# COURSES FOR Fall 2012

## Art History Courses

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
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<tr>
<td>AHCS 120</td>
<td>Introduction To Visual Culture</td>
<td>This course introduces students to the major methodological and critical approaches used in art history and criticism. Lectures and discussions focus on similarities and differences between theoretical agendas, the significant and national contexts in which these theories developed, and their relevance to art making and critical practice. This course consists of weekly lecture and discussion.</td>
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<tr>
<td>AHCS 120 H</td>
<td>Honors Introduction To Visual Culture (Honors Only)</td>
<td>The Honors Art History sequence offers a more challenging approach toward the material covered by the regular Introduction to Visual Culture. This course is thematically linked to ENGL 106 H Honors English and SSCI 130 H Honors Cultural Studies.</td>
</tr>
<tr>
<td>AHCS 120 C</td>
<td>PAIRED Introduction To Visual Culture (Paired Only)</td>
<td>Paired Introduction to Visual Culture is a general credit course designed to support non-native speakers. Students will learn strategies for effective listening, speaking, reading, and writing in a second language, and how to structure, revise, and edit essays. Students spend three hours per week in English, three hours per week in Introduction to Visual Culture, and are required to work with an Art historian and an SRC tutor a minimum of one hour weekly.</td>
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Each AHCS 220 course below addresses a contemporary issue in art & design. Choose one.

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<tr>
<td>AHCS 220 A</td>
<td>Issues In The Contemporary World</td>
<td>This course will focus on how postmodernism restored representation as a central concern of art and at the same time placed it under intense scrutiny. It will tackle among others, issues of gendering, the meaning of originality and repetition, the question of subjectivity, and the concept of art as an institutional frame. Two field trips led by the instructor will encourage students to encounter contemporary art as a diverse set of practices that defy easy categorization. The course will dwell on the themes of Diversity, Social Responsibility, Identity and Creativity.</td>
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</table>
### AHCS 220 B | Text and Image | BLENDED

The class will examine a range of image-text relationships from alphabet formation to the text-based work of contemporary visual artists such as Xu Bin, Hanne Darboven, and Barbara Kruger. Studies will extend from William Blake’s “visible language” through “concrete” poems by the like of e.e. cummings and Guillaume Apollinaire to ekphrasis and the use of “image narrative” in contemporary poetry. The class will address image-text relationships in photographic books such as Jim Goldberg’s *Rich and Poor* and in Trenton Doyle’s graphic novel *Me A Mound* as well as the ways in which image-text converge on the big screen and electronic media. **Note: At least a 1/3 of instruction (5 weeks) is delivered online rather than via face-to-face contact between students and instructor(s) in a physical classroom.**

### AHCS 220 C | Advertising the American Dream

Flaunting “champagne wishes” and “caviar dreams,” advertising has always occupied a prominent position within capitalist America. Advertising has been likened to a mirror of society, but is it more aptly described as a distorted mirror? This class investigates the role played by advertising in formulating the American dream of personal, spiritual, and material fulfillment. It explores what advertising and the American dream reveal about American society, and the role of advertising in addressing the gap between myth and reality regarding the American dream.

### AHCS 220 D | Contemporary Horror Film

From radical critiques of capitalism, racism, and social injustice, to reactionary depictions of terrorism and torture, the horror genre has always reflected and commented on our cultural anxieties. Since the early days of Hollywood, movie monsters have embodied fears of the Other, but this course will specifically address the horror genre’s post-Classical incarnations. We will consider the evolution of the genre from the ‘60s to the present, and examine the explosive popularity of such trends as the slasher franchise, J-horror, “torture porn,” and the recurring appeal of vampires and other classic movie monsters. Through an examination of the politics and aesthetics of the contemporary horror film, we will come to understand the ways in which genre cinema can provoke thought as well as fear or titillation.

### AHCS 220 E | Contemporary Fashion Culture

The scope of the course is designed to critically examine the way in which fashion is an embodied activity, and one that is embedded within social relations. The emphasis will be on the formation of identity through fashion’s articulation of the body, gender and sexuality. The thematic focus will be on creativity, diversity, identity, social responsibility and sustainability.
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<tr>
<td>AHCS 220 F</td>
<td>Queer Film</td>
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<td>AHCS 220 G</td>
<td>Cultures On Display</td>
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<tr>
<td>AHCS 220 H</td>
<td>Display Museum Merchandising</td>
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<tr>
<td>AHCS 220 I</td>
<td>Semiotics of Fashion</td>
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**AHCS 220 F | Queer Film**

This class offers a survey of contemporary queer moving images. Delving into the wealth of film, television, and digital media made by, for, and about Lesbian, Gay, Bisexual/Pansexual, Transgender, and Queer (LGBTQ) individuals and communities, we will explore the diversity of ways in which LGBTQ filmmakers and media producers, historically marginalized and underrepresented, have forged alternative channels through which to represent themselves. In this course we will address various intersections and oppositions: between activism and art, personal and community histories, mainstream and margins, identity politics and queer theory, assimilation and pride, narrative and aesthetics.

**AHCS 220 G | Cultures On Display**

From World Fairs to World Cup games, from art fairs to museums, this course will look at “display”, which blends pleasure and ideologies, be it capitalism or nationalism, in spectacles of sight and sound. This course will address globalization, post-colonialism, and the themes of creativity, identity, diversity and social responsibility.

**AHCS 220 H | Display Museum Merchandising**

An exploration of display strategies used by several cultures – both western and non-western – to create and maintain power, be it imperial, aristocratic, or religious is the focus of the first part of this course. The class examination of display will continue with the exhibitions in western museums from their foundation in the 18th century through to the present. Then we will explore how 19th and 20th century merchants have approached merchandise display to encourage – indeed seduce – buyers into making purchases. Finally the challenges of merchandising display in the age of the Internet will conclude the investigation.

**AHCS 220 I | Semiotics of Fashion**

In this class, we'll look at fashion as a semiotic system that can communicate as clearly, as metaphorically, and as clandestinely as spoken language. Specifically, the class will be interested in questions of power and identity as they relate to fashion. We'll consider how fashion "rules" put forth by the media of the dominant culture often seek to render non-white, non-middle class, fat, and queer identities less visible. We will also study subcultures that have been born partly out of resistance to these fashion rules, including queer culture, punk culture, and Black dandyism, and consider the question: When it comes to identity politics, does fashion speak louder than words?
### AHCS 220 K | Contemporary Product Design

The time frame is Post WWII American Industrial Design. Although we will touch upon the iconic designers in Europe from 1960 to present our emphasis is on American Design. After the War, much of the creative talent came to the USA and American Design was an amalgamation of native talent and imported creativity. Designers such as Lowey, Beddes, and Teague led the way to help formulate the Pop Design that reflected the consumer philosophy generating a wealth of manufactured goods. The American way of life reflected a healthy economy and designers led the way creating products considered “necessities” today.

### AHCS 220 L | Pop, Conceptual Art and Design: Understanding Post Modernism

This class looks at the art and design made in the 1950s, 1960s and 1970s in the US and Europe. We will concentrate on the two extreme opposite approaches to creativity from that era--Pop Art and Conceptual Art, using case studies and looking at the impact those styles had and continue to have in interdisciplinary design fields. Part of our fun will be to ask what 'post modernism' means and if such a cultural change actually occurred in the 60s or is just a word that does not mean much after all.

### AHCS 220 M | Afro-Caribbean Contemporary Art

### AHCS 220 N | Global Cinema

This course analyzes a variety of national cinemas and film movements, examining the role of transnational influence, globalization, American cinematic dominance, industry and technology on the production, distribution, and exhibition of cinema in national and international contexts. The primary focus will be on contemporary international cinema, but the course will also touch on important historical precedents reaching as far back as the 1950s. This course will address the diversity and identity themes by paying particular attention to the concept and meaning(s) of “national cinema” and its criticisms and contemporary challenges, as well as to the aesthetic and narrational qualities of specific groups of films and their transnational historical influence. We will examine film first and foremost as an art, but also as a cultural, national, and international product.
**AHCS 220 | Film and Dreams | BLENDED**

The course will examine the relationship between film and dramas through the analysis of major psychological works of the twentieth century including Sigmund Freud’s *The Interpretation of Dreams* and Carl Jung’s *Dreams*. We will further contextualize these theories by looking closely at the aesthetics of drama sequences in films such as *Eyes Wide Shut, Inception, 8 ½, Sherlock Jr.*, the *Science of Sleep* and *Nightmare on Elm Street*. By contextualizing these texts in relation to important directors such as Stanley Kubric, Federico Fellini, Igmar Bergman, Akira Kurosawa, Michel Gondy and Jean-Pierre Jeunet, this course presents an interdisciplinary approach to film analysis. **Note: At least a 1/3 of instruction (5 weeks) is delivered online rather than via face-to-face contact between students and instructor(s) in a physical classroom.**

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<thead>
<tr>
<th>Discipline Specific Art History Electives</th>
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<td><strong>Some courses are restricted by major.</strong></td>
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**AHCS 246 | Postmodern Theory (FA Majors Only)**

This course 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 Fine Arts Majors**

**AHCS 310 AA | Essence of Eve: Women In Film**

This course takes a historical look at the depiction of women in American cinema beginning with the victimized woman in silent films through the contemporary action heroine such as Lara Croft. Students will investigate the changing views of women in society, culture and the filmic spaces in which the image of woman has been created and manipulated.

**AHCS 310 AB | Art and the Pacific Rim**

Art and the Pacific Rim offers the student an opportunity to access a unique, diverse, and expansive cultural setting of Indigenous Pasifika through the lens of Art as expressed through Pacific Island Artists and communities.

**AHCS 310 AC | Baroque and Rococo World**

This course 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.
### AHCS 310 AD | Dystopian Films

Authoritarian governments, technological control, post-apocalyptic societies and a lack of freedom in expression are only some of the themes explored in Dystopian Cinema. AHSC 310 is an art history class that surveys some of the most memorable dystopian movies of our time. We will watch movies such as *Clockwork Orange*, *Blade Runner*, *V for Vendetta*, *Children of Men*, *Akira* and more while dissecting cinematic styles, imagery and overall directing techniques. Through a series of papers, presentations and group discussions, students will explore some of the deeper themes and ideas, while asking deeper questions about society today.

### AHCS 310 AE | TBA

### AHCS 310 AF | American Film 1900-1950

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

### AHCS 310 AG | TBA

### AHCS 312 A | History of Aesthetics (*ACT Students*)

From the ancient Greeks to the present, philosophers have debated the meaning and purpose of art. This course provides a framework for contextualizing the background of influential aesthetic philosophies. **Required for all ACT Students. Can be taken as an AHCS 310, see Marsha Hopkins.**

### AHCS 321 A | History of Photography (*FA Photo Majors*)

This course surveys the history of photography as an art form from 1839 through the present. Students examine both technical and aesthetic developments through a chronological review of major figures and movements. The impact of popular culture upon photography in the 20th century is also explored. **Required for all Fine Art Photography Majors. Can be taken as an AHCS 310, see Marsha Hopkins.**
## English Courses

### Foundation English

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<tr>
<th>Course</th>
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<th>Prerequisites</th>
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| ENGL 020 A | English for Non-Native Speakers  
The ESL class is for speakers of other languages and requires a semester of intensive English language study. Grammar, writing, reading, vocabulary development, and speaking skills are practiced and reviewed with a focus on the particular needs of the ESL student. In addition to the scheduled class, students are required to complete three hours weekly in the tutorial lab. Because of significant language demands in other Liberal Arts classes, students in this program enroll in Math for Artists and Designers and do not enroll in art history. A minimum grade of "C" (2.0) is required to pass this course. | Placement through the English Placement Assessment.                                                |
| ENGL 050 A | Developmental English I  
Developmental English I is a general credit course designed to support native and non-native speakers of English in developing the basic reading and Standard English language skills needed for writing and analyzing college-level material. The class focuses on organizing ideas into unified and coherent sentences and paragraphs, and developing these into a portfolio of drafted, revised, and edited essays. Students are required to work with an SRC tutor a minimum of one hour weekly. A minimum grade of "C" (2.0) is required to pass this course. | Prerequisite: Successful completion of ENGL 020 or placement through the English Placement Assessment. |
| ENGL 090  | Developmental English II  
Developmental English II is a general credit course involving development of the critical reading and Standard English language skills needed for writing and analyzing college-level material. The class focuses on critical thinking, exploring the writing process, organizing information and ideas, and developing these ideas into a portfolio of drafted, revised, and edited essays. Students are required to work with an SRC tutor on a weekly basis. A minimum grade of "C" (2.0) is required to pass this course. | Prerequisite: Successful completion of ENGL 050 Developmental English I or placement through the English Placement Assessment. |
| ENGL 090 C | Paired Developmental English II (Paired Only)  
Paired English 090 is a general credit course designed to support non-native speakers of English in their Introduction to Visual Culture studies. Students will learn strategies for effective listening, speaking, reading, and writing in a second language, and how to structure, revise, and edit essays. Students spend three hours per week in English, three hours per week in Introduction to Visual Culture, and are required to work with an Art historian and an SRC tutor a minimum of one hour weekly. A minimum grade of "C" (2.0) is required to pass this course. | Placement through the English Placement Assessment.                                               |
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<tr>
<td>ENGL 104</td>
<td>Critical Analysis and Semiotics</td>
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<td>ENGL 106</td>
<td>Composition and Critical Thought</td>
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<td>ENGL 106 H</td>
<td>Honors Composition and Critical Thought</td>
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<tr>
<td>ENGL 202 A</td>
<td>American Dreams in Media</td>
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**ENGL 104 | Critical Analysis and Semiotics**

Critical Analysis and Semiotics (CAS) explores the world of cultural signs (semiotics) while developing a number of skills: critical and analytical reading, effective academic writing, evaluating information, and participating in college-level discussions. The reading materials and topics examined in the semester will concern popular culture with a special emphasis on media literacy, technology, the American national character, and issues of power and ideology. In addition, we will explore issues related to larger themes of creativity, identity and sustainability of lifestyle. The course will build upon already acquired popular cultural literacy within the context of the academic world. **A minimum grade of "C" (2.0) is required to pass this course.**

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

**ENGL 106 | Composition and Critical Thought**

English Composition and Critical Thinking (ENGL 106) is a 3-unit freshmen level degree applicable expository writing course for students who have not completed freshmen composition. Its emphasis is both on focused content and rhetorical styles: to help students express ideas and convey information in writing 1) with logical reasoning, coherence and unity, critical reflection, appropriate factual support, documentation and 2) with clarity of purpose, audience, organization, syntax and mechanics. Beyond these fundamental concerns, the course encourages students to develop a sustainable voice, which will make their writing not only clear and convincing, but also creative, interesting, and readable. Students will be encouraged through writing to explore issues of creativity, identity, diversity and social responsibility. **A minimum grade of "C" (2.0) is required to pass this course.**

>>> **Prerequisite:** Successful completion of ENGL 104 Critical Analysis and Semiotics or placement through the English Placement Assessment.

**ENGL 106 H | Honors Composition and Critical Thought**

The Honors English sequence offers a more challenging approach toward the material covered by the regular English courses. This course is thematically linked to AHCS 120 H Honors Introduction To Visual Cultures.

**Sophomore English**

**ENGL 202 A | American Dreams in Media | BLENDED**

In this blended class, students will explore and evaluate the unique, diverse and compelling visions of the American Dream through film, TV, web and print. Politics, popular culture and lifestyles will be studied and critically analyzed. Then students will collaborate in teams to write a script and produce a video dramatizing their deeper, clearer and more expansive understanding of the American Dream. **Note: At least a 1/3 of instruction (5 weeks) is delivered online rather than via face-to-face contact between students and instructor(s) in a physical classroom.**
**ENGL 202 B | Playwrights and Performance**
What is the purpose of theater? What sparks creativity? Via contemporary playwrights, we will explore the themes of social responsibility, identity and creativity. Plays by Tony Kushner, Marsha Norman, Wendy Wasserstein, Aruther Miller and Michael Frayn were inspired by Shakespearean sonnets, the House of Un-American Activities, hip-hop culture, and physicists meeting in secrecy to discuss the internal functions of the atomic bomb. We will break these texts down into beats, direct and perform the climactic scenes, and write and direct our own one-act plays. Through re-reading, rehearsal, research, writing and analysis, we will consider the playwright as an activist. We will discover our personal and cultural needs for expression, audience, tragedy and comedy.

**ENGL 202 C | The Literature of Food**
This course will introduce students to literature that centers on food. Students will read a sampling of poems, essays, and articles from *Eat, Memory: Great Writers at the Table* (a collection of essays from the New York Times) and *Secret Ingredients: The New Yorker Book of Food and Drink*. Via reading and writing assignments, students will explore the various roles food plays in society and the connections among food, memory, culture, and identity.

**ENGL 202 D | Genre Benders | BLENDED**
What defines a prose poem or sudden fiction piece? A self-help manual or a short story? A book index or a word game? A play or a get-rich-quick seminar? This course will examine literary works that cross, redefine or defy genre boundaries. We will evaluate words from multiple perspectives, create our own cross-genre pieces, and even participate in a genre-bending live performance. Assignments will include papers, creative projects, and presentations – all aimed at investigating the pleasures and perils of genre definition and defiance. **Note: At least a 1/3 of instruction (5 weeks) is delivered online rather than via face-to-face contact between students and instructor(s) in a physical classroom.**

**ENGL 202 E | Creative Writing**
This course focuses on the fundamentals of imaginative writing through the study and application of forms, techniques, and literary elements. A workshop setting provides an opportunity for analyzing and critiquing student writing. Students will develop their craft through extensive reading and weekly writing assignments. In addition to regular class attendance, students will be required to attend at least three readings in the Otis Visiting Writers' Series. Students will produce a portfolio of writing done over the course of the semester in revised and publishable form.

**ENGL 202 F | Art of the Short Story (FASD Majors Only)**
In this course we will study the art and craft of classic short stories. Through reading narratives from Margaret Atwood, Raymond Carver, Junot Diaz, Earnest Hemmingway and a dozen others, we will see how these authors explore creativity, identity and diversity within their writing. Students will have the opportunity to write their own short story toward the second half of the semester, utilizing what the masters have taught them about plot, character, setting and dialogue. There will be one presentation, one midterm and two drafts of a short story.
### ENGL 202 G | Developing You: Foundations in Leadership

Developing You: Fundamentals of Leadership will focus on leadership and identity development. The course will span the spectrum of leadership theory and emerging trends of chaos theory and sustainable leadership. Students will have an opportunity to develop their working understanding of leadership and will be challenged to "shadow" an individual that is "living" leadership. Students will also role play and develop presentations that turn theory into practice. Students will explore their own leadership style through participation in the national research project LPI - Leadership Practice Inventory.

### ENGL 202 I | Short Shorts: The Language of Brevity

This course will introduce students to the short story, from its origins in ancient myth to its current home in Twitter, and the ways in which a diverse range of writers have used this genre to capture real moments in history reflecting their own identities and cultures. Readings will include classic and best-selling contemporary short stories from a variety of cultures as well as digital age shorts.

### Advanced Topics in English

#### ENGL 400 B | In Their Own Words: Artists Write About Living a Creative Life (F ASD Majors Only)

Through reading autobiographies, journals, and biographies (Frida Kahlo, Spaulding Gray, etc) and watching documentaries (Exit Through the Gift Shop, Basquiat) students will learn from the masters what it is like and what it takes to commit to a creative life. Course will focus on identity, creativity and diversity.

#### ENGL 400 C | Literature and Film in L.A.

The goal of this course is to read some of the remarkable range of literature, textual and cinematic, which has attempted to describe, explain, make sense of, or otherwise respond to the unique and compelling urban phenomenon we know as Los Angeles. We will study both the elements which have made our city possible, as well those which threaten to undo it; the history which has informed it, as well as its on-going legacy. We will consider a range of literary forms and how they serve to communicate a sense of place. Classroom discussion and writing assignments will focus on your ability to demonstrate a critical command of the complex matrix of aesthetic, social and historical factors that constitute the story of Los Angeles.

### ILML Integrated Learning Courses >

**REGISTRATION RESTRICTED FOR THESE COURSES**

**SEE ALLISON KNIGHT, Room 606A, FOR INFORMATION**

#### ILML 200 A | Comic Books and Social Issues

Students will be 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 their own original comic book story and script.
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| ILML 200 B  | Clay In LA: 1945 to Present                     | *Mentor: Jo Lauria, former Los Angeles County Art Museum Decorative Arts Assistant Curator*  
*Site Partner: Carol Sauvion, Producer of Craft in America*  
Students will go on field trips to various exhibitions to understand LA history in painting, sculpture, metal, wood, weaving, and public art.                                                                                                                                               |
| ILML 200 C  | Life Stages: Creating Life Portraits with Words  | Students will learn interviewing techniques, which they will put to use partnering 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. The course will culminate in a performance/reading at the Senior center for the seniors and their families. |
| ILML 200 D  | Designing the Political                          | Can design stop a war? Can it topple political structures? Can design conquer social injustice? This course investigates the role of artists and designers as powerful agents of protest and progress. Examining and contextualizing selected posters from our site partner, the Center for the Study of Political Graphics, we shall consider the events and issues addressed by the posters, and the power of the visual text to shape our ideas and our imaginations. |
| ILML 200 E  | Understanding LA: Skid Row                       | *Mentor: John Malpede / Site Partner: Los Angeles Poverty Department*  
The fascinating mix of factors which compose Central City East Los Angeles include poverty, gentrification, human services, urban planning, commercial and residential challenges. This community, often known as skid row, can both inspire and break your heart. Understanding LA will focus on leaders and projects which seek to connect the realities, hope and dreams of people living in poverty to the social forces that shape their lives and communities.” |
| ILML 200 F  | Reel Docs                                        | A good story well told can be a powerful tool and the stories presented this semester will attempt to define how we see the world around us. 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. |
| ILML 200 G  | Art, Ritual and Politics: Haiti                 | *Mentor: Crystal Am Nelson*  
The course is an exploration of Haitian culture and its development through ritual arts. We will explore issues of identity, social responsibility, and creativity. The interrelation between European Catholic culture and the diverse African cultures that clashed in the island makes it an ideal laboratory for artists and designers to explore how the creative community use cultural influences to comment and find viable solutions. |
**ILML 200 H | Urban Farming in LA**

Food and access to land are fundamental human concerns across cultures and throughout history. In Los Angeles, the growing population, disputes with the Owens Valley over water rights, and food security are but a few of the concerns that people are currently trying to address through sustainable models. At the center of these conversations stand the urban farmers and the community gardens they develop and maintain all over the city. Our academic work will be complimented by hands-on experience visiting a garden, engaging in the activities there and also hearing from key members.

**ILML 200 I | Branding Otis**

*Site Partner: Public Presence Committee | Mentor: Sue Maberry | Do you want to design a real website? Do you have the perfect images and words to show the world what Otis is all about? Here’s your chance. Students will have the opportunity to contribute to the branding of the Otis website. By analyzing your generation, higher education, marketing and the Otis experience, students will identify inherent problems in the current website. At the end, the best solutions will be presented to the Public Presence Committee who oversees the Otis brand.*

**ILML 201 A | Human Ecology (Sustainability Minors)**

An interdisciplinary course that introduces students to the current critical sustainability perspectives and challenges confronting the 21st century as well as their historical origins. 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. The course is designed to engage students in the practice of collaborative, integrative and multidisciplinary research needed for creating sustainable futures.

**ILML 400 A | Examining the Civil Rights Movement**

*Course Mentor: Robert Johnson | Site Partner: California African American Museum | 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 multi-disciplinary perspective. This course will also examine the events, figures, and issues central to the Civil Rights movement.*

**ILML 400 B | Homeboy Histories**

This IL class will focus on transnational gang violence and the globalization of gangs. Our site partner, Homies Unidos, is a non-profit organization focused on helping ex-gang members to become productive members of society. Our class will engage a conversation with ex-gang members to explore issues of identity, creativity, and globalization through research and design of “socially responsible engagement” as artists and designers. Ethnographic research and meaningful readings will help us achieve our goal of understanding of this urban phenomenon.
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<tr>
<th>Course Code</th>
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<tr>
<td>ILML 400 C</td>
<td>Designing the Political</td>
<td>Site partner: the Center for the Study of the Political Graphics</td>
<td>Can design stop a war? Can it topple political structures? Can design conquer social injustice? This course investigates the role of artists and designers as powerful agents of protest and progress. Emphasis will be placed on a historical contextualization of political graphics to learn more about the role of propaganda, the face of the enemy, and the power of the visual text to shape the perception of the “other” for better or worse.</td>
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<tr>
<td>ILML 400 C</td>
<td>Modern Mysticism &amp; Afterlife</td>
<td>Site partner: Hollywood Forever Cemetery</td>
<td>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 regarding death, life after death, and the eternal search by individuals and cultures for meaning within these concepts. They will also explore rites of intensification that allow people to bring death into the life cycle. Hollywood Forever Cemetery is the site partner and students will participate in their annual Dia de los Muertos Festival on October 24th and create a festival altar and research the function of the festival for the participants.</td>
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<tr>
<td>ILML 400 D</td>
<td>Festival</td>
<td>Site partner: the Loyola/LA planning group and Bill Rosendahl’s office</td>
<td>Through readings and presentations by community organizers, business and fundraising professionals, students will learn what goes into building and promoting a successful community festival. They will create a business plan, a marketing plan, and a fundraising/development plan that can be used by the college and the local community in creating an annual festival that celebrates this area of the city in a partnership between Otis College and local government agencies and businesses.</td>
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<tr>
<td>ILML 400 G</td>
<td>Nurturing Identity and Community</td>
<td>Site partner: Community Garden</td>
<td>Community gardens have existed in the United States since the arrival of European immigrants who brought with them the concept of the allotment garden, a communally shared parcel of land where all came to grow their food and medicinal herbs. In current times, people continue this tradition, however the reasons for this varies depending on the specific needs of individuals or interest groups, on place and on their idea of who the community is and what their needs are; identity of self shapes the types of projects or actions created for the larger whole and a given place can facilitate this.</td>
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<tr>
<td>ILML 400 H</td>
<td>Past Lives: Virtual Architecture</td>
<td>Site partner: Richard Riordan Central Library</td>
<td>This course will challenge students to reconstruct past physical and social nexuses of neighborhoods/communities in LA 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 LA’s past communities as part of this course.</td>
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**ILML 400 I | Movies That Matter**

*Site partner: FilmAid International* | As artists and designers, students need to understand that movies can inspire and educate as well as entertain. In this class students will gain a historical perspective to understand the past and present in order to visualize the future. Through compelling and entertaining stories, the selected films depict social, political, cultural and gender, racial and ethnic issues.

**ILML 400 J | Otis Legacy Project**

The Otis Legacy Project focuses on developing, preserving, and showcasing the rich history of artists and designers who have attended Otis. In this course, student teams interview and write an online feature article on Otis alumni and submit it to the Director of Alumni Relations for possible publication. Scheduled class time is adjusted, so students can attend occasional weekend classes and events, field trips, guest lectures, and travel to interview sites. Students will meet Otis alumni, who shaped art and design history, who lived their dreams, and who served as models for the next generation of artists and designers.

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**Discipline Specific Liberal Studies Electives >**

**Some courses are restricted by major.**

**LIBS 217 A-D | Concepts and Issues (DIGM Majors Only)**

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

**LIBS 245 A | Community Arts in LA**

This course will provide students an opportunity to explore the aesthetic, historical, political and sociocultural aspects of socially engaged art. Through site visits, students will learn about the myriad of socially engaged art organizations and public art institutions throughout Los Angeles. Class lectures, discussions, readings and writing assignments will focus on the theoretical exploration and practical application of art practices. **>>>Required for students in the Community Arts Engagement track of the ACT program.**

**LIBS 404 | Senior Project Research (COMM Majors Only)**

This course is aimed at helping students define, analyze, and develop a conceptual hypothesis leading to a thesis project on issues confronting design, illustration, and advertising. There is an emphasis on writing as a critical tool. **>>>Required for all COMM Majors.**
### LIBS 410 A | Vampire Literature and Lore

The vampire is deeply embedded in numerous mythologies, legends and folk beliefs, and popular culture products. In this course, we will explore how the image of the vampire has changed through the ages and cross-culturally, delving into social movements that have inspired a penchant for the undead. We will discuss modern vampires who take blood, read Anne Rice or go clubbing clad in PVC. We will explore how and why the vampire has captured our cultural imagination through the ages.

### LIBS 410 B | Tripping the Light Fantastic

This course will explore the diverse creative world of non-narrative, abstract, experimental moving pictures. Included in the course will be works by Oscar Fischinger, Thomas Wilfred, Lenlye, Stan Brakhage, Paul sharits, and Jennifer Steinkamp to name a few. The goal is for students to use this information as a point of departure to pursue research resulting in the creation of new work.

### LIBS 410 C | World Music

The class explores world music traditions and the role that music plays in the lives of the people who perform it and those who listen. Students investigate music in terms of its social, religious, cultural, and political aspects. The class also examines the interrelationships of traditional music and contemporary styles through lecture, listening, slides, film, videos, independent research projects, readings, field trips, and guest lecturers and musicians.

### Required Senior Courses

#### LIBS 440 | Capstone

The Liberal Arts and Sciences capstone is a senior level course where students identify and critically reflect on a theme that intersects their own studio practice or discipline and their work in Liberal Studies. The capstone encompasses work relevant to a wide range of disciplines, representing the culminating expression of a liberal arts education and outcomes that prepares art and design students for future success in a wide range of personal, professional, and social endeavors. In addition to a major research and writing component, students may demonstrate learning through the inclusion of projects that represent their individual studio interests. **A minimum grade of "C" (2.0) is required to pass this course.**

#### LIBS 455 | Senior Thesis (Fine Arts Only)

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

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
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<tbody>
<tr>
<td>MATH 136</td>
<td>Math for Artists and Designers</td>
<td>This course explores the connections between math and art in two and three dimensions. The class includes an exploration of Escher’s work, tilting the plane, fractals and the golden ratio. It also covers topics such as graphing equations and geometric constructions.</td>
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<tr>
<td>MATH 246 A</td>
<td>Applied Trigonometry</td>
<td>This course is designed to give students an understanding of two main reasons for studying trigonometry. One of these is as a means of introducing students to certain functions that appear in science courses. This goal will be accomplished most expeditiously by using a so-called functional approach to trigonometry. The other reason for studying trigonometry is as practical tool for approximating distances and angle measurements in surveying, navigation, astronomy, etc. The mathematical concepts to be covered are purposely chosen because of their applications to art. <em>&gt;&gt;&gt; Required for ARLI Majors. Can be taken as MATH 136 for all other students.</em></td>
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<tr>
<td>MATH 336</td>
<td>Introduction to Symbolic Logic</td>
<td>This course is 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. <em>&gt;&gt;&gt; Required for COMM Majors. Can be taken as MATH 136 for all other students.</em></td>
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**Natural Science Courses >**

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<tr>
<th>Course Code</th>
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<tr>
<td>NSCI 307 A</td>
<td>The Psychology of Seeing</td>
<td>This course explores the mechanisms we employ in understanding and interpreting visual information. Through lectures and exercises students gain understanding of various visual phenomena. Psychological and physiological topics include: the complexity of the eye, brain structures, optical illusions, as well as the perception of brightness, movement, color, and form.</td>
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<tr>
<td>NSCI 307 B</td>
<td>Imagination and the Brain</td>
<td>This course explores various aspects of the phenomenon of visualizing (mental imagery) by combining insights from neurology, psychology and philosophy. Topics include: visualizing in relationship to other visual phenomena; visualizing as one form of sensory imagination; visualizing as a component of non-conceptual cognition; and the continuities and discontinuities between mental images and the artist-made images (drawing, painting, and photography) which are based on such visualizations.</td>
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### NSCI 307 C | The Science of Sleep and Dreaming

This is a multi-disciplinary natural science class about sleeping and dreaming, focusing on the content and structure of dreaming, and on the "dream logic" which so often informs the work of artists. Students will learn about the physiology of sleep and sleep disorders, and about the neurology and phenomenology of dream content. We will discuss earlier ways of analyzing content (Freud, Jung), as well the contemporary scientific understanding of the narrative structure of dreams.

### NSCI 308 A | Juvenile Anatomy and Ergonomics (TOYD Majors Only)

Anatomy is the science that includes a study of the structures and functions of the human body, and ergonomics is the applied science of equipment design. This course examines the human anatomy and its implications for the ergonomic design of toys for children at different stages of physical maturation. **>>>Required for TOYD majors.**

### Social Science >

#### SSCI 130 | Cultural Studies

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

### Discipline Specific Social Science Electives >

#### Non-majors may not be able to enroll in some of these courses.

#### SSCI 210 A | Indigenous Art & Culture

A survey of Indigenous art with an emphasis on art-forms of the Americas, Alaska, and Canada. Traditional and contemporary art and artists will be explored, focusing on aesthetic, theoretical, historical, religious, and philosophical aspects as they relate to American Indian culture.

#### SSCI 211 A | Child Psychology (TOYD Majors)

A comprehensive overview of child development from conception to adolescence, including developmental stages, critical periods, effects of early stimulation, environmental enrichment, and how to apply this information when designing children's toys, books, games, products, and entertainment. Special attention is given to toy design issues of aesthetics, safety, age-relevance, socio-cultural parameters, marketability, and characteristics of successful toys. **>>> Required for TOYD Majors.**