# COURSES TAUGHT FOR SPRING 2012

## Art History Courses

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<tr>
<th>Course Code</th>
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<tr>
<td>AHCS 120</td>
<td>Introduction To Visual Culture</td>
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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.

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<tr>
<td>AHCS 121</td>
<td>Modern Art History</td>
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This comprehensive survey of twentieth-century European and American art reviews and discusses all major movements from a contemporary perspective. This course covers Cubism and Dada, the Russian Avant-Garde and German Expressionism, Surrealism and the Bauhaus, and American Modernism and Abstract Expressionism examined within the political and social context of each period.

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<th>Course Code</th>
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<tr>
<td>AHCS 121 Honors</td>
<td>Modern Art History (HONORS Only)</td>
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The Honors Art History sequence offers a more challenging approach toward the material covered by the regular Modern Art History courses. This course is thematically linked to ENGL 202 H Honors English.

Each AHCS 220 course below addresses a contemporary issue in art & design. **Choose one.**

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<th>Course Code</th>
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<tr>
<td>AHCS 220</td>
<td>Art Theory: Outside the Canon</td>
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This class is the continuation of and companion course to Post Modern Theory 246. Post Modern Theory presents students with the key concepts, thinkers and ideas of Western European philosophy, as these formulate our daily notions of beauty, desire, pleasure, free will, order and a collective good. *Outside the Canon* interrogates or looks deeper into this philosophical canon, inviting students to consider the proposition that “givens” such as beauty, order, the Good, the True, and even the term art itself are fluid and socially determined. Through critically considering postmodern theorists and artists whose works question the Western European philosophical canon, students evaluate the ideological impact of power, gender, economics, and social class on our most taken for granted social and artistic norms.

>>> **Required for all Fine Arts Majors**

### Discipline Specific Art History Electives

**Some courses are restricted by major.**

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<th>Course Code</th>
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<tr>
<td>AHCS 222</td>
<td>History of Graphic Design, Illustration, and Advertising (COMM Majors)</td>
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This course 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. You will also have a Monday session in addition to class on Tuesday.  

>>> **Required for all Communication Arts Majors**

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<tr>
<td>AHCS 225</td>
<td>Product Design History (PD Majors)</td>
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This course provides an introduction to the relationship between design and functionality in objects created throughout human history. An emphasis is placed on understanding designed objects in their broad socio-cultural context. Special emphasis is placed on consumer products since the Industrial Revolution. >>>Required for all Product Design Majors

**AHCS 236 History of Toys (TOY Majors)**

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

**AHCS 310 Madonna, Whore and More**

Women have been mythologized since biblical times by men and women in text and image with representations of women in Western tradition falling into two major categories: the virtuous woman or the woman of vice. This categorization aims for control of women’s sexuality with laws and language organizing the rules of access to partners as wives, mistresses and prostitutes. Strongly based in its semiotic approach, this class will analyze some of these myths from the masculinist and feminist points of departure.

**AHCS 310 Tidal Shift: Surfing Pacific Standard Time (BLENDED Course)**

This course takes a historical and current look at L.A.’s art world through "Pacific Standard Time: Art In L.A. 1945-1980," a collaborative project involving more than 60 cultural institutions throughout Southern California. Using PST as a starting point, we will investigate the rise of the L.A. art scene -- visiting exhibits and performances, reading creative and critical literature, and hearing from artists, curators, and other participants in the collaboration. We’ll also become active participants ourselves in both in PST and today’s art world as critics, writers, bloggers, and creators.

**AHCS 310 The Art of the Film**

This course will introduce students to film as an art form. How are films designed to affect an audience response? What forms and techniques are used in narratives, experimental film and documentaries? In answering these questions, this course will introduce the four aspects of film style and explain their conventional (and sometimes non-conventional) use in narrative and other cinema. This course will address the diversity and creativity themes by focusing on how films have used the elements of the medium across a wide range of films from different nations and time periods.

**AHCS 310 Sex and Cinema**

Beginning with the earliest days of the medium, in films like Edison’s *The Kiss* (1896) and *What Happened in the Tunnel* (1903), the cinema has sought to titillate and provoke. In this course, we will consider the ways in which both Hollywood and the "Other Hollywood" (the adult video industry) have depicted and engaged with sex -- as subject matter, spectacle, subtext, and marketing tool -- and we will compare this to the role of sexuality in the American avant-garde. From Mae West to the Production Code to Last Tango in Paris, Hollywood has had an ambivalent and contested relationship with sex and sexuality. The adult video industry and the avant-garde, however, have consistently shown what Hollywood would not -- or could not -- show. Looking at the impact of legal decisions, self-regulation, ideology, artistic choices, and technological advancements, this course will address the complex...
relationship between sex and American cinema.

**AHCS 310 Chinese Cinema: China & Taiwan**

This course explores the exciting rise of Chinese cinema as an art form and as exploration of culture and recent history in China and Taiwan. Key directors to be studied include Zhang Yimou (*To Live, Hero*), Chen Kaige (*Farewell My Concubine, Together*), Hou Hsiao-Hsien (*A City of Sadness*), and Ang Lee (*Eat Drink Man Woman*).

**AHCS 310 Production Cultures (BLENDED Course)**

The industrial politics and divisions of labor, including above and below the line workers, are often explicitly addressed in film and television narratives such as *Entourage* and *Studio 60 on the Sunset Strip*, and also point to shifts in labor practices in Los Angeles. In this course, we will think critically about these practices and analyze not only how the Hollywood industry represents itself, but also how these practices represent larger global trends in media concentration and conglomeration. Moreover, students will trace the history of these practices and examine production cultures in India and Nigeria.

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**English Courses >**

**Foundation English**

**ENGL 090 Developmental English II**

The skills of invention, drafting, revising and editing are practiced in four to five essays which include at least three drafts each. Students write narratives, text-based essays, persuasive essays, etc., along with reading short non-fiction works. **A minimum grade of "C" (2.0) is required to pass this course.**

**Prerequisite:** Successful completion of ENGL 050 Developmental English I or placement through the English Placement Assessment.

**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 to enable students to explore familiar phenomena 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.**

## Sophomore English

### ENGL 202 The Coming of Age Story

This course will explore the coming of age story through such diverse and compelling works as the image/text novel *The Curious Incident of the Dog in the Night-Time*, the graphic memoir *Fun Home*, the animated film *Persepolis*, adaptation *Virgin Suicides*, and the novella *Who Will Run the Frog Hospital?* Students will examine what it means to grow up, investigate issues of identity formation on the journey from adolescence to adulthood, and evaluate the use of innovative storytelling techniques to depict the process of coming of age.

### ENGL 202 Harry Potter: Literary Tradition and Popular Culture

This course will examine 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.

### ENGL 202 American Dreams In Literature

Students will explore the unique, compelling and diverse visions of the American Dream through a wide range of literature, including the short stories of F. Scott Fitzgerald’s short stories, Amy Tan’s *Joy Luck Club* and Eugene Robinson’s articles on the 2008 Presidential election. There will be a strong emphasis on dialogue and exchange, critical thinking and exploratory writing, working towards a deeper and more expansive concept of the American Dream.

### ENGL 202 The Art of the Short Story

In this course we will read, discuss, observe, analyze and enjoy short stories by authors such as Anton Chekhov, Raymond Carver, Bharatu Mukhenjee, and Margaret Atwood. Students will explore how short stories reveal much more that plot, theme and dialogue as well as how stories can act as a mirror of the human condition. During the second part of the semester, students will also write and workshop their own short stories.

### ENGL 202 Art & The City of Angels (BLENDED Course)

This fall, we will step out of our classrooms and studios to participate in *Pacific Standard Time*, a region-wide celebration of the Los Angeles art scene’s rise since World War II. As our city asserts itself as an international art hub, we will reflect on our artistic heritage and its influences on the contemporary context in which we develop and exercise our own artistic voices. Through regular posts to blogs, social media, and websites such as smarthistory.com, students will combine research, close observation, and first-hand experience in lively prose intended to engage a wider audience in our semester-long dialogue.

### ENGL 202 H Honors English (HONORS Only)

Honors English is a two-semester course of study focusing on modern and contemporary literature. We 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 Introduction to Visual Culture, 121 Honors Visual Culture and Modern
Art History.

### Advanced Topics in English

#### ENGL 400 Creative Writing Workshop

The creative writing studio is an active creative writing laboratory that will introduce participants to techniques and exercises for creating and structuring new works of poetry and literary prose. We will experiment with writing constraints designed to generate original imaginative writing, dislodged from habits, inhibitions or other limitations. Class readings will include innovative examples of poetry, creative nonfiction and short fiction. Weekly group critiques of students’ new work will emphasize revision strategies.

#### ENGL 400 LA in Literature and Film

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.

#### ENGL 400 Personal Storytelling

Every person has a story to tell, whether it is about their childhood or a strange moment in adulthood. Memories and reflections serve as a powerful basis for personal storytelling. How do we take these memories and ideas, and formulate them into strong narrative that is engaging to an audience? In this multifaceted creative writing class, students will explore all aspects of writing the personal narrative including voice, character, dialog and much more, while reading great personal stories from writers like Hunter S. Thompson and Toni Morrison. Students will write short pieces along the way, and the final class project will be a long piece that is a culmination of the shorter assignments.

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**ILML Integrated Learning Courses >**

**REGISTRATION RESTRICTED FOR THESE COURSES**

**SEE MARSHA HOPKINS FOR INFORMATION**

### Sophomore Integrated Learning Courses

#### ILML 200 LA: Pacific Standard Time

The LA Legacy Project focuses on the Getty-sponsored initiative, Pacific Standard Time: Art in LA 1945-1980, which includes more than fifty exhibitions that tell the story of the birth of the LA art scene. Students develop a web based publication.

#### ILML 200 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. In this class we will learn ethnographic theories and methods (e.g., fieldwork, participant-observation, interviews, documentation) that we will apply to deepening our understanding of the ways urban farming and community gardens affect people’s lives, as well as the ways these endeavors connect to larger concerns in society and more importantly, how the work of the artist can and does contribute. 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 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.

**ILML 200 Reel Docs**

Mentor: Judy Arthur, Film Marketing Consultant  
Site Partner: Film Independent ([http://www.filmindependent.org/](http://www.filmindependent.org/))

This course presents nonfiction cinema about real people and critical issues that shape our lives and the world in which we live. Documentary films will be viewed as agents of change, critically and aesthetically, as well as examining the power of the medium to educate, enrich and even change lives. Students will work in teams to create a final group project which demonstrates their new awareness of the documentary film.

**ILML 200 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*

Otis ceramic artists have had a significant impact on the Los Angeles Art Scene during the 1950’s and 1980’s. Students will go on field trips with Jo Lauria and Joan Takayama-Ogawa to various Getty initiated *Pacific Standard Time* exhibitions to understand LA history in the context of what was occurring in painting, sculpture, metal, wood, weaving and public art during this time.

**ILML 200 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 Branding Otis**

Site Partner: Public Presence Committee  
Mentor: Sue Maberry

Do you want to design a real website? Do you have the perfect words and images 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 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.

**ILML 200 Barnsdall Art Park’s Creative Community**

Site Partner: Barnsdall Art Park

This course will introduce students to the Los Angeles’ cultural center, the Barnsdall Art Park, as both a model and experience of communities. The theme of the creative community will bring forth the realms of the arts (gallery and theatre), design (Frank Lloyd Wright, Schindler etc.), and communal spaces (LA neighborhoods) to provide a foil for students to interact, research and integrate these multiple domains.

**ILML 200 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.

**Senior Integrated Learning Courses**

**ILML 400 Public Policy**

Site Partner: Los Angeles Cultural Affairs Department and LAX Airport

This course develops an alliance between the Los Angeles Cultural Affairs Department and Otis College of Art and Design. The Public Art division oversees 12 locations and a myriad of public programs that connect artists within our community. This is a research based student initiative focused on public art in four terminals, including the newly designed International Terminal still under construction. Students will initiate projects that bring fresh ideas and advance the public’s awareness of the work displayed at the airport.

**ILML 400 Nurturing Identity & Community**

Site partner: Community Garden

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. In this class we will learn and employ ethnographic theories and methods (e.g., participant-observation, interviews, documentation) to ascertain the ways community gardens influence people’s efforts to creatively address environmental justice issues such as food insecurity, access to health and the right to green spaces at the local level. Our field lessons will be complemented by guest lectures and field trips.

**ILML 400 Black Car Culture In California**

Instructor: Marsha Hopkins  
Site Partner: The Mayme A. Clayton Library & Museum

The divide between people of African descent and those of Latin descent 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. Car clubs have been in existence as far back as the sixties. Students will be introduced to the history, ideology and current presence of the black car clubs in California, through the use of, images, research, lectures and guest speakers. The semester will culminate in a presentation.

**ILML 400 Life of Art: Objects and Their Stories**
Instructor: Heather Joseph-Witham  
Site Partner: The Getty Museum  
Mentor: Parme Giuntini

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.

**ILML 400 LA Past Lives: Virtual Architecture Eames House**
Instructor: Adam Berg  
Site Partner: LA Public Library

An interdisciplinary course geared at generating an on-line archival display of Los Angeles past communities. In this integrated learning course we will re-construct past physical and social nexuses of neighborhoods /communities in LA and examine their import on social responsibility and sustainability. Creativity and diversity will also be examined through combining both architectural and design components through art, cinema and private histories of present and past community members. This semester The Eames House will be the focus of the integrated learning project.

**ILML 400 Designing the Political**
Site Partner: the Center for the Study of the Political Graphics

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.

**ILML 400 Homeboys: Histories and Culture**
Site Partner: Homeboy Industries

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.

**ILML 400 Movies That Matter**
Mentor: Judy Arthur, Film Marketing Consultant
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 Palau Freedom Memorial: An International Experience

Mentor: Jeffrey Vallance

The intention of Palau Freedom Memorial is to provide an opportunity for students to explore the art and history of the Pacific Island country of Palau in preparation to participate in a collaborative public art project with Palauan students and artists, for the Palauan war veterans. Students will be involved in the continuation of the design process integrating responses from previous presentations to Palauan officials and community. This class exemplifies an inter-cultural approach to art as action within a global setting.

The course will run on Mondays in the Spring with a possible 2 week Summer trip to Palau to complete course requirements.

Discipline Specific Liberal Studies Electives > Some courses are restricted by major.

LIBS 235 Economics in the Product Market (PD Majors)

This course is 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.

LIBS 245 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. Site visits will include museum education departments such as LACMA, MOCA, SMMoA, The Getty, and arts/cultural organizations, such as Side Street Projects, Armory Art Center, Machine Projects, Watts House Project, The HeArt Project, Echo Park, Film Center, A Window Between Worlds, First Street Gallery Art Center. These may change each semester.

>>> Required for students in the Community Arts Engagement track of the ACT program. Can be taken as LIBS 410 elective for all other students.

LIBS 410 Occupational Culture

This course examines the diverse jobs people perform with an emphasis on deconstructing the workspace environment and behavior that shape occupational identities. We will characterize numerous occupations according to their work setting, vocabulary, narratives, material culture, rituals/rites, training, work philosophy, food/drink related activities, power relations, gender roles, race/ethnic issues, safety concerns, subcultures, and/or other work-related experiences. Case study examples include vocations related to mortuary, food/beverage, healthcare, entertainment, transportation, manufacturing,
financial, domestic service, creative arts, education, military, and/or other work sectors.

**LIBS 410 Mary in Folklore and Belief**

Like no other figure the Virgin Mary can be ascertained as the most influential female in Western culture. Celebrated in songs, poetry, plastic and graphic arts, and politics her influence pervades every aspect of our culture. Artists have taken possession of Mary and dreamed her in a multitude of icons. Mary is indeed the Muse of the West. Through history Mary has defined the proper role of women in Western society as mothers, wives and companions. However, the human and divine traits of this magnificent conception raised the bar for both men and women by presenting ideological models that placed her above and beyond human emulation. Our class seeks to study the way in which folk art and folk belief adds yet another layer of meaning to the idea of Mary. We will study folk narratives, and folk representations of Mary in the visual arts as well as in folk traditions. As part of our enquiry, we will also analyze how pop culture is making Mary a highly visible icon of identity and fashion.

**LIBS 410 Contemporary Music**

Stravinsky once said, “To listen is an effort, and just to hear has no merit. A duck also hears.” This class is about listening and gaining some understanding of the issues and processes that have helped shape contemporary music culture. These issues will be investigated using the realm of “serious” music as a point of departure. Students will be involved in growing their awareness and making associations between issues from the past and how they have evolved to the present. Students taking this course should be curious about musical culture and culture in general.

**LIBS 410 Myths, Fairy Tales and Folklore**

Everybody loves a good yarn. Students will explore the worlds created in oral narratives. The types of tales discussed include myths, folktales, urban legends and personal experience narratives. We will examine these rich 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. Students will also read lots of great stories, watch film adaptations of well-known folktales, and tell tales of their own.

**LIBS 410 Belief & Culture**

This course is designed to give students 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 way into all aspects of the life of a people. Using the archetype of the trickster will provide a focal point to shape our interpretations. Since ethnicity, class and gender are also integral to contemporary culture those viewpoints will help frame our analysis. Many films, both commercial and documentary, will be viewed in class to amplify the readings.

**LIBS 410 American Film: 1950 to the Present**

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

**LIBS 412 Teaching and Learning II (A.C.T. Only)**

This course builds on its prerequisite, Teaching for Learning I, while emphasizing the stages of human and aesthetic development in youth and adults. Students will synthesize study of cultural backgrounds and proficiency levels as they relate to the role of the visual arts in human development. Topics include curriculum
development, art museum and community based audiences, public artists and designers working with city planning boards, critical pedagogy, ESOL, Special Education, engaging teaching styles, and best practices. >>>

*Required for students in the ACT program.*

**LIBS 440 Capstone (SENIORS Only)**
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 454 Business Practices (TOYD Majors)**
The first half of this course provides an introduction to business strategy, economics, finance and marketing. The second half teaches students how to write a business plan for their own companies. Lectures by visiting toy industry professionals are included. >>> *Required for TOYD Seniors.*

**MATH Courses >**

**MATH 136 Math for Artists and Designers**
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.

**Natural Science Courses >**

**NSCI 307 The Psychology of Seeing**
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.

**NSCI 307 Imagination and the Brain**
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.

**NSCI 319 Anatomy and Ergonomics (PD Majors)**
This course utilizes the principles of physics to understand human anatomy as a mechanical system. Emphasis is placed on physiological issues related to age, gender, and physical disabilities. Consideration
is also given to the implications of these principles for applied ergonomics. **Required for Product Design majors.**

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**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 Introduction to Psychology**  
This class will provide a foundation for understanding theories and basic concepts in psychology. The course will increase comprehension of the various applications of psychology to everyday life. This application will serve to facilitate comprehension of student’s own identity and diversity.

**SSCI 212 Teaching for Learning I (A.C.T. Only)**  
This course provides a historical overview of education; art development theories and philosophies; as well as social theories. Students are introduced to models of art education such as student centered, discipline based, and project based teaching through the arts. Topics will include student populations, learning styles, popular youth culture, diversity, inclusion, classroom management, and health and safety issues in the classroom. Contemporary artists and designers who teach as part of their practices will also be discussed. Required for students in both minors of ACT Program. **Required for students in the ACT program.**