand experience and attempt to use or perform some of these practices and concepts in class. Partner: Hollywood Forever Cemetery

**Museums: Public Engagement**
The question of visitor engagement in the work of museums is especially heightened in Los Angeles, one of the world’s epicenters for the arts. How can the rich content of museums function as a useful resource for the way we live our lives? Can museums ignite the muse or inspiration in all of us? How do pop-corn machine of cultural activity and be a place for solitude and contemplation? Can museums be a resource for the complex concerns of our time? Partner: Getty Museum

**Human Ecology**
The course provides an introduction to the relationship between cultural, social, and ecological systems. A course goal is to advance awareness of how artists and designers can problem solve the issues collaboratively, beyond the confines of any one discipline.

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

**Examining the Civil Rights**
The Civil Rights movement made far-reaching strides during 1956–1968. Students will discuss how this era reshaped American history, society, and culture from a multidisciplinary perspective. This course will also examine the events, figures, and issues central to the Civil Rights movement. Partner: African American Museum

**Comic Books and Social Issues**
Students are introduced to the comic book plot structure and will learn how comic book creators use the comic book story to focus on socially relevant issues. Students will develop their own social conscientiousness by creating an original comic book story and script. Partner: Museum of Tolerance

**Urban Farming**
The course provides an introduction to the relationship between cultural, social, and ecological systems. A course goal is to advance awareness of how artists and designers can problem solve the issues collaboratively, beyond the confines of any one discipline.

**Life Stages**
Students will work with the Culver City Senior Center. Students are then guided through a process in which they work individually and collectively to create an original script that explores personal identity, family history and various compelling intergenerational issues. Partner: Culver City Senior Center

**Exhibiting the Civil Rights**
This course will examine the history of the Civil Rights movement from a multidisciplinary perspective. Students will explore how the public sector builds relationships with community partners, serving as a catalyst for the delivery of art, culture, and heritage, while offering entertainment at an internationally public site.

**Public Policy in the Arts**
The LAX airport is developing art installations as an expression of the ‘public face’ of Los Angeles. This course focuses on the management, implementation, selection process, and ongoing commitment to art exhibitions at LAX. Students discover how the public sector builds relationships with community partners, serving as a catalyst for the delivery of art, culture, and heritage, while offering entertainment at an internationally public site. Partner: LA Culit. Affairs Dept. and LAX Airport

**Palau Freedom Memorial: An International Experience**
Students will work with Palauan artist and students in Palau to design a Freedom Memorial/public art project for the Palauan people. Students who choose to enroll in this class need to be committed to stretching their thinking, diving deep, and promising to make a difference. Partner: Republic of Palau

**Palau Freedom Memorial: An International Experience**
Students will work with Palauan artist and students in Palau to design a Freedom Memorial/public art project for the Palauan people. Students who choose to enroll in this class need to be committed to stretching their thinking, diving deep, and promising to make a difference. Partner: Republic of Palau
Beasts of Myth and Fancy
Arabic, Chinese, and Medieval bestiaries populated the world and the imagination with creatures composed from parts and ideas in the natural world. Some of these creatures still populate our imagination, and their influence can be felt in all aspects of culture. This course will further explore the theme of creativity.
Partner: Santa Monica Aquarium

The Life of Art: Objects and Their Stories
Objects can tell tales. There are stories about how objects took their form, incurred damage, were restored, reached museums, or were owned by different people throughout generations. Some objects may be family heirlooms, part of collections, or are souvenirs, mementos, symbols or religious icons. We display objects so we and others can appreciate their physical characteristics, and we are eager to talk about them too. This course will explore the ways in which objects, through contexts of creation, ownership, collections, meaning and display, embody and inspire contemplation and discussion.
Partner: The Getty Museum

Black Car Culture in California
The divide between African Americans and Latinos has been an ongoing problem in California, specifically in Los Angeles. The members of many of the local car clubs have managed to bridge that gap and to present a model of unity we can all adopt. Students will be introduced to the history, ideology and current presence of the car clubs in California, through the use of, images, research, lectures and guest speakers.
Partner: The Mayme A. Clayton Library and Museum

Reel Docs
This course presents nonfiction cinema about real people and critical issues that shape our lives and the world in which we live. Nonfiction films will be viewed as agents of change, critically and aesthetically and we will examine the power of the medium to educate, enrich and even change lives.
Partner: Filmaid International

Clay in LA: 1945-Present
Students will go on field trips to various Getty-initiated Pacific Standard Time exhibitions to understand Los Angeles history in painting, sculpture, metal, wood, weaving, and public art.

Branding Otis
Students will have the opportunity to contribute to the branding of the Otis website. By analyzing successful educational and commercial sites, students will identify some of the problems inherent in the current website. Students will then be guided to work in small teams to design a solution to these problems. At the end, the best solutions will be presented to the Public Presence Committee who oversees the Otis brand.
Partner: Public Presence Committee
INTERDISCIPLINARY STUDIES:
MINOR PROGRAMS

Interdisciplinary Studies gives students in select departments the opportunity to extend and complement their work in the major by pursuing a minor—a defined course sequence that explores a specific theme, topic, or discipline. Minors include Advertising Design, Art History, Book Arts, Community Arts Engagement, Creative Writing, Cultural Studies, Digital Media, Graphic Design, Illustration, Interior Design, Landscape Design, Painting, Photography, Product Design, Sculpture/New Genres, Sustainability, and Teacher Credential Preparation. Students must meet eligibility requirements to participate.

STUDENT LEARNING OUTCOMES:
Students enrolled in Interdisciplinary Studies will:

- Develop an awareness of interdisciplinary opportunities in professional art and design practices.
- Increase their exposure to a broad range of skills, experiences, and knowledge.
- Develop an art/design practice that is grounded in two or more disciplines, by pursuing a minor that complements studies in the major.

Participating Departments
See each specific minor for how and which major departments can participate.

Eligibility and Enrollment Requirements
Students must be in good academic standing, with a cumulative GPA of 2.0 in order to pursue a minor. Students may apply to declare a minor before registration advisement for either the first or second semester of the sophomore year. Under limited circumstances, students may begin a minor in the first semester of the junior year.

The Application Process
Students need to complete a Declaration of Minor form, available online and in the Interdisciplinary Studies and the Registration Offices. The application includes a statement written by the student that describes his or her reasons for pursuing a minor and verification of the student’s GPA by the Registration Office. The student’s Department Chair, the Chair/Director of the Minor area, and Director of Interdisciplinary Studies must approve the application.

Curricular Requirements
Each minor requires students to complete between 13 and 20 credits, depending on the curricular requirements of both their major and minor choices. In most cases pursuing a minor does not require additional course work or degree requirements (for the 130 credits for the BFA) as minor course requirements can fulfill Studio Electives as well as Integrated Learning and Liberal Arts and Sciences requirements.
Minors:

Advertising Design

The Advertising minor provides students with the opportunity to explore the world of advertising, focusing on how ideas, people, places, and products are branded, packaged, marketed, and sold to specific demographics. Students critically engage the intersections between graphic design and advertising, investigating campaign development, art direction, the role of agencies, as well as critical issues of ideation, interaction, and social responsibility. This minor includes studio courses in Advertising, Design, and Typography intended to connect students with the skills and process of creating successful campaigns. An Art History course and further electives contribute to an understanding of Advertising’s place within a larger historical and cultural continuum.

Participating Departments

The Advertising minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media, Fine Arts and Product Design*, and requires 13 credits of coursework in place of LAS and studio electives. *Architecture/Landscape/Interiors majors will need to take additional credits in order to complete this minor while fulfilling their major requirements.

See course descriptions in Liberal Arts and Sciences

Required courses:

AHCS246 Postmodern theory (3 credits) *AHCS310 Art History Electives (9 credits) **LIBS440 Senior Liberal Studies Capstone (3 credits)

Total: 15 credits

* In the following circumstances one AHCS310 course may be substituted with another course: Communication Arts majors may take AHCS321, Architecture/Landscape/Interiors majors may take CRIT304, Fine Arts Photography majors may take AHCS331, Fine Arts majors who are pursuing both the Teaching Credential Preparation and Art History minors may take AHCS312, Product Design majors may take AHCS325

**LIBS440 Capstone paper should address an Art History topic.

Art History

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

Participating Departments

The Art History minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media, Fine Arts or Product Design, and requires 15 credits of coursework in place of LAS and studio electives.

See course descriptions in Liberal Arts and Sciences

Required courses:

AHCS246 Postmodern theory (3 credits) *AHCS310 Art History Electives (9 credits) **LIBS440 Senior Liberal Studies Capstone (3 credits)

Total: 15 credits

* In the following circumstances one AHCS310 course may be substituted with another course: Communication Arts majors may take AHCS321, Architecture/Landscape/Interiors majors may take CRIT304, Fine Arts Photography majors may take AHCS331, Fine Arts majors who are pursuing both the Teaching Credential Preparation and Art History minors may take AHCS312, Product Design majors may take AHCS325

**LIBS440 Capstone paper should address an Art History topic.

Book Arts

The Book Arts minor offers students the opportunity to deepen their exploration and creation of contemporary artists’ books as grounded in the conceptual, theoretical and craft foundations of the field. This interdisciplinary minor includes studio courses in letterpress, printmaking, and bookmaking supplemented with English and Art History electives related to creative writing, image/text relationships and the history of Book Arts.

Participating Departments

The Book Arts minor is open only to students majoring in Communication Arts, Digital Media, Fine Arts and Product Design*, and requires 13 credits of coursework in place of LAS and studio electives. *Product Design majors will need their department chair’s approval to waive 8 credits of Integrated Design Studio in order to enroll in the Book Arts Minor.

Required Courses:

COMD382 Introduction to Letterpress (2 credits) COMD385 Bookstructures (2 credits) COMD 360 Bookmaking Projects (2 credits) COMD373 or COMD 360 (again) Advanced Letterpress or Bookmaking Projects (2 credits) Bookmaking Electives (3 LAS credits and 2 printmaking elective credits)

Total: 13 credits

Look for this symbol throughout the catalog to see which courses will fulfill Bookmaking Electives.

* A limited choice of LAS and Studio courses in printmaking (Communication Arts) will count towards the Bookmaking Minor electives, as determined each semester by the Interdisciplinary Studies Director and Communication Arts Associate Chair.

Community Arts Engagement

See the Artists, Community and Teaching Program for more information.

Creative Writing

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

Participating Departments

The Creative Writing minor is open only to students majoring in Communication Arts, Digital Media or Fine Arts, and requires 15 credits of coursework in place of LAS and Studio electives.

See course descriptions in Liberal Arts and Sciences and Graduate Writing.

Required courses:

ENGL202 Creative Writing (3 credits) ENGL400 Advanced Topics (3 credits) *WRIT600 Poetry/Prose Workshop and/or *WRIT640 Translation Seminar and/or *WRIT750 Literary Seminar (6 credits) **LIBS440 Senior Liberal Studies Capstone (3 credits)

Total: 15 credits

* Graduate level courses

**LIBS 440 Capstone paper should address a Creative Writing topic.

Cultural Studies

Why do people behave as they do? The Cultural Studies Minor gives students the opportunity to explore this question within this exciting field through coursework, independent study, on-site field research and an internship. Students will learn to make connections between their artistic skills and education through both analytical and practical applications of cultural studies.

Participating Departments

The Cultural Studies minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media, Fine Arts or Product Design*, and requires 15 credits of coursework in place of LAS and Studio electives.

* Students majoring in Architecture/Landscape/Interiors and Product Design will need to take 1 additional credit in order to complete this minor while fulfilling their major requirements.

See course descriptions in Liberal Arts and Sciences

Required courses:

*ILML200 Integrated Learning Lecture (3 credits) LIBS410 Liberal Studies Elective (3 credits) LIBS999 Independent Study: Methodology and Field Studies (3 credits) SSCI210 Social Science (3 credits) **LIBS440 Senior Liberal Studies Capstone (3 credits)

Total: 15 credits

* A limited choice of IIL Sophomore Lectures will count toward the Cultural Studies Minor, as determined each
LIBS 440 Capstone paper should address a Cultural Studies topic.

Graphic Design
The Graphic Design minor immerses students in the indispensable and expansive field of Graphic Design. Students participate in critically engaged studio classes to develop their own viewpoint and practice, while creating books, posters, websites, campaigns, identities, and conceptual propositions using the considered interplay of text and image. A dynamic curriculum empowers students to creatively solve problems, propose alternatives, and work collaboratively to address the communication challenges of today. This minor includes courses designed to familiarize students with graphic design principles, skills, and professional practices, as well as an Art History course intended to provide a historical and theoretical understanding of the field.

Participating Departments
The Graphic Design minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media, Fine Arts and Product Design*, and requires 13 credits of coursework in place of LAS and studio electives. *Architecture/Landscape/Interiors majors and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Graphic Design minors may participate in the Communication Arts Annual Exhibition on a case-by-case basis with approval from the Department Chair.

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

Participating Departments
The Illustration minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media, Fine Arts and Product Design*, and requires 13 credits of coursework in place of LAS and studio electives. *Architecture/Landscape/Interiors majors and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Illustration minors may participate in the Communication Arts Annual Exhibition on a case-by-case basis with approval from the Department Chair.

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

Required Courses
COMD207 Communication Studio I -or- COMD208 Communication Studio II (3 credits)
AHCS222 History of Graphic Design/ Advertising/ Illustration (3 credits)
COMD218 Typography I -or- COMD219 Typography II (2 credits)
Graphic Design electives (5 credits)
Total: 13 credits

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

Participating Departments
The Digital Media minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Fine Arts and Product Design*, and requires 17 credits of coursework in place of studio electives. *Digital Media and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Digital Media minors will be assigned a desk in the A/L/I studios during semesters of enrollment in an A/L/I or course(s).

See Communication Arts/Landscape/Interiors department for course descriptions.

Required Courses
ARLI250 Studio I (4 credits)
*ARLI271 Digital Media II-A (2 credits)
ARLI261 Technologies + Ecologies II (3 credits)
*ARLI273 Digital Media II-B (3 credits)
ARLI350 Studio III (5 credits)
Total: 17 credits

*Product Design students may take PRDS271 Digital Design II in place of ARLI271 Digital Media II-A, and PRDS370 Digital Design III in place of ARLI273 Digital Media II-B.

Landscape Design
The Landscape Design minor offers introduction and practice in the materials and methods, design processes and communication tools (drafting, modeling, rendering and fabrication) utilized in the design of spaces between buildings, i.e. landscapes. In Studio I, students first learn to consider human occupation of and movement through forms and spaces. They learn how to design and describe three-dimensional spaces in technical drawings and models, both physical and digital (using AutoCAD and Rhino3D software). Technologies + Ecologies I: Landscape Technologies presents the materials and methods of landscape construction, which are considered in the design of two urban parks in Studio II.

Participating Departments
The Landscape Design minor is open only to students majoring in Communication Arts, Digital Media*, Fine Arts majors and Product Design, and requires 16 credits of coursework in place of studio electives.

*Digital Media and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Interior Design minors will be assigned a desk in the A/L/I studios during semesters of enrollment in an A/L/I or course(s).

See Architecture/Landscape/Interiors department for course descriptions.

Landscape Design
The Landscape Design minor offers introduction and practice in the materials and methods, design processes and communication tools (drafting, modeling, rendering and fabrication) utilized in the design of spaces between buildings, i.e. landscapes. In Studio I, students first learn to consider human occupation of and movement through forms and spaces. They learn how to design and describe three-dimensional spaces in technical drawings and models, both physical and digital (using AutoCAD and Rhino3D software). Technologies + Ecologies I: Landscape Technologies presents the materials and methods of landscape construction, which are considered in the design of two urban parks in Studio II.

Participating Departments
The Landscape Design minor is open only to students majoring in Communication Arts, Digital Media*, Fine Arts majors and Product Design, and requires 16 credits of coursework in place of studio electives.

*Digital Media and Product Design majors are eligible on
a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Painting minors will only participate in the Annual Exhibition of their home department, however depending on space availability they may use Fine Arts Senior Studios on a case-by-case basis with approval from the Department Chair.

See Fine Arts and Liberal Arts and Sciences Departments for Course Descriptions.

Required Courses:
1. Photot204 Painting I (3 credits)
2. AHC5246 Postmodern Theory and Fine Art (3 credits)
3. Sculpture/New Genres The Sculpture/New Genres minor provides students the opportunity to explore the technical, formal, historical, and theoretical concerns of creating meaningful objects, installations and time-based art (including video, sound and performance) through a combination of studio and art history courses. Students will explore a range of techniques and methods while developing individual artistic practices in three and four dimensions.

Participating Departments
The Sculpture/New Genres minor is open only to students majoring in Architecture/Landscape/Interiors*, Communication Arts, Digital Media*, Fine Arts and Product Design*, and requires 15 credits of coursework in place of LAS and studio electives.

*Architecture/Landscape/Interiors majors, Digital Media majors, and Product Design majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements. Product Design minors will not be assigned a desk in the Product Design department, but they may work at the common work tables in the studios. They may also participate in the Product Design Department’s Annual Exhibition on a case-by-case basis with approval from the Department Chair.

See Product Design Department for Course Descriptions.

Required Courses:
1. PRDS250 Visual Communication I (2 credits)
2. PRDS251 Visual Communication II (2 credits)
3. PRDS252 Form and Structures I (2 credits)
4. PRDS254 Sculpture/New Genres I (3 credits)
5. AHCS246 Postmodern Theory and Fine Art (3 credits)
6. SCNG214 Sculpture/New Genres II (3 credits)

Sculpture/New Genres electives (6 credits)
Total: 15 credits
*Must take two courses-specific level depends on previous digital experience.

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

Participating Departments
The Sustainability minor is open to students in all majors, and requires 15 credits of coursework in place of LAS and Studio electives.

*Architecture/Landscape/Interiors majors and Digital Media majors are eligible on a case-by-case basis, with approval from their respective Dept. Chairs, and may require course approvals and/or additional credits in order to complete this minor while fulfilling their major requirements.
Look for this symbol throughout the catalog to see courses that fulfill Sustainability Electives requirement.

**Required Courses:**
- ILML201 Human Ecology (3 credits)
- NSCI305 Science and Sustainable Design (3 credits)
- "Sustainability Electives (4–11 credits depending on major)." 
- "LIBS441 Liberal Studies Capstone (3 credits)." 
- Total: 13-20 credits

* The total of elective credits must include a minimum of four studio credits.
A limited choice of IL, LAS, and Studio courses in each department and Continuing Education will count toward the Sustainability Minor electives, as determined each semester by the Interdisciplinary Studies Director and Department Chairs.

**LIBS 441 Capstone paper should address a Sustainability topic. See Liberal Arts and Sciences for course descriptions.**

**Teacher Credential Preparation**
See the Arts, Community, and Teaching Program for more information.

**Electives Open to Nonmajors**
Several departments offer courses that are open to nonmajors. These courses can fulfill studio electives whether or not the student is enrolled in the Interdisciplinary Concentration. Students select elective courses in other departments through conversation with his or her advisor, home Department Chair, or the Director of Interdisciplinary Studies. In some cases, enrollment in elective courses outside of the major requires successful completion of prerequisite courses and/or instructor’s approval. Students will be allowed to register for courses on a space-available basis. Space availability in courses is not guaranteed, but registering early will significantly increase the chances of getting elective classes. Each semester an updated list of open elective courses is posted on the Interdisciplinary Studies webpage.

**Participating Departments**
Eligible students in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts, and Product Design departments may enroll in courses in Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts, Product Design, and/or Toy Design on a space-available basis. Fashion Design courses currently are not available as elective courses to students outside of the major. Due to the curricular requirements of the Fashion Design and Toy Design programs, students in these majors are not able to take elective studio courses outside of their home departments. Interested students should see the Interdisciplinary Studies website and the particular departments that offer the courses they are interested in.
ARTISTS, COMMUNITY, AND TEACHING (ACT)

The Artists, Community, and Teaching Program, or ACT, prepares students for a range of professional practices as socially engaged artists/designers and educators in diverse communities and contexts through two minors: Community Arts Engagement and Teacher Credential Preparation.

STUDENT LEARNING OUTCOMES

Students enrolled in either ACT Minor will:

- Develop a meaningful connection between their studio art/design practice and an engagement with their community.
- Demonstrate an understanding of the practices and theories of arts education and community engagement.
- Gain an understanding of career opportunities for community-based and teaching artists/designers.
- Gain professional practice training through off-campus teaching and community arts internships.
- Students enrolled in the Teacher Credential Preparation minor will also successfully complete the Single Subject Matter in Art requirements needed to pursue the Teaching Credential offered by the State of California.

MINOR REQUIREMENTS

Community Arts Engagement

The Community Arts Engagement minor is for students who wish to work in art/design education and socially engaged art/design practices in venues that do not require a teaching credential, such as k-12 private schools, museum education departments, community arts centers, correctional facilities, therapeutic arts programs, public art, design companies that focus on educational materials, and the use of art and design as an agent for positive social change. This minor is open to all students who have 14-18 LAS and Studio elective credits available in their majors.

Teacher Credential Preparation

The Teacher Credential Preparation minor is for students who wish to pursue the California Single Subject in Art Teaching Credential needed to teach in California Kindergarten-12th grade public schools. As a California Commission on Teacher Credentialing approved Subject Matter in Art Program, the combined coursework of this minor with the Fine Arts BFA requirements satisfy the CA Subject Matter in Art requirements, and upon graduation, students with a minimum cumulative GPA of 2.5 will qualify for a CSET (California Subject Exam for Teachers) waiver. A fifth year of study at another institution, or a two year internship at a CTC approved K-12 school, is required to complete the remaining CA Single Subject Teaching Credential requirements. This minor is open only to Fine Arts majors and requires 18 credits of ACT coursework in place of LAS and Studio electives.

Participating Departments

The Community Arts Engagement minor is open only to Architecture/Landscape/Interiors, Communication Arts, Digital Media, Fine Arts and Product Design majors. Because of the California Commission on Teacher Credentialing requirements, the Teacher Credential Preparation minor is open only to Fine Arts majors.

Eligibility and Enrollment Requirements

Students must be in good standing (2.0 cumulative G.P.A.) and have fulfilled curricular requirements of the foundation year in order to be eligible to enroll in the ACT Program. It is recommended that students who are considering enrollment in the ACT Program elect to take two or three Sophomore LAS courses in the fall semester in order to begin the ACT requirements in the spring semester of their sophomore year.

The Application Process

Eligible students complete the ACT application process between their second semester Foundation year and first semester Sophomore year. Declaration of Minor forms and Sophomore ACT Contracts are available from the office of Interdisciplinary Studies or the ACT home page on the Otis website. Approval for participation in the ACT Program rests with the Department Chair (of your major), the LAS Advisor, and the Director of Interdisciplinary Studies & ACT.

Transfer Students

Transfer students who apply for and are accepted into the ACT Program upon entering the College need to fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis. Interested students should see the Director of the ACT Program for more details.

Program Requirements

In addition to major degree requirements, ACT students fulfill both studio and LAS electives with the following required courses:

Teacher Credential Preparation Minor Required Courses:

- SSO212 Teaching for Learning I (3 credits)
- ACTS336 Teaching Internship (2 credits)
- AHCS312 History of Aesthetics (3 credits)
- ACTS335 Community Arts Internship (2 credits)
- LUSB412 Teaching for Learning II (3 credits)
- MEDA211 Video I (2 credits)
- PRINT267 Printmaking I (3 credits)
- SCNG236 Ceramics (2 credits)

Total: 18 Credits

Community Arts Engagement Minor Required Courses:

- SSO212 Teaching for Learning I (3 credits)
- LUSB245 Community Arts in LA (2 credits)
- ACTS335 Community Arts Internship (2 credits)
- * ACTS300 Special Topics (2-6 credits)
- ** ILMS300 Integrated Learning Studio (2 credits)
- LUSB412 Teaching for Learning II (3 credits)

*Total: 14-18 credits

*exact credit count depends on major

** a limited number of Creative Action Junior Studios will count toward the Community Arts Engagement Minor, as determined by the IL Director and the ACT Director each semester.
Community Arts Internship
ACTS335 — 2 credits
Students intern at K-12 schools, museums, galleries, cultural organizations, or with socially engaged artists and designers to expand and reflect on their understanding of education theory and community engagement.
Required for Community Arts Engagement minors. Can be taken as a studio elective for all other students. Prerequisite: LIBS245 Community Arts in LA, or instructor’s approval.

Teaching Internship/Early Field Experience
ACTS336 — 2 credits
Students intern as TAs for credentialed art teachers in diverse K-12 public schools to expand and reflect on their understanding of arts education theory in conjunction with the reality of the public school system.
Required for Teacher Credential Preparation minors. Can be taken as a studio elective for all other students.

ACT Special Topics
ACTS300/400 — 2 credits/2 credits
ACT Special Topics are a series of studio based courses that focus on conceptual, aesthetic and interdisciplinary approaches to art and design education and community engagement. Topics vary each semester. Required for Community Arts Engagement minors. Can be taken as an elective for Juniors, Seniors and Graduate students of all majors.

EXAMPLES OF PLANNED ACTS 300/400 COURSES:

Art, Education, and Activism in the Digital Age
This blended course explores experimental approaches to adapting social media for artistic, educational, and activist purposes. Topics include digital activism & civil disobedience, digital identity, video streaming, blogs & wikis, online learning, creative commons, and more. Students will develop interactive projects that are delivered via web technologies. This course sometimes meets remotely.

Art Therapy
Students gain an introduction to visual and performance art techniques used in therapeutic art programs. History and theories of art and performance therapy will be covered through demonstrations, readings, guest lectures, and field trips. Students also produce self-directed work with these techniques in mind while guiding each other through therapeutic art practices.

Documentary and Social Practice
Documentary practices such as cinema verite, oral histories, photo journalism, audio archives, reality TV, webcams, and YouTube will be discussed from historical and theoretical perspectives, while students produce collaborative, multimedia, documentary projects with an emphasis on process and social engagement.

Innovative Pedagogy
Visiting educators share their innovative teaching approaches and guide students through experimenting and developing their own. Topics include: facilitating workshops and social interactions, movement-based learning, interdisciplinary team teaching, education reform, integrating learning technology into the classroom, and arts integration across math, science, and humanities.

Socially Engaged Art: Interventionist and Public Practices
A course for those who define their practice as socially engaged or want to refocus their practice in the interest of social justice. In addition to in-depth critiques and work-shopping projects, students will examine the shift “from studio to situation.” Prerequisite: LIBS245 Community Arts in LA or instructor’s approval.

For SCNG and MEDA course descriptions see Fine Arts. For PRNT course descriptions see Communication Arts. For AHCS, SSCI and LIBS course descriptions see Liberal Arts and Sciences.
Architecture (buildings), landscape (spaces between buildings), and interiors (spaces within buildings) organize and shape the contexts for all our activities and relations. Students in this multidisciplinary program study all three of these spatial design fields within a single, integrated curriculum. At the core of the program are six comprehensive studio courses that address potentially real-world projects sited in Los Angeles and other cities. Support courses address the materials and methods of building, landscape, and interior construction; physical and digital communication skills and media; and the history and theories of spatial design. Each year, A/L/I seniors design and build a full-scale spatial environment in their final semester.

**STUDENT LEARNING OUTCOMES:**

Students in the Architecture/Landscape/Interiors Department will acquire:

- Awareness of design history, design theory, and its historical applications; and environmental, cultural, and social issues in relation to contemporary design.
- Competency in utilizing design theory and design methods/processes in design solutions.
- Competency in spatial organization/planning and three-dimensional spatial development.
- Competency in fundamental structural considerations, construction systems and materials in relation to schematic design, and the selection and application of nonstructural materials.
- Understanding of the designer’s responsibility in the areas of health, safety, and welfare of the public through governing laws and regulations.
- Competency in egress Requirements and utilizing anthropometrical considerations in design solutions.
- Competency in visual presentation and analysis through diagrams, orthographic drawings (plans, sections, elevations, paraline drawings), renderings, presentation boards, and models—both physical and digital.
- Competency in the graphic conventions of construction documents, i.e., “working drawings.”
- Competency in the critical evaluation of design projects and their representation
- Competency in verbal and written communication.
- Awareness of human effects upon and use of earth’s geology and climate; competency in design strategies for sustainable environments.
- Competency in egress Requirements and utilizing anthropometrical considerations in design solutions.

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* This course may be taken in either fall or spring semester.

Courses in gray are described in Liberal Arts and Sciences.
Studio I: Scale/Structure/Circulation ARL250—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 Technology + Ecology I: Landscape Technology and Ecology ARL260—3 credits
Design theory, process, and landscape technologies are applied to the problem of urban parks. Prerequisites: ARL250 Studio I, ARL280 Technologies + Ecologies I, ARL271 Digital Media I.

Digital Media I: Communicating Information ARL270—2 credits
Software programs incorporating type, color, line and image manipulation are introduced and practiced through the production of presentation quality drawings of Studio I projects. Corequisite: concurrent enrollment in ARL250 Studio I.

Digital Media II: Digital Modeling, Rendering, and Fabrication ARL273—3 credits
Digital modeling, rendering, and fabrication techniques are introduced and practiced. Prerequisite: ARL250 Studio I.

Studio III: Interior/Display/Exchange ARL350—5 credits
Design theory, process, and interior technologies are applied to two different projects that address non-residential interiors, such as restaurants, stores, spas, exhibitors, entertainment, meeting venues, etc. Prerequisites: ARL252 Studio II, ARL 270 Digital Media I, ARL261 Technologies + Ecologies II.

Technology + Ecologies II: Interior Technology ARL261—3 credits
Sources, materials, methods, detailing, fabrication, and documentation of “nonstructural” building components—building finishes, architectural woodwork and cabinetry, interior finishes and FF&E—are studied. Prerequisite: ARL250 Studio I.

Digital Media II: Digital Modeling, Rendering, and Fabrication ARL362—2 credits
The basic design and technical requirements of lighting systems are introduced with an emphasis on access and circulation, and are introduced, practiced and modified. Field conditions, movement, and events are emphasized through projects progressing from abstract compositions to a minimal program of inhabitation.

Digital Media II: Digital Modeling, Rendering, and Fabrication ARL370—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: ARL273 Digital Media II-B.

Vertical Studio ARL453—4 or 5 credits
Design theory, process, and appropriate technologies are introduced and applied to a spatial design project, or projects, equivalent to Studio II, III, IV, V or VI, as determined on the basis of student interest. Prerequisite: Permission of Department Chair. This course may be repeated for credit.

Studio V: Public/Urban Architecture ARL454—5 credits
Design theory, process and building technologies are applied to the problem of a building within an urban context. Prerequisite: ARL253 Studio IV.

Studio VI: Building/Landscape ARL455—5 credits
Design theory, process, building and landscape technologies are applied to the problem of a building, or buildings, integrated with landscape. Prerequisite: ARL454 Studio V, ARL 260 Technologies + Ecologies I.

Topics Workshop ARL458—1 credit
A focused subject of student interest and/or need is introduced and practiced. Prerequisites vary as noted per offering. This course may be repeated for credit.

Construction/Installation ARL463—1 or 2 credits
Students participate in the collaborative construct and/or installation of an interior or exterior environment. No homework. Three contact hours per credit as scheduled by the Instructor. No prerequisite, open to students in any department. This course may be repeated for credit.

Presentation Techniques ARL465—2 credits
Comprehensive presentations of selected studio projects are designed and produced for display and/or public presentation. Corequisite: Concurrent enrollment in ARL462 Constructions.

Internship ARL467—1 to 3 credits
Students work under supervision of existing staff of a professional design firm (Employer). Work includes the observation and/or practice of professional activities, excluding clerical, as documented by the Employer. The duration of Work must equal and may not exceed 45 hours per enrolled credit, per semester. This course may be repeated for credit.

Diagramming Techniques ARL468—2 credits
Historical and contemporary techniques to diagram, map, and graph statistical, programmatic, temporal and external information are introduced and/or practiced. Prerequisites vary as noted per offering. This course may be repeated for credit.
Lighting Internship  
ARLI469—2 credits  
Students work under close supervision of the existing staff of a professional lighting design firm (Employer). Work includes the introduction and after to, observation and/or practice of professional activities, excluding clerical, as supervised and documented by the Employer. The duration of work must equal and may not exceed 45 hours per enrolled credit, per semester.  
This course may be repeated for credit.  
Prerequisite: ARLI471 Advanced Lighting Design

Advanced Lighting Design  
ARLI471—2 credits  
Design theory, process and lighting technologies are applied to lighting design problems. AGI32 or another software for lighting calculations and visualization is introduced and practiced.  
Prerequisite: ARLI362 Lighting Fundamentals

Luminaire and Control Technologies  
ARLI472 — 2 credits  
The technology of luminaire and control systems, including solid-state systems, dimming controls and other building management systems, are introduced, analyzed, and applied to the design and construction of a working luminaire.  
Prerequisite: ARLI250 Studio I, or equivalent

Daylighting and Sustainability  
ARLI473 — 2 credits  
The effects and use of daylighting in the built environment as well as sustainable lighting design practice are introduced, researched, analyzed and documented through project-based examples and solutions.  
Prerequisite: ARLI250 Studio I, or equivalent

Lighting Workshop  
ARLI474 — 2 credits  
Design theory, process and lighting technologies are applied to the documentation and execution of a full-scale lighting installation.  
Prerequisite: ARLI471 Advanced Lighting Design

Fabrications S  
ARLI475—2 credits  
Orthographic representation, the basic and safe operations of wood shop tools, and methods of wood joinery and detailing are introduced and practiced through projects addressing the housing and display of small objects.  
Prerequisite: ARLI 250 Studio I, or equivalent

Fabrications M  
ARLI476—2 credits  
The basic and safe operations of metal shop tools and methods of metal fabrication and detailing are introduced and practiced. Surfaces for work, play, and/or the display of objects are designed, documented, and constructed in wood, metal, or other materials.  
Prerequisite: ARLI250 Studio I, or equivalent

Fabrications L  
ARLI477—2 credits  
Surfaces for the support and/or display of the body are designed, documented, and constructed in wood, metal, or other materials.  
Prerequisites: ARLI475 Fabrications S or ARLI476 Fabrications M

Fabrications XL  
ARLI478—2 credits  
Site-specific and programmed body-scale systems are designed and documented.  
Prerequisites: ARLI475 Fabrications S or ARLI476 Fabrications M

Portfolio Development  
ARLI490—2 credits  
Students are directed in the formatting and development of a professional portfolio with an emphasis on digital and photographic techniques for documenting both two- and three-dimensional work.  
This course may be repeated for credit.
COMMUNICATION ARTS: ADVERTISING DESIGN, GRAPHIC DESIGN, AND ILLUSTRATION

Communication Arts offers a broad, cross-disciplinary learning experience for students majoring in Advertising Design, Graphic Design, and Illustration—all disciplines that focus on effective and arresting visual communication. Advertising majors delve deeply into all aspects of the advertising process, from research/strategy, creative brief development, and campaign development to teamwork and presentation. Graphic Design majors are challenged to research, develop, and refine projects that combine meaning with imagemaking and typographic form. Illustrators develop a strong personal style in their images and use their imagemaking skills to support the communication needs of a variety of clients in multiple contexts.

STUDENT LEARNING OUTCOMES

Students in the Communication Arts Department will:

- Understand fundamental theories, methodologies and tools of visual communication.
- View themselves as cultural producers who value both the creation of images, products, and environments, and their relation to clients and audiences.
- Develop conceptual, technical, and presentation skills linked to commercial applications and professional practices.
- Build competence in a broad range of media and methods for delivering images and texts.
- Develop collaboration skills and multidisciplinary methods of research, strategies, organization and analysis.
- Embrace and value problem-defining and problem-solving skills and processes.
- Demonstrate creativity and the power of effective communication through their work.
- Adopt a lifelong sense of community responsibility.
- Successfully manage lifelong careers in a changing and competitive workplace.
- Embrace a commitment to professionalism.

Notes for Degree Requirements on Next Page

- These courses may be taken in either fall or spring semester.
- These courses may be substituted with a studio elective with department approval.
- Senior Advertising Design majors must choose electives from the Advertising list. Any other elective choices require department approval.

Courses in gray are described in Liberal Arts and Sciences.

COMMUNICATION ARTS

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** Senior Advertising Design majors must choose electives from the Advertising list. Any other elective choices require department approval.
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** These courses may be substituted with a studio elective with departmental approval.

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Credits per Semester: 17.0 17.0

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<thead>
<tr>
<th>Junior Year</th>
<th>Fall</th>
<th>Spring</th>
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<tbody>
<tr>
<td>ILM300/301</td>
<td>Communication Studio I/II</td>
<td>3.0</td>
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<tr>
<td>ILM310/311</td>
<td>Drawing &amp; Painting for Illustrators</td>
<td>2.0</td>
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<tr>
<td>COMD332/333 **</td>
<td>Practicum I/II</td>
<td>2.0</td>
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<tr>
<td>ILM354</td>
<td>Professional Practice</td>
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<tr>
<td>Studio Electives</td>
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<tr>
<td>ILM300 *</td>
<td>Creative Action Studio</td>
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<tr>
<td>AHCS310 *</td>
<td>Art History Elective</td>
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<td>MATH336 *</td>
<td>Introduction to Symbolic Logic</td>
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<tr>
<td>NSCI307 *</td>
<td>Natural Science</td>
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<tr>
<td>LIBS410/ENGL400 *</td>
<td>Advanced Topics in English or Liberal Studies Elective</td>
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<tr>
<th>Senior Year</th>
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<tr>
<td>ILM302</td>
<td>Adv Illustrative Applications</td>
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<tr>
<td>ILM340</td>
<td>Senior Project</td>
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<td>COMD432/433</td>
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<td>Studio Electives</td>
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<td>LIBS440 *</td>
<td>Senior Liberal Studies Capstone</td>
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<td>SSG210 *</td>
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<tr>
<td>LIBS404</td>
<td>Senior Project/Research Paper</td>
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Credits per Semester: 15.0 16.0

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* These courses may be taken in either fall or spring semester.
** These courses may be substituted with a studio elective with departmental approval.

Courses in gray are described in Liberal Arts and Sciences.
REVIEW STRUCTURE

All reviews are required. A student who does not participate receives an absence in each studio for that semester. The department does not hold courses in the fifteenth week of the semester to accommodate the review process.

Sophomore Year:
Fall: Attend three senior review panels
Spring: Three 15-minute, one-on-one reviews

Junior Year:
Fall: Pass/Fail review
Spring: Participation in the Internship Fair
Failing the review during the fall of junior year will result in a reduction of one letter grade in the core Communication Arts courses for the semester.

Senior Year:
Fall: One 20-minute review

Advertising Workshop
ADVT240 — 2 credits
Introduces students to the world of advertising with real assignments. They analyze famous campaigns to learn why they were successful and how they affected American culture. Advertising guest speakers along with field trips to award winning L.A. agencies are scheduled.

Design Boot Camp
ADVT250 — 2 credits
This course is treated like an agency to prepare students for the real world. Students will design and develop multiple ad layouts to refine their design skills, expand their design vocabulary and fine-tune their execution skills to prepare them for the industry.

Advertising and Art Direction I
ADVT302 — 2 credits
An exploration of advertising through advertising projects call for brand recognition and marketing strategies with an emphasis on defining and articulating compelling concepts. Students analyze advertising styles, develop concepts with “rouges,” experiment with copy and practice presentation skills.
Prerequisite: COMD207 Communication Studio I and COMD208 Communication Studio II.

Advertising and Art Direction II
ADVT303 — 2 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: ADVT302 Advertising and Art Direction I

Ideation Boot Camp
ADVT353 — 2 credits
Students are taught new and unexpected ways to approach the process of creating ideas. Where do they come from? How do you develop abundant thinking? What exercises work and when? How do you know that it’s a good idea? These and many other questions are addressed in this course.

Copy Concepts in Advertising Writing
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.

Type and Image for Advertising
ADVT 355 — 2 credits
This class focuses on creating synergy between typography and graphic design. Students develop the skills needed to be a competent Art Director on professional photo-shoots through a series of hands-on commercial photography exercises and then develop dynamic typographic solutions that complement the photography and enhance the strategic communication goal.

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: ADVT 303 Advertising and Art Direction II

Advertising and Art Direction IV
ADVT402 — 2 credits
Elements of professional practice are incorporated into this threshold semester where students fine-tune their professional competencies in the areas of traditional portfolio development, web presentation and career focus through continued networking and investigation of agency structures and business practices. Lectures, agency visits and critiques complement this professional preparation.

Special Topics
ADVT403 — 2 credits
Students focus on advertising and branding solutions related to provocative and timely subjects and themes. The seminar is conceived as a professional multidisciplinary studio, in which students work in a
range, individually and collaboratively, to produce quality work that is relevant to their areas of professional interest.

Senior Project/Seminar

ADVT440 — 5 credits
Students explore conceptual, theoretical, experimental communications problems addressing the way that artists integrate personal vision with professional goals. In cross-disciplinary teams, interdisciplinary faculty and guests, students define the scope and objectives of their inquiry and outline research and production methodologies. Course Fee: $100

Advanced Copy Concepts

ADVT452 — 2 credits
Extensive exploration of the power of effective copy that is appropriate to various media. Expands the students’ understanding of target audiences using the appropriate tone and level of formality. Developing clear, provocative and memorable copy is the goal for shaping brands and delivering their value to customers.

Interactive Advertising

ADVT 470 — 2 credits
This course introduces students to the various opportunities for advertising in the online arena. They will be able to gain a greater understanding of how people use social media. Special focus is given to current online media and how companies (big and small) use social media for marketing purposes.

Social Media

ADVT 472 — 2 credits
Students study online activity where people share opinions, experiences and other information. It is a powerful and unpredictable way of communicating today. Students will gain a greater understanding of how people use social media. Special focus is given to current online media and how companies (big and small) use social media for marketing purposes.

On Screen Production + Concepts

ADVT473 — 2 credits
This course is designed for students to have a better understanding of how to produce commercials in a real world advertising environment. Producing commercials in an Advertising environment, students will work in team(s) embracing a commitment to professionalism in their practice. They will view themselves as cultural producers who value the creation of work and their relation to clients and audiences. Students will explore the fundamentals of advertising strategies—storyboarding design, sound design, art direction and video.

Communication Studio II/V

COMD207/208 — 3 credits/3 credits
This course introduces the fundamental theories and methodologies of visual communication used in the fields of graphic design, advertising, design, and illustration. Assignments and critiques develop problem-solving and visual storytelling skills with an emphasis on context, concept, audience, and process.

Drawing + Painting Studio II/I

COMD214/215 — 2 credits/2 credits
Students are introduced to materials and methods of drawing and painting, from traditional to conceptual visual thinking. Students learn that visual communicators use drawing as a means of ideation or decision-making. Special emphasis is given to drawing as a means for thinking, looking, making decisions, and training through thumbnails, sketching, roughs, and storyboards.

Typography I/II

COMD218/219 — 2 credits/2 credits
An introduction to typography and letterform fundamentals. Problem of increasing complexity reference historical and contemporary typographical developments exploring the theoretical and applied use of type as visual form and visible language. Students address and recognize type families, grid construction, hierarchies, and organizations based on visual, syntactical, and semantic explorations.

Practicum I/II

COMD232/233 — 2 credits/2 credits
Practicum is one of the core learning structures in the communication arts curriculum. One-on-one critiques with faculty and guests, lectures, demos, and workshops are all components of each section required of all students, sophomore to senior. Sections are divided by year.

Communication Studio III/IV

COMD300/301 — 3 credits/3 credits
In an increasingly sophisticated examination of design concepts and their applications, students broaden their understanding of effective design as a visual language in two and three dimensional projects and time-based media. Assignments involve research and analysis with a focus on type, image, aesthetics, messaging, audience, and intent. Print (cmyk) assignments are in one semester and motion (rgb) in the other.

Prerequisite: For COMD 301 is COMD 300.

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 Typography I/II

Experimental Typography

COMD 312 — 2 credits
Students investigate the denotative, connotative and conceptual potential of typography, by experimenting with letters, words and language. Students test the limits of typographic expression and expand the variety of creative strategies working in 2, 3 and 4D. They curate and edit their own content, experiment with the unfamiliar, and embrace ambiguity.

Type Design I

COMD313 — 2 credits
This course is an introduction to typography through a close look at the letterform and its construction. Through the presentation of historical references and the process of drawing and synthesizing signs, students develop an understanding of the relationship between calligraphy and typography, tool and structure, concept and craft.

Type Design II

COMD314 — 2 credits
This course offers a more detailed analysis and study of typographic design. Students are supported and encouraged as they seek to find their individual voice through personal history, everyday surroundings, or off-handed conceptuality.

Prerequisite: COMD 313 Type Design I

Image Making

COMD 323 — 2 credits
Images create visual allegory, messaging and storytelling. Students gain interpretive and technical skills to create meaningful images. Emphasis is on visual literacy and post-production. Short experiments focus on interpreting the content of existing images and lead to controlled content-based work. Weekly exercises and an interpretive, skills, followed by longer assignments.

Practicum I/II

COMD332/333 — 2 credits/2 credits
Practicum is one of the core learning structures in the communication arts curriculum. One-on-one critiques with faculty and guests, lectures, demos, and workshops are all components of each section required of all students, sophomore to senior. Sections are divided by year.

Professional Practice

COMD364 — 2 credits
A required course for all majors in Communication Arts, has three components—traditional portfolio development, web portfolio design, and career development specific to a major. Students leave this course prepared for an internship and/or employment. Lectures, demos, studio visits, visiting artists, and critiques, prepare students for working in advertising, illustration, and graphic design.

Propaganda

COMD 365 — 2 credits
Students research a topic of choice and create a body of work on cultural, social and political issues. Students learn to understand and interpret visual culture, as well as digital and print arts. There are three components—traditional portfolio development, web portfolio design, and career development specific to a major. Students leave this course prepared for an internship and/or employment. Lectures, demos, studio visits, visiting artists, and critiques, prepare students for working in advertising, illustration, and graphic design.

Sex and Gender in Communication Strategies

COMD353 — 2 credits
This course explores how the depiction of gender as a concept is applied to varied communication strategies. Through studio work, lectures, research, and writing, students explore how sexuality is charged with gendered imagery and the way we understand and consume goods, information and pleasure. The class involves short and a long assignment addressing issues raised in class.

Design Lab

COMD361 — 2 credits
In weekly class, students build formal and intellectual muscle in guided and free exercises like language games, free association, creative triggers, lateral thinking, mapping and experimental mayhem.
to arrive at unique and unexpected results. This elective is open to all majors.

Lab Fee $35

Introduction to Letterpress
COMD362 — 2 credits
From metal type to digital plates, students experience the traditional disciplines of typography, letterpress, and printing while learning to integrate type and image, structure and content, process and product. Students work in the Lab Press, which boasts a large collection of wood and metal type, and Vandercook printing presses.

Bookmaking Projects
COMD360 — 2 credits
A culmination of the skills and techniques used in letterpress printing, typographic design, and edition bookmaking using both lead type and digital plate-making. Through model making and testing, students combine conceptual skills and printing technique in the bookwork tradition. Course assignments involve the integration of text and image, paper selection, inks and inking, color, serial imaging, surface preparation and press editions.

Prerequisite: COMD362 Introduction to Letterpress and COMD365 Bookstructures

Visual Language
COMD364 — 2 credits
Students participate in a focused investigation, both historical and personal, of the links between visual motif and meaning. The course explores visual literacy and the use of traditional and experimental visual methodologies to illustrate and communicate while developing an effective personal style.

Bookstructures
COMD365 — 2 credits
This course introduces the skills, craft, materials, process and techniques used in making book structures and boxes. Students learn binding methods involving paper folding, cutting, sewing, gluing and other means of assembling individual sheets, signatures and text blocks with or without covers. This course may be repeated for credit up to two times.

Design Practice Research and Writing
COMD369 — 2 credits
This course helps students develop useful and effective research tools and writing skills in their design practice. Through structured writing assignments, individualized research methodologies, discussions, written from classmates, and presentations, students learn to convincingly communicate interests and decisions informing their work.

Improvisation
COMD 371 — 2 credits
This class focuses on team building, creativity/innovation, risk taking, problem solving and overcoming inherent barriers and blocks to creativity. Through improvisational exercises and games in a safe environment, listening skills are improved that can lead to better communication and satisfying teamwork, presentation skills and production.

The Illustrated Book
COMD372 — 2 credits
An introduction to publication design, with a focus on children’s books. Working from selected texts, students develop a project from concept to completion: adapting a story, constructing a “dummy,” creating original images, integrating typography, and designing a book jacket, while exploring the role of the designer/illustrator as a visual storyteller.

Prerequisite: COMD218 Typography I.

Advanced Letterpress
COMD373 — 2 credits
For students that have taken Introduction to Letterpress and want to improve their expertise, the main objective is to achieve superior print quality and learn new techniques. The class covers the subtleties of handset type and the inking process including careful attention to make-ready, packing the press and adjusting roller height. Students learn how to print on dampened paper; how to make detailed, high quality photopolymer plates and alternative techniques such as pressure printing where prints are created from a low-relief collage attached to the tympan of the press.

Prerequisite: COMD362 Introduction to Letterpress

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 Typography I.

Information Design
COMD390 — 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: COMD216/219 Typography I/II

Practicum I/II
COMD432/433 — 2 credits/2 credits
One of the core learning structures in the curriculum, in which one-on-one critiques with faculty and guests, lectures, demos, and workshops are all components of each section. Required of all students, sophomore to senior. Sections are divided by year.

Senior Project/Seminar
COMD440 — 3 credits
Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies.

Course Fee: $100

Identity and Systems Design
COMD452 — 2 credits
Students learn how to create a visually distinct identity through structured and innovative methodology generating many ideas and designs in a short amount of time. They develop a rich visual language, the basis for a system that promotes an expansive development of the visual language beyond a logotype and its applications.

Prerequisite: COMD218/219 Typography I/II

EDG: Installation and Intervention
COMD 464 — 2 credits
This course explores creative and innovative methodologies for engaging graphics and conceptual ideas in space. Students explore the environment with a critical eye through assignments that question customary design tools by exploring unconventional and multiple mediums, promoting the development of urban interventions, mediating time and space, and shaping the immediate environment.

Ways of Thinking/Ways of Working (WOT/WOW)
COMD466 — 2 credits
Faculty work with students on project specific assignments. No two semesters are alike. Lectures, workshops, demos, and critiques give students exposure to practitioners who join the institution for brief and intense periods of time. In addition, the latest methodologies for working and conceptualizing are introduced.

Visual Narrative and Sequence I
COMD 469 — 2 credits
This course is a focused introduction to the principles of storytelling, 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.

Advanced Image Making Projects
COMD468 — 2 credits
Students explore methodologies that foreground inspiration, motivation, intention, impression, interpretation, decision, consequence, analogy, chance, coincidence, predictability, message, ambiguity, literacy, manipulation, privacy, intimacy, memory, subjectivity and media in the process of image making. Students learn to integrate and discern levels of communication in and through their own and other’s processes.

Web Presence
COMD477 — 2 credits
Covers the conceptualization, planning, organization, design and production of each student’s portfolio website. Students examine various approaches and review available technologies to determine which are the most appropriate. A basic understanding of HTML, CSS and Adobe Dreamweaver is critical.

Web Design I
COMD478 — 2 credits
This course explores the concepts and structures of online communications, as an extended communications medium with applications for businesses, education entertainment, and advertising. Discussion and individual and team assignments address navigational structures, systems, identity, audience and intent in the design of Web site prototypes. Practical questions are also explored.
Digital Innovation: Web Design II
COMD479 — 2 credits
This course offers a more in-depth look into Web site design and the future of this ever-evolving medium. Students will analyze existing sites, explore and experiment with formal and conceptual development that is unique, personal, and innovative.

Internship
COMD482 — 2 credits
This course assists students in researching the perfect internship. Using a mentorship principle, faculty are available throughout the internship to answer questions, troubleshoot, and ensure a quality experience in the professional world.

Recommended for ComArts graduating seniors.

Translation for Distribution
COMD485 — 2 credits
Design seniors work with a senior from another department, in the production of a publication as a document of the other person’s work. With the benefit of objectivity, students focus on the idea of designing as the attempt to translate the nature and intentions of the originary work, the specific possibilities and limitations of the situation, and approaches to distribution.

Contemporary Design Issues
COMD488 — 2 credits
This course is a total immersion into graphic design. Students examine critically important work and figures in a particular focus. Through lectures, a series of case studies, student presentations, and a larger final project, students examine how their personal interests and obsessions find a place in their work and the larger graphic design practice today. Continued research and understanding is encouraged.

Independent Study
COMD999 — 1-6 credits
Independent studies provide students with an opportunity to extend their work on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

Communication Studio III/IV
ILUS300/301 — 3 credits/3 credits
An increasingly sophisticated examination of illustration concepts and their applications, students broaden their understanding of illustration as visual language in projects that involve research and analysis, focusing on image making, aesthetics, message, audience, and intent with refined use of media and techniques.

Prerequisite: Professional Practice in the major

Entrepreneur 101
COMD483 — credits
An intensive introduction to all facets of running a business—marketing, promotion, developing a client base, pricing, legal, ethical and financial aspects. Students learn best-business practices from: clients, an accountant, an attorney, a banker, and vendors. This course teaches students how to plan, establish, and sustain a meaningful studio, office, and/or agency.

Recommended for ComArts graduating seniors.

Visual Storytelling
ILUS330 — 2 credits
The course focuses on learning aspects of visual communication. Studio sessions encourage experimentation and improved technique, leading to the development of personal style.

Alternative Materials and Procedures for Illustrators
ILUS352 — 2 credits
Three-hour seminar for advanced students who will discuss ideas of a personal practice through viewing each other’s work. The seminar class covers timely issues and topics relating to cultural production, emphasizes group discussion and student participation including readings, lectures, screenings, and field trips. The class aims to expand student’s understanding and perspectives of communication by placing them into broad artistic, social, political, and geographical contexts and thereby expand students’ individual practice.

Advanced Composition
ILUS354 — 2 credits
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.

Off the Wall and Off the Page
ILUS343 — 2 credits
Illustrators are visual artists who are involved in events, products, installations along with traditional mediums such as original art, print and screen. The students have the opportunity to explore other areas of expression that are available to illustrators, to develop the goals and messages associated with these media and gauge their success based on these goals.

Advancing Your Practice
ILUS352 — 2 credits
This three-hour seminar for advanced students will discuss ideas of a personal practice through viewing each other’s work. The seminar class covers timely issues and topics relating to cultural production, emphasizes group discussion and student participation including readings, lectures, screenings, and field trips. The class aims to expand student’s understanding and perspectives of communication by placing them into broad artistic, social, political, and geographical contexts and thereby expand students’ individual practice.

Alternative Materials and Procedures for Illustrators
ILUS353 — 2 credits
Course focuses on the use of mixed media and alternative materials for image construction. The class explores the “use values” of different mediums and how they effectively communicate. Some materials explored are graphite, paint, paper collage, cloth, digital collage, transfers, oil bars, duct tape, resin, inks, wax, etc. Exploring and experimenting with different combinations of materials is encouraged.

Professional Practice
ILUS354 — credits
A required course for Communication Arts majors with three components—traditional portfolio development, web portfolio design, and career development specific to a major. Students will leave this course prepared for an internship and/or employment. Lectures, demos, studio visits, visiting artists, and critiques prepare students for working advertising, illustration, and graphic design.

Experimental Printmaking
ILUS356 — 2 credits
An opportunity for formal application and experimentation through alternative printmaking processes. Emphasis is placed on problem-solving through process, substance, and style. Students consider content, subject, and formal attributes of independently proposed projects. Readings, discussions, and lectures will address relevant topics such as multiplicity, historical predecessors, and critique.

Off the Wall and Off the Page
ILUS343 — 2 credits
Illustrators are visual artists who are involved in events, products, installations along with traditional mediums such as original art, print and screen. The students have the opportunity to explore other areas of expression that are available to illustrators, to develop the goals and messages associated with these media and gauge their success based on these goals.

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ILUS354 — credits
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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.

Senior Project/Seminar
ILUS440 — 3 credits
Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies.

Course Fee: $100

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.

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.

One over One
PRNT245 — 2 credits
1/1 is a classic method of describing a print that does not exist in an edition. Exploring how unique prints are made is the focus. Students use the matrix to create singular images that act alone or as part of larger whole, synthesizing individual and collaborative projects. Techniques such as silkscreen, monotype, and collograph, are used, as well as home printing methods such as plaster, gelatin, trace transfers, automobiles, and sun.

Printmaking I
PRNT267 — 3 credits
An advanced course offers the opportunity to work intensively on individual projects using the multiple. Students learn to develop all stages of the multiple using the print method best suited for their work conceptually and technically. Emphasis is on development of personal imagery and exploration of the media.

Lab Fee: $35

Printmaking II
PRNT270 — 3 credits
Students refine their vision in advanced projects developed with an emphasis on practice and critical dialogue. Visits to local printmaking presses, artists and print exhibitions throughout the semester explore the role of the print as a historical and contemporary medium, and the significance of the multiple in contemporary art.

Prerequisite: PRNT 267 Printmaking I or equivalent experience is required.

Lab Fee: $35

Printmaking III
PRNT370 — 2 credits
Students refine their vision in advanced projects developed with an emphasis on practice and critical dialogue. Visits to local printmaking presses, artists and print exhibitions throughout the semester explore the role of the print as a historical and contemporary medium, and the significance of the multiple in contemporary art.

Prerequisite: PRNT 267 Printmaking I or equivalent experience is required.

Lab Fee: $35
DIGITAL MEDIA

Students in Digital Media learn to communicate and tell stories through motion, art, and design for games, films, and Web. Areas of concentration include games, motion graphics, concept art, animation, modeling, and visual effects. Students learn real-world skills from leading designers, artists, and entrepreneurs. The primary goal is to create problem solvers who strike a balance between traditional art and technology, and between individual vision and teamwork. With a fundamental understanding of digital tools and their creative applications, graduates meet the demands of a diverse and expanding job market in visual storytelling.

STUDENT LEARNING OUTCOMES

Students in the Digital Media Department will:

- Learn to succeed no matter what 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; and teach them how to act both as individuals and as team members to support the whole.
- Learn to continually challenge themselves, laugh often, and fully enjoy what they are doing.
- 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.

Notes for Degree Requirements on Next Page

* These courses may be taken in either the fall or spring semester.
** It is suggested that students take Drawing Fantastical if they are interested in 3D or Visual Effects, or take Type and Design if they are interested in Motion Graphics.
*** Juniors will be assigned to take ILM300 either in the Fall or Spring. If you take it in the fall, you will have Tricks of the Trade in the Spring. If you take ILM300 in the Spring, you will have taken Perspectives in the fall.

Note: In the Spring semester of the Junior year, students with a grade point average of 3.5 or better are eligible to apply for DGMD399 Honors Project, in lieu of one of the other Junior required courses.

Courses in gray are described in Liberal Arts and Sciences.
Media in Motion I
DGMD240 — 2 credits
Introduction to digital image making, manipulation and management. Fundamental concepts of digital media, type design, and motion design are defined as students learn the techniques for image creation, input, manipulation and enhancement, as well as nonlinear editing, composting, 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 Fantastic: The Creative Figure
DGMD 230 — 2 credits
Los Angeles’ top models are presented in dynamic poses. The sessions are theme oriented with an emphasis on story and action.

Drawing the Fantastic for Films and Video
DGMD 231 — 2 credits
While continuing with traditional life drawing exercises, students progress to drawing the fantastic, such as monsters, aliens, dinosaurs, and imagery from traditional and fantastic wood genres. Students draw under a range of dramatic lighting conditions. Reviews of animation from around the world are incorporated. This course may also be taken as an elective.

Digital Media Imaging/Painting
DGMD240 — 2 credits
This course extends students’ skills with Adobe Photoshop and Illustrator. Students investigate the functions of these applications and become expert in their uses.

Perspectives in Stories, Technologies & Design
DGMD250 — 2 credits
Lectures explore all aspects of design, technology, and the nature of the industries utilizing digital media, as well as an introduction to the occupations involved in these fields.

Studio Visits
DGMD260 — 2 credits
Students research and visit various video game developers, special effects houses, post-production facilities, film and TV Studios, independent design houses, and freelancers, as an exposure to the positions available in the industry and the different cultures of these companies.

Basic 3-D for Storytellers
DGMD270 — 2 credits
Introduces students to 3D animation. Students begin to learn about space and the principles of animation. They then proceed to 3D computer animation, with special emphasis on its use to communicate stories for film, television, and video games.

Animation Topics
DGMD310 — 2 credits
Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in animation. See department for offerings each semester.

Concept Art for Video Games and Films
DGMD310 — 2 credits
Students create everything from monsters to little girls and puppies. Concept and development for video games and films includes designing characters and the settings, and creating the back-story for each. Students investigate and develop character motivation, set and equipment purposes, and their histories to create an understanding of these components.

Concept Art Environments & Props & Vehicles
DGMD310 — 2 credits
Learn how to create the concepts for the different elements that go into building a game.

Digital Sculpting in Zbrush
DGMD310 — 2 credits
Learn advanced tools of digital sculpting and painting in Zbrush. You will learn some of the techniques used to create next generation game and movie characters. Create architectural along with organic models with millions of polygons. This class will require a basic knowledge of the Zbrush and a prior class in organic modeling or the equivalent.

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Perspectives in Stories, Technologies & Design
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Lectures explore all aspects of design, technology, and the nature of the industries utilizing digital media, as well as an introduction to the occupations involved in these fields.

Painting-Old School for the New School
DGMD310 — 2 credits
Working from a live model with traditional materials and techniques, this class will strengthen one’s knowledge and mode of expression with color and light. Students will learn how to balance large shapes of color against one another to define an image’s overall tone, structure and composition.

Concept Art Environmental Painting
DGMD310 — 2 credits
This is a digital painting class focusing on Environments.

Visual Development for Animation
DGMD310 — 2 credits
Introduction to visual development using the traditional animation production styles of classic animated shorts and feature films. Students will develop strong storytelling skills through their character designs and environments with an emphasis on lighting, composition and mood. Both traditional technique and computer 2D painting technique will be used.

3D for Motion — Cinema 4D
DGMD310 — 2 credits
Learn how to use Cinema 4D to create elements and 3D animation for motion graphics, ranging from 3D treatments and backgrounds to loop elements. Includes an introduction to C4D’s procedural animation system. Modeling, materials and shader development, lighting and multi pass rendering for compositing with After Effects will be addressed.

Narrative Topics
DGMD311 — 2 credits
Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in narration. See department for offerings each semester.

Dynamic Painting Concepts
DGMD312 — 2 credits
What is digital painting without the PAINTING? Course covers painting basics from an advanced perspective. Learn strong value and color control within the scheme of everything else you have learned so far. You will break down the logic of light and material and learn how to communicate your concepts visually.

Drawing & Painting Vehicles
DGMD312 — 2 credits
Explore digital painting and sketching as well as vehicle design. Students will be using the Cintiq lab for this class.

Earth, Wind and Fire
DGMD312 — 2 credits
Students examine, analyze and use different art media to capture a vast array of landscapes: mountains, desert, forest, ocean, city, and the fantastic. The focus will be on natural phenomena, such as volcanoes, meteors, and tornadoes.

The Figure: Expression/Impressions and Movement
DGMD312 — 2 credits
A creative exploration in drawing and painting the figure in various media. The class examines combined the figure invention, facial expression, manipulation of facial structure to display various emotions and speech patterns, drapery and costume, long and short poses, portraiture, light logic, mood, and narrative.

Visual Effects: The Next Step
DGMD312 — 2 credits
Explores visual effects (those done in the computer) and special effects (physical effects) and how to combine them. Students investigate digital mattes, models, lighting (in both the virtual and the physical worlds), and the interface between physical and visual effects through compositing.
Film and Video Topics
DGMD315 — 2 credits
Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in film and video. See department for offerings each semester.

Film and Video Lab for Digital Artists
DGMD315 — 2 credits
Students learn the skills that are required for making films and videos. 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
Students learn to edit from a feature film editor. The techniques learned here may be applied to feature films, documentaries, visual effects, and computer animated films.

History and Techniques of VFX
DGMD315 — 2 credits
Explore the history of visual and special effects in Hollywood films. View and discuss movies that demonstrated technological innovations in effects, and their impact on the motion picture industry. Both digital and analog effects are explored. Film as art, art as communication, and effects vs. story line are discussed.

Advanced Tools Workshop
DGMD315 — 2 credits
These workshops are intended for students with at least 2 semesters experience with the applicable digital tools. They extend students' technical and creative skills with the tool chosen each semester. Maya and After Effects are some of the tools offered in these workshops.

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.

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
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.

Design Concepts
DGMD316 — 2 credits
This vital class for motion graphics designers covers concepts of design for still and motion work.

Advanced Broadcast Design
DGMD316 — 2 credits
This course mimics the production environments common to this field. Students produce many quality concepts, animatics, revisions, and finished projects for a number of different types of projects. Industry leaders participate and guide the process.

Audio Topics
DGMD317 — 2 credits
Topics are designed to take advantage of the specific areas of expertise offered by guest faculty. This special topics course addresses issues in sound production. See department for offerings each semester.

Game Design Topics
DGMD318 — 2 credits
Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in game design. See department for offerings each semester.

Game Design Overview
DGMD318 — 2 credits
Explore what you need to know about designing games. Learn about the various jobs, what skills you need, and what the different skills are that are common to all game artists and unique to each position.

Game Industry: Production and Leadership
DGMD318 — 2 credits
Students investigate the features of video games that make them successful in the marketplace. Students discuss these issues and explore attributes of leadership in the game industry.

Game Development: Game Level Design
DGMD318 — 2 credits
Using mod and emulators students create new levels for existing popular games. Students learn by doing.

Game Animation
DGMD318 — 2 credits
Video game animation has very strict requirements. Students learn to mix creativity with observations from life, as they meet the hardware restrictions of current game platforms, while they rig and animate their characters.

Game Animation: Advanced
DGMD318 — 2 credits
Students familiar with the basics of game animation and rigging apply their knowledge to advanced projects.

Game Modeling
DGMD318 — 2 credits
Game companies want to see what designers can do when they model people, vehicles, weapons, and other objects. Of particular importance for modelers is the ability to create a model of an easily recognizable public figure.

Environments in 3D
DGMD318 — 2 credits
Focuses on digital sets and environments (i.e., architecture). By the end of the semester, each student will have created images of a carefully designed, meticulously lit and textured environment.

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 library. Animators and modelers learn about the uses and constraints applicable to 3D in films, television, and video games.

3D for Motion Graphics
DGMD323 — 2 credits
Students 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.

Robots, Props and Environments
DGMD329 — 2 credits
Robots, landscapes, rooms, castles and other environments are explored, along with the everyday and fantastic things that make up an invented world. Students create props, environments, and robots, with the feature film, television, and video games in mind. Reviews of feature films from Hollywood and around the world are incorporated.

Visual Effects I/I
DGMD330/331 — 3 credits/3 credits
Learn the methods for traditional and digital effects. Morphing, resolution and resolution matching, working with layers, and wire removal are covered in the first semester. In the second semester, students use compositing techniques and effects to weave synthetic objects and characters into digital scenes.

Advanced Visual Effects
DGMD331 — 3 credits
This class will cover the 3D Interface in Nuke, some effects animation, 3D Camera Projection in Maya, and the creation of Stereoscopic.
Master Class in Visual Effects
DGMD340 — 2 credits
A study and investigation of the theories, the processes, and the business of Professional Visual Effects.

Storytelling in 30 Seconds
DGMD333 — 2 credits
Students study the elements of good narrative. Stories from 30 seconds to 120 minutes in length share the same basic structure. In this class students learn the elements that contribute to a successfully engaging story. This knowledge is applicable to a great many areas of their study.

Drawing Animals for Films, TV and Games
DGMD337 — 2 credits
Animal drawing exercises are practiced with the entertainment industry in mind. Students take many field trips to the zoo and other animal habitats. Open to all majors.

Type and Design Fundamentals
DGMD340 — 2 credits
Students learn to use typography effectively as a design element and how to control the details of its use, both hallmarks of good designers. Design principles learned in the foundation year are reviewed as knowledge and experience in this area is extended.

Digital Matte Painting
DGMD345 — 2 credits
Through exploring and understanding its history, starting with the mail car scene from The Great Train Robbery, through the films of the ’40s and ’50s, and winding up with contemporary filmmaking, students address the intricacies of matte painting. Exercises are done in practical and digital matte painting.

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 medium, but also goals, content, and intended audience. Students will learn to bring life to the web through a variety of tools, and their own creativity.

Basic Game Design I
DGMD349 — 2 credits
Students investigate concept development for game design. This course explores the development and production of video games for the industry. The course includes discussions with an industry leader. Students research currently available game titles and discuss their features to identify their successful qualities.

Perspectives in Entertainment & Technology
DGMD350 — 2 credits
This course is a lecture series exploring all aspects of entertainment and technology development and its impact on the visual and visceral arts. Different sections are offered each semester, dealing with film, visual effects, type design, or other special topics.

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 II
DGMD359 — 2 credits
Students continue to explore concept development for game design. This course focuses on the development and production of video games for the industry. The course includes discussions with an industry leader.

Real and Computer Generated Lighting
DGMD360 — 2 credits
This course covers the basics of lighting in a classroom environment, and then extends that information to the computer lighting of virtual sets, props and characters.

Digital Still Photography
DGMD361 — 2 credits
Photography assists students with improving their videography, digital compositions, and films. This course addresses the elements of good photography as applied to digital photography. Using both “prosumer” and professional cameras, students learn to use all the manual features of these new cameras to achieve a variety of looks and effects.

Sculpture for Digital Artists
DGMD367 — 2 credits
Students work with clay to understand the 3D form as it applies to digital models, character design, and props. They create maquettes, hand-crafted 3D models that animators reference. Maquettes, along with model sheets, bring consistency to the 3D models that animators reference. Maquettes, along with model sheets, bring consistency to the 3D models that animators reference.

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.

Broadcast Design
DGMD380 — 2 credits
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.

Broadcast Design Rapid Projects
DGMD381 — 2 credits
This fast-paced environment will help you get out of the habit of cherishing each idea and into the habit of coming up with an idea, refining it, producing it and moving on to new projects.

Storyboarding for Motion
DGMD380 — 2 credits
In this class we will develop the process of storyboarding for motion. This class will address story arc, concept, composition, board flow, overall technique, and more. Also we will be developing the designer’s voice and vision.

Honors Class
DGMD399 — 2 or 3 credits
For outstanding students who wish to explore their own projects in greater detail. This multidisciplinary class will see a wide range of projects and gain much from class critiques of their work as it progresses.

Senior Thesis
DGMD400 — 4 credits
Students develop their own final projects. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles.

Course Fee: $100

Thesis Preparation
DGMD402 — 3 credits
Students are given the time to work on their senior projects. Storytelling, storyboarding, and other issues are discussed in relationship to students personal or group projects. Critiques are a vital part of this process and assist the students in understanding their own creative processes, as well as those of others.
Senior Business Seminar I: Career Planning & Personal Management  
DGMD410 — 2 credits  
This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a freelance business. Students learn presentation techniques and practical business concepts, from accounting and personal finances to business communications and networking.

Senior Business Seminar II: Career Planning & Personal Management  
DGMD411 — 2 credits  
Continuing from the first semester, students learn more about job availability. They practice interviewing techniques, write a professional resume, and document and organize their work to create appropriate reels and portfolios, with the goal of packaging and presenting themselves to employers.

Industry Internship  
DGMD425 — 2 credits  
Students may apply for internships or equivalent work experience in one of the digital media industries. The department, along with the Office of Career Services, assists students in locating appropriate internship positions. These internships assist students in gaining the work experience and industry contacts necessary for job placement upon graduation.

Traditional Animation  
DGMD428 — 3 credits  
Learn traditional animation and help your 3D animation. Learn the history of animation from the earliest pioneers to studio and independent animated films from around the world. From there you will study in depth the principles of animation and the principles of animation as applied to computer animation.

Practicum in Media Technologies  
DGMD430 — 3 credits  
"It’s the artist, not the software." 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.

Methods & Materials  
DGMD437 — 2 credits  
Students receive in-depth instruction in the use of pencils, markers, watercolor, pastels, and mixed media. Techniques are applied to landscapes, costumes, vehicles, and a variety of other subjects.

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  
Develops the creative and problem solving skills needed to be an effective artist and designer. Regardless of their area of concentration, students learn techniques for overcoming creative block. Students learn the skills needed to either lead a team or participate as an effective member of a creative team.

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.
FASHION DESIGN

Originality in fashion design results from a rigorous process of developing and editing ideas to solve specific design problems. Majors, working with professional faculty and guest design mentors, are trained in all aspects of the design process. Working in teams, they create clothing for several mentors simultaneously, emulating the fashion design studio and following the industry’s seasonal schedule. Recent mentors have included Bob Mackie, Clare Pettibone (’89), Billabong, Halston with the Humane Society, Urban Outfitters, and EleVen by Venus Williams. Seniors’ designs are featured at the annual Scholarship Benefit and Fashion Show at the Beverly Hilton.

STUDENT LEARNING OUTCOMES

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.

Notes for Degree Requirements on Next Page

- These courses may be taken in either the fall or the spring semester
- FSHD363: Though the coursework is offered during the spring semester, students are encouraged to participate in an industry internship during the summer between junior and senior years.

Note: Some students may be required to take ENGL400 Advanced Topics in English as determined by Fashion Design. Note: All students must pass with a “C” grade or better in studio, design and illustration at all levels in order to continue with the fashion program. Working with a mentor is considered an earned privilege, not a right; therefore, students are required to maintain a “C+” grade point average in design and studio throughout the design process in order to work with a mentor.

Notes for Degree Requirements on Next Page

Courses in gray are described in Liberal Art and Sciences
Sophomore Studio  
FSHD200/201 — 3 credits/4 credits  
Students develop patterns by draping muslin on dress forms, and producing basic garment construction and finishing. Students interpret and create three-dimensional design ideas.

Fashion Illustration/Introduction to Design  
FSHD230/231 — 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 their individual style.

Sophomore Digital Design  
FSHD225 — 1 credit  
On the Mac, students learn about basic practices, Internet usage, digital terminology, and related computer equipment including the scanner, printer, and the Wacom tablet.

Model Drawing I/II  
FSHD220/230 — 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. They also explore the visualization of various fabrics and garments on the figure.

Junior Studio I/II  
FSHD300/301 — 5 credits/5 credits  
Students focus on sewing and construction techniques of "moderately-priced" garments. This course provides practical application of draping, sewing, and pattern drafting. Visiting mentors guide and critique students' designs on professional models during fittings. Students learn the design creation process from interpretation of original sketch to finished garment.

Digital Design II/III  
FSHD324/325 — 1 credit/1 credit  
In this course, in conjunction with Junior Studio, students advance their use of digital knowledge by combining Photoshop and Illustrator, and using these skills in creating their design sketches for mentor problems.  
Prerequisite: FSHD235 Digital Design I

Model Drawing III/IV  
FSHD330/331 — 1 credit/1 credit  
This course further explores the fashion figure with focus on improved gesture, line quality, and accurate observation of clothing proportion and shape.  
Prerequisite: FSHD 231 Model Drawing II

Fashion and Illustration I/II  
FSHD362/363 — 4 credits/3 credits  
Students work under the direction of industry professionals in the moderate market to develop fabric stories and sketches. Spring semester focuses on the study of better apparel in preparation for senior year. One mentor project will focus on sustainability. Students pursuing the Sustainability Minor should elect to work on this project.  
Prerequisite: FSHD211 Fashion Illustration/Introduction to Design  
Only FSHD362 will count for the Sustainability Minor

Senior Studio I/II  
FSHD400/401 — 6 credits/6 credits  
This course provides practical application of draping, classic tailoring, and cutting 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 students' work on professional models during fittings.  
Prerequisite: FSHD300/301 Junior Studio I/II

Digital Design IV  
FSHD425 — 1 credit  
In this advanced digital course students create a group of technical flats in Illustrator as the basis for a digital collection in their portfolio. Topics include flats, line sheets, fabric samples, repeat patterns, designs on professional models during fittings. Students learn the design creation process from interpretation of original sketch to finished garment.  
Prerequisite: FSHD325 Digital Design III

Digital Portfolio  
FSHD426 — 1 credit  
This advanced elective course expands students' knowledge and application of digital skills applicable to their final portfolio.  
Prerequisite: FSHD325 Digital Design III

Model Drawing V  
FSHD430 — 1 credit  
Students in this advanced 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. Available to nonmajors with Department Chair approval.  
Prerequisite: FSHD330/331 Model Drawing III/IV

Fashion and Illustration III  
FSHD462 — 4 credits  
Students design apparel alongside professional designers representing the Designer/Contemporary Market. Working within the industry seasonal schedule, students design classic clothes in finer fabrics and finishing techniques. Emphasis is on more complex sketches, fabric renderings, and layering of garments, to capture a look appropriate to the mentor's direction.  
Prerequisite: FSHD362 Fashion Design and Illustration I/II

Marketing and Apparel Manufacturing Practices  
FSHD471 — 2 credit  
Through field trips and lectures by industry professionals, this class provides an overview of the apparel manufacturing process outside the realm of the design room, and the marketing partnership of wholesale manufacturers and retailers. The semester culminates with job search strategies in preparation for a successful entry into the workplace.

Portfolio Development  
FSHD476 — 3 credits  
Students develop professional portfolios, targeting a specific market in the fashion industry, and produce groups with concept boards, color story, fabrics, trims, illustrations and technical drawings. This course culminates with a portfolio review and critique by manufacturers.  
Prerequisites: FSHD462 Fashion Design and Illustration III

Independent Study  
FSHD999 — 16 credits  
Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.

Labs  
The following lab classes may be required if a student’s work does not meet the standards set by the department:

Construction Laboratory  
This noncredit period is open to all students who need additional help in draping, pattern drafting, tailoring, or sewing.

Illustration Laboratory  
This noncredit period is open to all students who need additional help in drawing and rendering.

Design Laboratory  
This noncredit period is open to all students who need additional help in design.
FINE ARTS: PAINTING, SCULPTURE/NEW GENRES, AND PHOTOGRAPHY

Contemporary artists use their talent, imagination, and skill to create works of art that add beauty and richness to the world. They produce work for a vast global network of museums, commercial art galleries, publicly funded arts organizations, and artist-run spaces. Taught by a faculty of active professional artists, students in Fine Arts delve into each of the core disciplines—Painting, Sculpture/New Genres, and Photography—before selecting one area as a major.

STUDENT LEARNING OUTCOMES

Students in the Fine Arts Department will:

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

PAINTING

Sophomore Year

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Credits per Semester

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** Creative Action Studio can be taken in either the fall or spring semester in the Junior year.

Courses in gray are described in Liberal Arts and Sciences.
### PHOTOGRAPHY

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**Credits per Semester**: 3.0

### SCULPTURE/NEW GENRES

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**Notes:**

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** Creative Action Studio can be taken in either the fall or spring semester in the Junior year.

Courses in gray are described in Liberal Arts and Sciences.
Introduction to Experimental Drawing DRWG204—3 credits
Designed to assist students in expanding their drawing skills through both traditional and unconventional drawing exercises. Students learn the signs of meaning that are produced from the specific forms, erasures, and drawing marks they put on paper. They experiment with new materials, techniques and skills.

Experimental Drawing Projects DRWG320—3 credits
Provides an opportunity for students to explore advanced techniques and ideas in drawing. It helps students develop their own personal vision and awareness of the drawing media through independent projects and building a body of work. This course may be repeated for credit.

Art & Technology Practices FINA215—2 credits
Introductory course in new media—providing the technical fundamentals that enable students to begin integrating digital methods in their respective practices. Particular attention is placed on balancing technical skills with creative content and experimental approaches. Core software is Adobe Photoshop, Adobe Illustrator, and Final Cut Pro. Sophomore Core Requirement

Visiting Artist Workshop/Advanced Visiting Artist Workshop FINA325/326—2 credits/3 credits
Critics, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. Offered spring semester only

Fine Art Praxis FINA370—2 credits
Allows the student to bring together a contemporary topic and relevant art historical information in an interdisciplinary setting. A three-hour studio class focuses on artistic application of the subject, while a two hour history/theory component reinforces the historical and contemporary models and contexts. Students receive Fine Arts/Liberal Arts credit. Content varies each term.

Interdisciplinary Critique FINA385—2 credits
This rigorous companion to Studio IV provides the critical dialogue of peers, helping students to develop an ability to respond to media outside of their practice. Taught by artists and critics, this course considers work of all kinds and acquaints students with the contemporary notion of critique as it currently informs artistic practice. Offered spring semester only

Directed Internship FINA390—2 credits
Qualified upper-level students find and place themselves in a variety of structured positions in the Los Angeles art community, including museums (MOCA, LACMA, SMMA); galleries; and film, television, photography, and animation studios. Internships enhance students’ education by providing well-supervised work experiences, leading to jobs after school.

Advanced Topics FINA406/415—2 credits/3 credits
Allows students access to a cohesive body of information connected with simultaneous components of subject and object making. A three or six-hour seminar and/or studio explores the historical and contemporary models and contexts of artistic practice. See Fine Arts Department for additional course descriptions. Only certain courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director.

Senior Review: Art and Publication FINA443—2 credits
Hands-on course involves students in the development and production of a catalog for the senior exhibition. Students will gain skills in book design, copy and photo editing, as well as working with a diverse group of artists and the businesses involved in book production.

Professional Practices FINA455—2 credits
Practical and hands-on course addresses professional practices in Fine Arts through a series of workshops and seminars. Topics include: building presentation spaces; installing and lighting art; documenting artwork; graduate school applications; grant writing; business practices; gallery representation; alternative spaces and practices; professional development beyond art school; artist residencies; and various career opportunities for artists. Offered spring semester only

Senior Studio I FINA470—5 credits
Each student is given their own studio and works with a group of faculty mentors to develop a body of work. Critiques, individual meetings with mentors, visiting artists and critics, and group exhibitions expand students’ knowledge base while focusing their practice. Attending the Visiting Artist Lecture Series is required. Offered fall semester only

Senior Studio II FINA471—5 credits
Devoted to the completion of a cohesive body of work culminating in the building and mounting of the senior exhibition. Students continue independent studio practices, discussions and critiques with mentors, peers, visiting artists and critics. This course addresses issues that prepare students for a life in art. Attending the Visiting Artist Lecture Series is required. Offered spring semester only

Sound Art MEDA327—2 credits
Sound is discussed in terms of its role in sculpture, installation and other art work; music, popular culture and subculture; theatrical innovations and historical precedents; tuning systems, structuring principles, improvisation and chance. Students make sound pieces/objects throughout the term, as well as participate in a performance. Offered in alternating semesters/years

Intermedia MEDA308—2 credits
Explore emerging spaces of art making and cultural discussion using new technologies of interactivity (CD/DVD and Web-Works), global discourse (Internet websites and communities), technical and mixed improvisation (DJ-ing). Offered in alternating semesters/years

Experimental Filmmaking MEDA316—2 credits
Both a production class and seminar offering students an introduction to experiments in film. Using Super-8 materials (an analog film-based medium popular with amateurs before video was available) will make their own films in reaction to a history of experimental film that is surprising and varied. Offered spring semester only

Video Projects MEDA333—2 credits
Advanced course in the technical and aesthetic aspects of video as an art form. The creative issues involved in a time-based, expressive medium will be emphasized through the discussion of examples. Students will become familiar with current discourses in video art, as well as receive instruction in digital post-production procedures and advanced technology.

Advanced Topics: Live Art MEDA406—2 credits
Focuses on the ways contemporary artists use performance as a medium. Through projects students develop their interest in performance and gain the experience of performing in both group and individual works. In addition to the studio component, the course includes lectures providing a background in the history of performance. Offered in alternating semesters/years
Photography I
PHOT204—3 credits
Introduction to the technical, aesthetic and conceptual aspects of the medium of photography. Basic skills including camera operation, black-and-white film processing, color and black-and-white printing, as well as basic presentation techniques, are covered in regular lab sessions. Group critiques, slide lectures, and field trips help students to develop a critical vocabulary.
Offered fall semester only
Lab Fee: $30

Photography II
PHOT214—3 credits
Intermediate course aims to build upon technical knowledge and conceptual structuring acquired in previous courses. Students spend time expanding technical skills with medium and large format cameras, advanced digital skills with professional digital cameras, film scanning, photoshop, and digital printing. Attention is also given to developing research-based projects and presentation in books and exhibitions.
Offered spring semester only
Lab Fee: $30

Photography Studio Practices
PHOT215—2 credits
See department for course description
Lab Fee: $30

Extended Techniques in Photography
PHOT218—2 credits
Supports Photography majors with more in-depth instruction in particular techniques.
Lab Fee: $30

Lighting Studio I
PHOT230—3 credits
Introduces students to basic studio skills in lighting and electronic flash applications, including 4x5 and medium formats, tungsten and strobe lighting. Shooting assignments include still life, portraiture, and photo illustration projects.
This course is required for Photography majors.
Offered spring semester only
Lab Fee: $30

Photography III
PHOT314—3 credits
Gives students the tools to develop a body of work that is coherent intellectually and aesthetically. Equal time is given to the realm of ideas that inform a project and the skills and studio practice to carry it out. Traditional photographic materials, large-format printing, digital processes, and mixed-media projects are incorporated.
Offered fall semester only
Lab Fee: $30

Color Photography
PHOT330—2 credits
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. 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
Lab Fee: $30

Photo Genres
PHOT335—2 credits
Genres courses provide students with the opportunity to explore a variety of topics within the context of photography, targeting specific conceptual, aesthetic, and material approaches in depth, offering theoretic and vernacular driven investigation. Recent topics offered: Photo Collage, Rethinking Image and Narrative, and Fashion.
Offered on a rotating basis
Lab Fee: $30

Advanced Lighting Studio
PHOT430—2 credits
Hands-on studio class with emphasis on advanced techniques. Major areas of focus include: refining lighting techniques, environmental portraiture, feature layout, researching clients and self-promotion. Hair, make-up and fashion stylists will work with students on demonstration shoots. Assignments for both studio and location work will build skills and develop a portfolio.
Lab Fee: $30

Painting I
PNG204—3 credits
Hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), focuses on the development of technical abilities in collusion with concepts and exploration of different methods of achieving visual “dexterity.”
Offered fall semester only

Extended Techniques for Painting
PNG205—2 credits
Practical workshop directed to the understanding of painting as physical accomplishment. Painting materials and technical processes from ancient to contemporary are examined. Painting techniques might include: encaustic, egg tempera, oils, plastics, industrial paints, and others.
Painting II
PNG214—3 credits
Intermediate painting course integrates intellectual and technical ability with historical, contemporary, and personal strategies. Emphasis is on exposure to and analysis of contemporary painting through visual presentations, lectures, and the practical application of painting as a medium, both in technique and material.
Offered spring semester only

Painting Genres
PNG306—2 credits
Genres courses provide students with the opportunity to explore a variety of topics within the context of painting, targeting specific conceptual, aesthetic and material approaches in depth, offering theoretic and vernacular driven investigations. Recent topics offered: Real Art; Methods, Materials & Concepts of Color, Figure

Processes & Practices
PNG310/311—3 credits
Addressing the contemporary desire to stretch the medium’s physical limits and prod its conventions with unorthodox materials and forms, this advanced painting course focuses on the interplay between painting and space. Theoretical models and technical experimentation provide an opportunity for students to engage in non-traditional approaches, including installation.
This course may be taken as an alternative to PNG314 Painting III. Offered fall semester only

Extended Techniques for Sculpture
SCNG215—2 credits
Supports Sculpture majors with more in-depth instruction in particular techniques such as wall building, small electronics like motion detectors and robotics, details of wood joinery and carving, some special plastics skills like vacuum forming, even some architectural model making, and more. Students are encouraged to contemporary practices through lectures, reading discussions, critique and interviews with artists.
Offered in alternating semester/years

Special Topics in Crafts
SCNG232—2 credits
Covering craft practices including light metals and fibers as applied to contemporary art practice. The course will allow for expanded hands-on practice beyond the demo format.
Ceramics
**SCNG236—2 credits**
Recent years have seen the revival of ceramic sculpture in contemporary art. This class will approach ceramics as a sculptural medium. The techniques taught will include mold-making, slip-casting and hand-building. Discussions will cover the history of ceramic sculpture, high and low culture, craft versus art, and the use of multiples and appropriation.

**SCNG: Genres**
**SCNG306—2 credits**
Genre courses provide students with the opportunity to explore a variety of topics within the context of Sculpture/New Genres, targeting specific conceptual, aesthetic and material approaches in depth, offering theoretic and vernacular driven investigation. Recent Topics offered: Metalcasting and Major Mold Making.

*Offered in alternating semesters/years*

**Sculpture/New Genres III**
**SCNG314—3 credits**
Opportunity to work on large-scale, long-term projects in sculpture and/or new genres, working in-depth in a chosen material or skill: for instance, complicated casting technologies, welding, woodworking, video or installation. Addresses artwork that is ambitious, experimental, political, and work that pushes both formal and conceptual boundaries.

*Offered in fall semester only*
PRODUCT DESIGN

This multidisciplinary field involves applying 2D and 3D fabrication processes to produce objects, commercial products, and systems that entertain, enable, and inspire, and transform the way people live. Today’s product designer is multifaceted, with the ability to create, integrate, and communicate ideas across product areas, such as furniture or shoe design, fashion accessories, home and office décor, consumer products, and packaging. Majors develop design skills in two broad product categories—“soft-line” and “hardline”—through hands-on studio projects and professional internship experiences. They combine business, entrepreneurship, and design leadership to drive innovation and career success.

STUDENT LEARNING OUTCOMES

Students in the Product Design Department will gain:

- Understanding of the Product Design and Development Process, and using it as a means for project management.
- Proficiency in research and analysis methodologies as it pertains to the product design process, meaning, and design intent.
- Ability to apply creative process techniques in problem solving and critical thinking.
- Ability to demonstrate drawing and drafting principles to convey concepts.
- Computer proficiency in graphic and computer-aided design programs.
- Proficiency in basic fabrication methods to build prototype models.
- Basic understanding of engineering, mechanical, and technical principles.
- Basic understanding of materials, including sustainable materials and manufacturing processes.
- Proficiency in effective verbal and written communication.
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Courses in gray are described in Liberal Arts and Sciences.
Design Studio I/II
PRDS220/221—3 credits/3 credits
Students master the elements of visual literacy and organizational principals and apply them to the product design and development process. Design intent is emphasized through the meaningful manipulation of line, plane, volume, value, texture and color in 2D and 3D projects. Students present their work in series of critique sessions to faculty and industry professionals.

Integrated Design Studio I/II
PRDS202/201—2 credits/2 credits
Students develop their individual creative process through the exploration and manipulation of materials and methods to express a visual response to a theme or content. Demonstrations and hands-on projects expose students to a variety of materials and methods as means to stimulate curiosity, exploration, invention and solution finding and developing a personal vision.

Forms and Structures I/II
PRDS240/241—2 credits/2 credits
Focuses on the principles and elements of three-dimensional design as it relates to form and structure in product design. Students develop their aesthetic eye and solution finding skills through invention, construction and the application of organizational principals that bring unity and visual solutions to objects and the space in which they reside. In class projects complement the main Design Studio I/II.

Co-requisite for PRDS 200/201 Design Studio

Visual Communication I/II
PRDS250/251—2 credits/2 credits
This project-based studio develops hand-drawing skills as a core skill and primary means by which to engage in the process of ideation and communication. Students develop skills in sketching and rendering with emphasis on form, perspective, dimensionality, and surface characteristics. Students explore varied media techniques to foster personal vision and style. Course projects complement the main Design Studio I/II projects.

Co-requisite for PRDS 200/201 Design Studio

Digital Design I/II
PRDS270/271—2 credits/2 credits
Integrates 2D graphic and 3D computer-aided-design (CAD) as a means to communicate ideas and as a process for design and digital modeling. Digital Design I focuses on graphic design to complement hand drawing skills. Students integrate layout, typography, image manipulation, and storytelling, as a means to communicate and persuade. Digital Design II, focuses on 3D (CAD) as a means to translate visual ideas into technical and three-dimensional renderings that can be used for rapid prototyping, laser cutting and CNC equipment to produce parts for fabrication. In class projects complement the main Design Studio I/II projects.

Co-requisite for PRDS200/201 Design Studio I/II

Design Studio III/IV
PRDS330/331—4 credits/4 credits
Divided into two separate studios – a hard-goods studio that involves durable products and a soft-goods studio that focuses on non-durable products. The hard-goods studio involves skills constructing products that utilize hard or rigid materials. These products include, furniture design, home and office decor, consumer electronics, personal care products, and more. The soft-goods studio involves skills fabricating products that utilize fabrics or flexible materials. These products include, shoe design, fashion accessories, home decor and other products. Both studios focus on ideation, creativity, problem solving, design thinking, process and presentation. Students explore design ideas, create concept drawings, and develop working prototype models.

Emphasis is placed on the integration of culture, design, aesthetics, functionality, trends and technology. Students are required to take one semester of each studio. Students present their work to industry professionals through a series of critique sessions.

Co-requisite: PRDS385/PRDS 386 Methods and Materials I/II

Integrated Design Studio III/IV
PRDS302/321—2 credits/2 credits
Focuses on the process of creativity to enhance personal vision, creative insight, problem solving and innovative thinking. Through a series of projects, students learn to think laterally and express their ideas through the integration of research, resource, art and design, color, texture, materials and methods and various technologies.

Digital Design III/IV
PRDS370/371—2 credits/2 credits
An advanced computer lab intended to build upon principles introduced in Digital Design II. Students explore various 3D software applications to expand CAD design skills and the use of computer program output information for computer-aided rapid prototyping technology, fabrication methods and presentation.

Co-requisites: PRDS300/301 Design Studio III/IV

Methods And Materials I/II
PRDS385/386—2 credits/2 credits
Courses are divided into two sections each related to the corresponding Design Studio areas of hard-goods design and soft-goods. In the hard-goods course design emphasis is on developing a basic understanding of mechanisms and the relationship between internal components, structure, form, and how multiple parts are integrated into the final product. The soft-goods course introduces the basics of sewing, pattern drafting, draping and other fabrication processes, materials, trends and markets. In both courses consideration is given to the relationship between design solutions and issues related to manufacturing feasibility, product cost, product performance, utility, sustainability and marketability. Students are required to take one semester of each studio.

Co-requisites: PRDS300/301 Design Studio III/IV

Design Studio V/VI
PRDS400/401—4 credits/5 credits
Emphasis is on advancing each student’s product design skills towards a professional level. The focus is on research, the application is placed on the integration of culture and design process and the integration of strategic thinking and user experience to their projects. Students can elect to have a focus on hard-goods or soft-goods products or both. Emphasis is placed on developing product lines and brands. In the second semester students develop a thesis project in an area of their choice. The semester culminates in the design of the Senior Exhibition, which showcases the student’s individual work to industry and to the public.

Co-requisite: PRDS 400/401 Design Studio V/VI

Design Studio V/VI
PRDS470/471—2 credits/2 credits
Explores the principles and elements of three-dimensional design as it relates to form and structure in product design. Students develop their aesthetic eye and solution finding skills through invention, construction and the application of organizational principals that bring unity and visual solutions to objects and the space in which they reside. In class projects complement the main Design Studio I/II.

Co-requisite: PRDS 400/401 Design Studio V/VI

Professional Practice I/II
PRDS430/431—2 credits/2 credits
Explore emerging technologies and interaction design based upon user experience research. Students apply functional analysis techniques, task and user modeling methodologies that lead to strategic thinking in their designs. Emphasis is on developing a proficiency in communicating and presenting complex information in simple terms for client presentation and product development. In class projects complement the main Design Studio and thesis projects.

Co-requisites: PRDS 400/401 Design Studio V/VI

Digital Design V/VI
PRDS470/471—2 credits/2 credits
Focuses on a full range of strategies and skills required to organize accumulated work into a market-ready professional portfolio and presentation. Emphasis is on developing a proficiency in tactical presentation strategies that deliver impact with visual and rhetorical force that will persuade the audience. In-class projects complement the main Design Studio, Thesis and Senior Show projects.

Independent Study
PRDS399—1–6 credits
Independent studies provide students with opportunity to work closely and collaboratively with faculty in an area of interest that expands their expertise. Application for independent study with a project proposal are submitted to the Department Chair for review and approval.
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 concepiting, 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.

Notes for Degree Requirements on Next Page

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

** Note: TOYD455 Portfolio Development: Although the coursework portion of this class is offered during the spring semester, students are encouraged to participate in an industry internship during the summer between their sophomore and junior years.

*** TOYD415 Career Development: although the coursework is offered during the fall semester, students are encouraged to participate in an industry internship during the summer between their junior and senior years.

Courses in gray are described in Liberal Arts and Sciences.

**STUDENT LEARNING OUTCOMES:**

- 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 conceptual drawing, sculpting, and prototyping, and progress into digital illustration and graphic representation, model making, and rapid prototyping. Faculty and guest mentors are toy and entertainment design professionals. Summer internships allow majors industry experience at companies such as Mattel, Hasbro, Disney, and Spinmaster.

**TOY DESIGN**

Toys are an important part of our history and culture. Not only is imaginative play fun, but as psychologists have shown, it's also crucial for the development of such high-level skills as decision-making, socialization, and creativity. Majors focus on the essential categories of action figures, games, plush, dolls, preschool toys, and toy vehicles. Students begin by learning analog skills in conceptual drawing, sculpting, and prototyping, and progress into digital illustration and graphic representation, model making, and rapid prototyping. Faculty and guest mentors are toy and entertainment design professionals. Summer internships allow majors industry experience at companies such as Mattel, Hasbro, Disney, and Spinmaster.

**STUDENT LEARNING OUTCOMES:**

- Develop their individual expression and an entrepreneurial attitude, which results in unique, creative, innovative concepts and designs.
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** Note: TOYD455 Portfolio Development: Although the coursework portion of this class is offered during the spring semester, students are encouraged to participate in an industry internship during the summer between their sophomore and junior years.

*** TOYD415 Career Development: although the coursework is offered during the fall semester, students are encouraged to participate in an industry internship during the summer between their junior and senior years.

Courses in gray are described in Liberal Arts and Sciences.

**STUDENT LEARNING OUTCOMES:**

- 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 conceptual drawing, sculpting, and prototyping, and progress into digital illustration and graphic representation, model making, and rapid prototyping. Faculty and guest mentors are toy and entertainment design professionals. Summer internships allow majors industry experience at companies such as Mattel, Hasbro, Disney, and Spinmaster.

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Courses in gray are described in Liberal Arts and Sciences.
Toy Design III/IV
TOYD200/201 — 3 credits/3 credits
Students develop an understanding of the creative process of toy design. Emphasis is placed on designing toys which engage children in what is referred to in the toy industry as “play patterns.” Students apply skills in drawing, model making, and fabrication to create original toys which engage children in imaginative play and shape developmental skills and decision-making, socialization and creativity. Students learn to conduct market research and analysis to insure that their designs are appropriate for the category of toys they are designing. Using various fabrication techniques, students will translate their ideas into 3D models, and present the final products to faculty and visiting toy industry professionals. Prerequisite: TOYD200 is a prerequisite for TOYD201.
Lab Fee: $50

Drawing I
TOYD220 — 2 credits
Students 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 skills. Students become familiar with the principals of perspective and more importantly, they learn the useful particulars and shortcuts pertaining to sketching.

Drawing II
TOYD221 — 2 credits
Introduction to the theory and practice of sketching, drawing, and rendering techniques as applied to toy product. Focus is on rapid visual sketching as well as marker rendering, which enable the designer to convey information about surface characteristics such as color, texture and material. Prerequisite: TOYD 220 Drawing I.

2-D Visualization
TOYD230 — 2 credits
Students acquire the skills necessary to take a concept from a rough sketch to a refined set of technical illustrations. Students learn to produce illustrations accurately that will convey their design intent and serve as a blueprint when creating a prototype model. Students are introduced to the basic drawing tools in Adobe Illustrator

3-D Visualization I
TOYD231 — 2 credits
Examines the computer as a means to construct and render an idea via 3D-modeling, and then to output that information using computer-aided rapid prototyping. It introduces Computer Aided Design (CAD) programs as toy design tools. Students start with Rhino, a 3D-modeling program that emphasizes the 3D construction and surface rendering of ideas and output to the rapid prototyping machine. Prerequisite: TOYD 230 2-D Visualization.

Model Making I
TOYD240 — 2 credits
Introduces students to plastic fabrication and prototyping concepts through the use of various methods. Open to Toy Design majors only.
Lab Fee: $245

Model Making II
TOYD241 — 2 credits
Teaches the basics of sculpting licensed characters from 2-D turnaround drawings. Students learn to make molds of the sculpted figures, to cast them in resin, and then to paint the cast figures. Prerequisite: TOYD240 Model Making I
Open to Toy Design majors only.
Lab Fee: $1000

Methods and Materials of Production I
TOYD250 — 2 credits
Materials used for manufacturing within the industry are important because they determine the durability and safety of toys, toy use by consumers, and the methods and costs of production. Each of these issues must be considered in order to successfully design and market a toy. This course focuses on different manufacturing processes as well as the understanding and use of materials used in toy design. Of special interest is issues regarding sustainability.

Methods and Materials of Production II
TOYD251 — 2 credits
This second-semester course explores more advanced manufacturing processes and materials. Discussion focuses on the fundamentals of plastic components and on design, exploring the possibilities and limitations associated with plastic toy components. Of special interest are issues regarding sustainability.
Prerequisite: TOYD250 Methods and Materials I

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.
Prerequisite: TOYD 200 Toy Design I.

Model Making III
TOYD241 — 2 credits
Focuses on advanced model making skills and techniques involving the lathe and milling machine with an emphasis on the issues and problems relating 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.
Prerequisite: TOYD241 Model Making II
Lab Fee: $150

Drawing IV
TOYD232 — 2 credits
Course introduces the computer as a digital tool, building upon sketching and rendering techniques learned in previous drawing classes. Prerequisite: TOYD221 Drawing II.

Modeling III
TOYD300/301 — 4 credits/4 credits
Students expand on and apply principles they have learned in Toy Design I and II to create original toys which can be expanded to become a toy brand with line extensions. Students will utilize analog and digital drawing skills, technology including digital design software for rapid prototype methods, and explore methods of fabrication using a variety of materials. Students will learn the most effective methods of presenting their toy concepts visually, demonstrating new features digitally when it is the most effective way of communicating play patterns and function. Corporate sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals.
Prerequisite: TOYD200/201 Toy Design I/II.

Model Making IV
TOYD320 — 2 credits
Students focus on the full understanding of material indication. Topics covered include concept sketching, composition, layout, perspective drawing, using sketching as a design tool, and understanding and rendering reflective forms. Prerequisite: TOYD221 Drawing II.

Model Making V
TOYD300/301 — 4 credits/4 credits
Students will expand on and apply principles they have learned in previous drawing classes. Students are introduced to Studio MAX skills with more advanced rendering and animation skills. The course will introduce Adobe After Effects as a means to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Content focuses on the advanced use of computer programs to output models for ongoing projects. Students apply acquired learning to improve toy design projects for use in their portfolios.
Prerequisite: TOYD230 3-D Visualization II.

Model Making VI
TOYD331 — 2 credits
Students are introduced to Studio MAX for several styles of rendering and basic animation skills. This course combines instruction on the computer with guidance in the standard requirements for the production of 3D models through output to the rapid proto-typing machine. Prerequisite: TOYD231 3-D Visualization II.

3-D Visualization II
TOYD330 — 2 credits
This is an advanced computer lab course that allows students to continue to develop their 3-D modeling skills with Rhino and learn more advanced modeling techniques. Students will continue to develop their Studio MAX skills with more advanced rendering and animation skills. Focus is on cobbling up quick toy ideas, given a specific design category.
Prerequisite: TOYD200 Toy Design I.

Toy Design V/VI
TOYD340 — 3 credits
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.
Prerequisite: TOYD240 Model Making I
Lab Fee: $245

Portfolio Development
TOYD445 — 2 credits
Concentrates on the organization and presentation of the student’s portfolio. Additional credit is given to interviewing skills and techniques. Students will also develop a promo sheet and resume. All work will be presented in both analog and digital formats.
Prerequisite: TOYD201 Toy Design II.

Toy Design V/VI
TOYD340 — 3 credits
Advanced level courses in which students continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed

THE HOOT, 2013–14

TOY DESIGN
to the unique and different categories of toys and children’s products and how those products are part of larger brands and entertainment properties. Corporate-sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. Students may have had the opportunity to participate in summer internships where they gained ‘real world’ experience, and will be able to apply that learning as well as their classroom experience to design and prepare their senior show. It will showcase their talents, and is held at the end of the spring semester.

Prerequisite: TOYD300/301 Toy Design III/IV.

Career Development

TOYD415 — 2 credits
This course will cover interviewing skills, research and targeting potential job prospects, and preparation of oral and written communications.
Prerequisite: TOYD455 Portfolio Development.

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.
Prerequisite: TOYD421 Drawing IV.

Drawing VI

TOYD421 — 2 credits
An advanced computer lab course that allows students to apply their knowledge from prior drawing classes to on-going projects in an effort to build their portfolios.
Prerequisite: TOYD420 Drawing V.

Games and Game Theory

TOYD425 — 2 credits
Focuses on game theory from a behavioral science perspective, and applies that perspective to an understanding of a variety of games. The course includes a historical and cross-cultural emphasis. Students create an original game.
Prerequisite: TOYD301 Toy Design IV.

Package Design

TOYD430 — 2 credits
Focuses on creating three dimensional solutions to solve a variety of packaging and retail problems. In addition to marketing issues, package design addresses a variety of storage and safety concerns. Students address these issues as well as the graphic treatment of the package. Of special interest are issues regarding sustainability.
Prerequisite: TOYD400 Toy Design V.

Toy Industry Practices

TOYD450 — 2 credits
Provides an introduction to marketing and product management within the toy industry. Discussion focuses on the four guiding principles of brand management: product, packaging, placement, and promotion. Various topics include consumer behavior, market research, product design, pricing, retail sales, merchandising, advertising, and promotions.
Prerequisite: TOYD400 Toy Design V.

Special Topics: 3-D Visualization IV

TOYD460 — 2 credits
This elective class is designed as an advanced computer class for senior Toy Design students where they will explore open-ended projects of their own design, building on skills from prior classes in 3D Visualization III. Students learn how to render a toy of their own design in full color at a professional level.
Prerequisite: TOYD421 Drawing IV.

Independent Study

TOYD889 — 1–6 credits
Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the Department Chair based on proposals submitted by interested students.
### GRADUATE FINE ARTS

The Graduate Program in Fine Arts encourages young artists to think critically and challenge existing modes of expression.

#### STUDENT LEARNING OUTCOMES

Students in Graduate Fine Arts will

- Practice a high level of self-criticism needed for consistent development and growth in their work.
- Learn from a variety of diverse experiences and resources representing a wide range of disciplines and points of view.
- Develop a working knowledge of and relationship to art history, criticism, and theory.
- Build on the communication skills needed to clearly and effectively express themselves.
- Develop the technical and theoretical resources and confidence to realize their professional ambitions.
- Form the self-reliance and self-motivation needed to sustain a professional career.
- Cultivate a sense of competition and camaraderie.

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* In addition to Independent Studies, electives may be taken from the offerings of Fine Arts, Liberal Arts and Sciences, and other departments with department approval.
Special Topics in Art History
AHCS575—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
GRAD610/611/710/711—3 credits/3 credits/3 credits
In this two-year course sequence, all graduate students, regardless of media, discuss common issues of studio practice. The course provides an in-depth discussion and investigation of how an artist’s work is perceived as a public statement, and how one’s work exists in the world.

Graduate Studio
GRAD620/621/720/721—4 credits/4 credits/4 credits/4 credits
This two-year course sequence focuses on each individual student’s practice, specifically directed towards aesthetic and technical issues arising out of their work. Students meet with a number of individual instructors on an independent basis, as they have work or issues prepared for discussion.

In Context
GRAD652—2 credits
The instructor contextualizes presentations by visiting guest lecturers through readings and presentations. The class prepares students to evaluate guest lecture presentations in an informed and intelligent manner, and to see their work and the work of their colleagues more clearly. Presentations are required. Students who elect this course MUST also sign up for Visiting Artist Lecture Series.

Professional Practices
GRAD774—1 credit
A seminar in which the intricacies, idiosyncrasies and responsibilities of the professional artist are discussed and deconstructed.

Critical Theory and Practice I/II
LIBS650/651—3 credits/3 credits
The in-depth examination of a critical or theoretical text focuses on contemporary issues in art, philosophy, politics, or criticism.

Thesis
LIBS774/775—3 credits/3 credits
This course encourages and trains students to write a thesis about their own work through the development of the requisite critical writing skills which will serve them in the future when applying for grants as well as preparing them for the literary demands of an artist’s career.

Exhibition Preparation
GRAD775—1 credit
Each student in the final year works on the organization, planning, and installation of MFA exhibitions. The course focuses on exhibition psychology, design, and documentation. Additionally, the professional practices needed for well-planned entry into the art world are discussed.

Critical Thought
GRAD779—3 credits
This course builds on discussions from the Interdisciplinary Critiques, focusing the conversation to a more specific, in-depth level. From political, sociological or psychological points of view, the students and instructor explore what it means to have a critical practice and the ramifications of language and intent. Presentations are required.

Visiting Artist Lecture Series
GRAD789—1 credit
This is a weekly lecture series where artists, theorists and curators present their own work and discuss some aspect of contemporary visual art that is of interest to the graduate student community. The class can be taken alone or in conjunction with Context.
**STUDENT LEARNING OUTCOMES**

Students in Graduate Graphic Design will:

- Describe a trajectory of past and current design projects that inform his/her practice.
- Conceive, design, and execute a successful body of work that advances the candidate’s practice and reflects current trends in the disciplines.
- Demonstrate the ability to frame questions, devise appropriate methodologies for answering them, and evidence an ongoing perspective of critical inquiry.
- Successfully communicate the goals of their thesis and their relationship to the candidate’s future practice.
- Demonstrate an awareness of the importance of design pedagogy to the practice of contemporary graphic design.
- Propose and implement further documentation, representation, or expressions of the candidate’s final project.
- Demonstrate creativity and the power of effective communication through their work.
- Explore in writing aspects of graphic design that are important to the field and visual arts in general.

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**GRADUATE GRAPHIC DESIGN (PRIMARY)**

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* Students must choose two of these courses.
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### GRADUATE GRAPHIC DESIGN (ALTERNATE)

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### GRADUATE GRAPHIC DESIGN (ACCELERATED)

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* Must be recommended by MFA portfolio committee.
** Students must choose two of these courses.
Seminar I/I/III
GRDS560/660/760—6 credits/6 credits
In this three-term course sequence, all graduate students work on project-specific assignments. Faculty and visiting artists provide the opportunity for in-depth discussion, conceptual and formal investigation. The intention of this course is to find focus and specialization in the program.

Typography and Type Design
GRDS620/621/622—2 credits/2 credits
The projects assigned use theory, methodology, and personal interests to expand student knowledge of typography and its role within graphic design. Each section will host a visiting type designer who will workshop with the students and establish the beginnings of designing a typeface.

Social Responsibility of the Designer in Society
GRDS630/631/632—2 credits/2 credits
This course defines "social responsibility" as a nuanced and contextual idea, one whose meaning is constantly evolving and whose manifestations shift between cultures and generations. Specific project topics and themes rotate by semester. All projects involve add-on intensive research component that includes both informational and formal/visual research (collecting and making).

Advancing the Discipline through Theory and Innovation
GRDS640/641/642—2 credits/2 credits
Students will cultivate personal working methodologies and develop and test them throughout the course. Careful examinations of current/previous design vanguards with particular attention to the relationship between method and form. Students will produce a series of projects and will be critiqued throughout the semesters by peers and faculty/guest faculty.

Visiting Artist Critique
GRDS650—2 credits
This course offers one-on-one studio critiques with visiting artists. The focus is on the individual student’s practice. In-depth discussion with artists and designers give students the opportunity to strengthen their conceptual and aesthetic development.

Visual Language
GRDS660—2 credits
Students participate in a focused investigation, both historical and personal, of the links between visual motif and meaning. Coursework explores visual literacy and the use of traditional and experimental visual methodologies to illustrate and communicate while developing an effective personal style.

Research and Writing
GRDS662—2 credits
This course is aimed at helping students define, analyze, and develop research skills. The course emphasizes critical thinking and writing, and the role of the citizen designer in the 21st century.

Publication Design as Critical Practice
GRDS663—2 credits
Expanding on the fundamental principles and theories of typography, students will further explore the formal and conceptual articulation of systems and structure as it relates specifically to publication design and typography. Students will design a book through visual research, rigorous formal explorations and a critical point of view.

Directed Study: Mentorship (Spring Semester)
GRDS799—3.5 – 9 credits
Students produce academic texts related to design that are historical, critical, and/or theoretical. Through mentorship, students will begin to establish a body of work that can and should contribute to contemporary design discourse. Communication via digital technologies, telephone, or face-to-face meetings all contribute to the mentorship process. Publication material in digital or analog form is required.

Directed Study: Developing a Typeface (Spring Semester)
GRDS799—3.5 – 9 credits
Students interested in designing typefaces, will work closely with a type designer over the spring session to create their own typeface. Research, thorough formal investigations, and conceptual development play a critical role. Students are encouraged to choose a mentor whose thinking, work ethic, and craft are inspirational and will undoubtedly shape their own practice.

Final Project
GRDS790—4 credits
Focuses on assisting students as they research, produce, and complete their final project. Guided by faculty, classmates, and visiting artists, all candidates seek to solidify their place in the field of graphic design by initiating a project that redirects, re-estabishes, and challenges the practice as it is today.

Theory and Criticism
AHCS576—3 credits
A diversity of critical approaches to twentieth and twenty-first century design are situated historically while introducing current themes and debates in contemporary design practice and related disciplines.

Contemporary Graphic Design Issues
AHCS 577—3 credits
This course is total emersion into the field of graphic design. Current and critically important figures be covered, students will be given tools to use in their practice to ensure that they are informed on the discipline on a global scale. In addition, students will begin to engage visiting artists in dialogue during lectures.

Considering Final Project
AHCS578—3 credits
Visiting Lecturers and Visiting Scholars who offer unique perspectives will be asked to design this special topics course to meet the needs of the candidates who are in their final stages to the program.
GRADUATE PUBLIC PRACTICE

The Graduate Program in Public Practice explores new practices in visual and interdisciplinary arts based on observation, research, commentary and activism in the public realm.

STUDENT LEARNING OUTCOMES

Students in the Graduate Public Practice program will:

- Design and execute an art-based public project with professional-level craftsmanship and aesthetic quality.
- Demonstrate successful communication with and ability to receive feedback from collaborators and communities in which they work.
- Translate this project for further telling, as an exhibition, website, or other event.
- Demonstrate an ongoing perspective of critical inquiry, including ability to frame questions and devise methodologies for answering them.
- Explore, in writing, aspects of public practice that are important to their work, and to the visual arts in general.

First Year

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<tr>
<th>Course Code</th>
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Credits per Semester

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Second Year

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<td>Studio Electives</td>
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Credits per Semester

15.0 15.0
Because of the field-based and professional nature of this program, it will require more demanding work hours than those designated by the assigned course times depending on the projects and exhibition undertakings, work may be required outside of traditional 15-week semesters.

History of Public Strategies in Art
AHCS580—3 credits
Seminar with lectures and readings tracing the history of public practices in art from 1930 to today, with a focus on public art, installation, contemporary research in art, and current trends. Students will be expected to identify definitions and arguments on challenging themes, such as globalism, ethics, community-based initiatives, etc.

Public Realm Seminar
LIBS654/655—2 credits/2 credits
Theory perspectives on working in public, topics in art criticism, interdisciplinary topics regarding art/anthropology, civic policy, urbanism, etc. These are a changing set of topics determined by interest and relevance to their critical repertoire.

Thesis I
LIBS784—3 credits
A two-semester writing project that situates the student’s final art project within contemporary criticism or an eminable text. Students will build a Case Study using their own work, exploring the applicable modes of perception and assessment according to critical paradigms. In the first semester, students will focus on defining and documenting their project, doing research on related artists’ works or theories, and identifying critical themes, areas for investigation. An outline and a first draft will be expected by the end of the first semester.

Thesis II
LIBS785—3 credits
In the second semester students will focus on refining their positions, redrafts and final edits. By the end of the term students will complete their thesis of 25 pages. It will include current and historical references, a case study of each student’s project, and a critical analysis that includes multiple kinds of data. The intervention of this written capstone project is to provide evidence that the student is able to articulate his/her intentions in the context of contemporary art practices.

Production Studio I: The Process of Production
PUBP600—6 credits
This series of four studios over two years forms the core of the MFA Public Practice program and is where the student’s Final Project is created. The first semester begins with a collaborative project and includes collaboration, formation of community relationships, critique, production, and a final presentation. Skills workshops in subjects like video or model production are determined based on the nature of the project.

Production Studio II: Research and Design
PUBP601—6 credits
This series of four studios over two years forms the core of the MFA Public Practice program and is where the student’s Final Project is created. In the second Production Studio, students will determine a topic and location, do research, find partners, and design their project individually or in collaboration with other students.

Case Studies
PUBP620—3 credits
This course features an overview of collaborative and public practices based on either geographic location (in Los Angeles or elsewhere) or on relevant themes, such as eco-art or community-based art. Focusing on specific examples from public practices, students will learn how to analyze results, deconstructing both practice and theory, using social science or other relevant matrices to assess effectiveness and impact of the work in the public sphere. The development of an individual model (Case Study) of one’s work sets the stage for the Thesis courses in the following year.

Field Methodologies for Artists
PUBP650—2 credits
Seminar on research and other career/professional methodologies for artists. This seminar will feature discussions, readings, presentations by visitors and field trips. This is a companion course to Production Studio II.

Production Studio III: Implement and Critique
PUBP700—6 credits
This series of four studios over two years forms the core of the MFA Public Practice program and is where the student’s Final Project is created. In the second year we expect intensive, phased production on a project of student’s interest. In the third Production Studio, students will implement their plan and begin a critique process within their community. During this semester individual studio visits will focus on production critique.

Production Studio IV: Translations
PUBP701—5 credits
This concludes the studio portion of the MFA Public Practice program. In the final Production Studio, students will seek community critique and will design and implement a “translation” of their project in a final exhibition.

Thesis Review/Exhibition
PUBP770—1 credit
Over the course of their final semester students must pass periodic reviews by faculty, guest artists and a final critique that encompasses a review of all their work.

Field Internship Presentation
PUBP790—2-10 credits
Over the course of their study at Otis, students will select an internship with a professional artist working in public practice. This seminar provides an opportunity to reflect on learning and share with other students through presentations.

Pedagogy Practicum
PUBP792—2 credits
Experience in teaching is required, before or during the Program. Students are offered opportunities to assist in teaching in Otis’ undergraduate and graduate programs. In this seminar, students reflect on the relationship between teaching, public pedagogy, and their own practices. This requirement takes the form of a multiple-session “insert” into the Production Studio III course.

STUDIO ELECTIVES
Studio production electives are determined in consultation with the Chair in order to build specific skills for the student’s final project. These skills might include: photography, video, installation, landscape design, computer web design, etc. These courses (a minimum of 11 units overall) will be available each semester and will be sited in appropriate design or fine arts production labs. A student is expected to create a comprehensive skills learning plan with a convincing rationale, rather than make ad hoc skills course selections.

GENERAL ELECTIVES
Can be taken from studio or other visual studies and histories.
GRADUATE WRITING

The Program in Graduate Writing guides the developing talents of advanced students in the complex practice of writing as a verbal art.

STUDENT LEARNING OUTCOMES

Students in Graduate Writing will:

- Produce the most compelling work of fiction, poetry, or creative nonfiction at this stage of their career.
- Make their way in a profession that involves teaching or other institutional affiliations.
- Locate their own writing and that of their contemporaries within an international arena of twentieth-century world literatures.
- Focus on practical critical issues within the student’s work vital to his or her practice.
- Demystify their perception of the professional world of writing and literature.

First Year

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<td>Credits per Semester</td>
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* In addition to Independent Studies, electives may be taken from the offerings of Fine Arts, Liberal Arts and Sciences, and other departments with departmental approval.
Prose/Poetry Workshop I/II/III/IV
WRIT600/601/700/701—4 credits/4 credits/4 credits/4 credits
A two-year workshop sequence in the student’s area of emphasis, i.e. fiction, poetry, non-fiction. Also, as part of the course, the student may meet with the program director and other graduate faculty during the semester.

Translation Seminar
WRIT640—3 credits
This course is a study of literary translation and its radical impact on English-language poetry and fiction. Poetry or fiction translation is an option for the critical essay in this course. Students, in either case, acquire first-hand knowledge of literary traditions outside that of Anglo-American literature.

Literary Seminar
WRIT750—3 credits
These in-depth seminars focus on particular issues or currents in contemporary fiction and poetry, with topics selected from various international literary traditions (e.g., “Poetry’s Public” or “The Ethics of Fiction”) or monographic courses on such figures as Gertrude Stein, William Faulkner, Ezra Pound, James Joyce, or Eudora Welty.

Publishing Practices
WRIT760—3 credits
An optional year-long course directed toward the contemporary world of publishing, as well as working on our writing program’s literary tabloid, OR, the Otis Books/Seismicity Editions imprint.

Visiting Writers Series
WRIT 789—2 credits
A bi-weekly lecture series featuring visiting poets, fiction writers and essayists from the U.S. and abroad who read and discuss their own work and aspects of contemporary literary culture. A question and answer period follows each talk.

Thesis
WRIT790—4 credits
A sample of a book-length, publishable project of prose or poetry supervised by the department chair and faculty. The work (40-50 pgs. of prose, 20-30 pgs. of poetry) is submitted to a faculty committee of the student’s choosing for final approval.
### IMPORTANT DATES

- **Open Registration**: Monday, Apr. 15–Friday, May 10
- **Registration Payment Deadline**: Wednesday, July 24
- **Late Registration ($275 late fee)**: Monday, Aug. 5–Friday, Aug. 23
- **Classes Begin**: Monday, August 26
- **Course Add Deadline**: Tuesday, September 3
- **Independent Study Proposal Deadline**: Tuesday, September 3
- **Course Drop Deadline**: Tuesday, September 10
- **First Quarter Warnings**: Tuesday, Sept. 17–Monday, Sept. 23
- **Midterm Exams & Warnings**: Tuesday, Oct. 8–Monday, Oct. 14
- **Course Withdrawal Deadline**: Tuesday, October 29
- **Third Quarter Warnings**: Wednesday, Nov. 6–Tuesday, Nov. 12
- **Spring Registration Begins**: Monday, November 18
- **Final Exams**: Monday, Dec. 9–Saturday, Dec. 14
- **Spring Payment Deadline**: Sunday, December 16
- **Spring Open Registration Deadline**: Friday, December 13 ($275 late fee after this date)
- **Classes End**: Saturday, December 14

### HOLIDAYS

- **Labor Day**
- **Election Day**: Tuesday, November 5
- **Thanksgiving Break**: Wednesday, Nov. 27–Sunday, Dec. 1

### FALL 2013

#### CLASS MEETING DATES

The table below may be used to determine this semester’s class meeting dates by day of the week.

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### SPRING 2014

**HOLIDAYS**
- Martin Luther King, Jr., Holiday: Monday, January 20
- Presidents’ Day Holiday: Monday, February 17
- Spring Break: Monday, March 17–Sunday, March 23

**CLASS MEETING DATES**
The table below may be used to determine this semester’s class meeting dates by day of the week.

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**IMPORTANT DATES**
- Spring Payment Deadline: Friday, December 13 ($275 late fee after this date)
- Open Registration Deadline: Thursday, Jan. 2–Friday, Jan. 10
- Late Registration ($275 late fee): Monday, January 13
- Classes Begin: Monday, January 20
- Course Add Deadline: Tuesday, January 21
- Independent Study Proposal Deadline: Tuesday, January 21
- Course Drop Deadline: Tuesday, January 28
- First Quarter Warnings: Tuesday, Feb. 4–Monday, Feb. 10
- Named Scholarship Application Deadline: Monday, February 17
- Cal Grant Deadline: Monday, March 3
- Midterm Exams & Warnings: Saturday, March 1–Friday, March 7
- Course Withdrawal Deadline: Tuesday, March 25
- Fall Registration Begins: Monday, April 14
- Final Exams: Tuesday, May 6
- Classes End: Tuesday, May 6 (Tues)
- Fall Open Registration Deadline: Friday, May 9
- Fall Payment Deadline: Wednesday, July 24
- Commencement: Saturday, July 24

**SUMMER 2014 Bachelor of Fine Arts Program**

**HOLIDAYS**
- Memorial Day: Monday, May 26
- Independence Day Holiday: Monday, July 4

**CLASS MEETING DATES**
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<td>8 July 28</td>
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**IMPORTANT DATES**
- Summer Payment Deadline: Wednesday, May 15
- Classes Begin: Monday, May 19
- Independent Study Proposal Deadline: Tuesday, May 27
- Course Drop Deadline: Tuesday, June 3
- First Quarter Warnings: Tuesday, June 3–Monday, June 9
- Midterm Exams and Warnings: Tuesday, June 17–Monday, June 23
- Course Withdrawal Deadline: Friday, July 11
- Third Quarter Warnings: Tuesday, July 8–Monday, July 14
- Final Exams: Tuesday, July 22–Tuesday, July 29
- Classes End: Tuesday, July 29

*Note: All dates are subject to change.*
SUMMER 2014 Graduate Graphic Design Program

IMPORTANT DATES
- Summer Payment Deadline: Thursday, May 15
- Classes Begin: Monday, June 16
- Course Add Deadline: Tuesday, June 24
- Independent Study Proposal Deadline: Tuesday, June 24
- Course Drop Deadline: Tuesday, July 1
- First Quarter Warnings: Tuesday, July 1–Tuesday, July 8
- Midterm Exams and Warnings: Tuesday, July 15–Monday, July 21
- Course Withdrawal Deadline: Friday, August 8
- Third Quarter Warnings: Tuesday, July 22–Tuesday, July 29
- Final Exams: Monday, August 18–Monday, August 25
- Classes End: Monday, August 25

HOLIDAYS
- Independence Day Holiday: Thursday, July 4

CLASS MEETING DATES
The table below may be used to determine this semester’s class meeting dates by day of the week.

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