## COURSES FOR Fall 2013

### 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 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.</td>
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<tr>
<td>AHCS 120 H</td>
<td>Honors Introduction To Visual Culture  (Honors Only)</td>
<td>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.</td>
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<tr>
<td>AHCS 120 C</td>
<td>LINKED Introduction To Visual Culture  (Linked Only)</td>
<td>Linked 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>Confronting the Contemporary</td>
<td>This course outlines contemporary art and design, contemporary culture and post-modern discourse and cultural production from 1960 to the present. This course asks the student to review and analyze conceptual distinctions between “modern,” “contemporary” and “post- modern” culture, ideas and art. We consider contemporary perspectives and issues in relation to the following Liberal Studies Themes, which recur as areas of interest and focus in culture and art today: diversity, creatively, sustainability, globalization, identity.</td>
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<tr>
<td>AHCS 220 B</td>
<td>Contemporary Afro-Caribbean Art</td>
<td>Our class will be concerned with the survivals, continuities, and innovations of West African Spirituality in the Caribbean. We will explore how the rich history and migration patterns influenced the religious culture and the politics of race and color in what scholars had termed “The Black Atlantic.” The class will explore how Western values expressed through Christian values had been negotiated with West African values to produce dynamic contemporary artistic creations we know today as African-based art. These artistic expressions are cognitive maps that guide the population through gender politics, perception of ethnic self, and above all access to the collective cultural identity. Music, folk art, and religious performances will be at the center of our inquiry.</td>
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<tr>
<td>AHCS 220 C</td>
<td>Representing the Self &amp; Others in American Art</td>
<td>How are Self and Other mutually defining through representation in American Art? How does visual culture form, disrupt, or entrench particular notions of African-Americans, Native Americans, and “whiteness.”</td>
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<tr>
<td>AHCS 220 D</td>
<td>Advertising the American Dream</td>
<td>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.</td>
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<td>AHCS 220 E</td>
<td>Contemporary Fashion Culture</td>
<td>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. Students learn and critically evaluate major theories of contemporary fashion design through interdisciplinary textual, visual, and hands-on inquiry. Throughout the course contemporary fashion design issues will be considered in relation to the following Liberal Studies themes: diversity, creatively, sustainability, globalization, identity.</td>
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<td>AHCS 220 F</td>
<td>Perspectives on the Sublime</td>
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<td>AHCS 220 G</td>
<td>Healing Arts of Indigenous People</td>
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<td>AHCS 220 H</td>
<td>Text and Image</td>
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<td>AHCS 220 I</td>
<td>Land, Art, Site Specific Installations</td>
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<td>AHCS 220 J</td>
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<td>AHCS 220 K</td>
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<td>AHCS 220 L</td>
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<td>AHCS 220 M</td>
<td>Women in Art</td>
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**AHCS 220 F | Perspectives on the Sublime**

The course is an exploration of different manifestations of the sublime in art. Starting with pre-modern conceptions of the sublime (Longinus, Ovid), then moving to modern (Kant, Burke) and to post-modern perspectives (Lyotard, Serres) we will examine how the 'sublime' encompasses the unknown and unbound in the visual arts and cinema. Our last examination, of Cinematic images and mass culture (Lynch, Žižek) will explore the sublime as sphere of the encounter between the “phantasmic” and “real.” Throughout the course students will be encouraged to choose their own subject-matter (can be their own artwork) and engage in the analysis of some key aspects of the sublime. Our focus especially will be directed towards representations of beauty, sublimity and estrangement in painting, sculpture and film and their relation to the natural world.

**AHCS 220 G | Healing Arts of Indigenous People**

Survey of Indigenous art with an emphasis on artforms of the U.S., Alaska, and Canada. Traditional and contemporary art and artists will be presented, focusing on personal and communal aesthetics, tribal diversity and historical, religious, and philosophical elements as they relate to First Nations sustainability of culture & Identity.

**AHCS 220 H | Text and Image**

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 I | Land, Art, Site Specific Installations**

The class then traces the evolution of Site Specific Sculpture projects displayed and intended for public, non-art spaces. The class concludes with a study of what is currently called New Genre Public Practice.

**AHCS 220 J | Film and Dreams**

This course will examine the relationship between film and dreams through the analysis of major psychological works of the twentieth century including seminal texts by Sigmund Freud and Carl Jung. We will also look closely at the impact of dreams on major art movements in the twentieth century, focusing primarily on cinema. In doing so, we will examine the evolution and significance of the “dream sequence” in films such as SHERLOCK JR (Keaton 1924), 8½ (Fellini, 1963), ETERNAL SUNSHINE OF THE SPOTLESS MIND (Gondy, 2004) and INCEPTION (Nolan, 2010). Moreover, we will explore our own creative unconscious and keep a journal of our dreams throughout the course, which will be adapted into a final art project. **Note:** At least a 1/3 of instruction (5 weeks) is delivered online rather than via face-to-face contact.

**AHCS 220 K | Ethics and Sustainability**

This course discusses the (un-)sustainability of environmental, agricultural, energy, political, and economic systems and practices. The course addresses sustainability descriptively, drawing on empirical science, but the primary intent of the course is prescriptive and normative. The course examines what practical considerations should guide our efforts to foster sustainability and, above all, to explore ethical issues related to sustainability.

**AHCS 220 L | 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-Classic incarnations. We will consider the evolution and diversity 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 M | Women in Art**

Explores the history of women in art, focusing on the construction of gender within art production and feminist debates throughout art history. We will study women artists in relation to the historical, cultural, social, political,
and technological circumstances that determined the production and reception of their work.

**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.

**Discipline Specific Art History Electives**

**Some courses are restricted by major.**

**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. 

**AHCS 310 AA | Art & Issues of the 2000s**

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

**AHCS 310 AB | African, Native American and Oceanic Art**

This course examines traditional and contemporary art of Africa, Oceania, Australia, and Native North America. Visual arts including painting, sculpture, architecture, tattoos, performance, and film will be studied and compared.

**AHCS 310 AC | Contemporary Art in China/Japan**

Explore the exciting postwar art of Asian superpowers China and Japan. While Japan easily embraced contemporary forms, in movements from Gutai to Superflat (Murakami, Nara), China first embraced Socialist Realism, then more recently Political Pop, performance and installation art (Ai Weiwei, Cai Guoqiang).

**AHCS 310 AD | Renaissance**

The avant-garde of the Renaissance: Leonardo, Michelangelo, Raphael, Titian. Learn how artists changed the existing styles then. How did their culture shape them? How did they in turn shape other artistic cultures up until the 21st century?

**AHCS 310 AE | Contemporary Design**

This course has a specific timeline from 1970 to present. We read, discuss and debate product design theory that includes, Emotional Design, Semantic Design, Sustainable Design and Semiotics in Design. We cover design in Europe, American and Asia. The design movements we study include Ulm School, Archizoom, Googie, Memphis, Droog, Japanese product design, and Braun. Some of the specific designers we research are Barbara Radice, Dieter Rams, Massimo Vignelli, Jonathan Ive, Victor Papanek and Andrea Branzi. Through four field trips and multiple guest speakers we gain a hands-on experience and see first-hand what it may mean to work in the entertainment product design field OR what it means to walk through a supermarket and view ‘product placement’. This is an engaged classroom where we compare products and substantiate our findings through first-hand experience. From furniture and architecture to cell phones and packaging we manage to frame the products development, its influences and the expanded industry that follows.

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

This is a general survey course of the history of American Film both as a medium of artistic expression and a business. Technological advances will be discussed. Methods of critical study will be in class as well as writing about films. These include the Auteur Theory, Genre Theory and Sociological Perspectives.

**AHCS 310 AG | 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 310 AH | 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 AI | Media Culture**

This course is designed to provide an understanding of the dynamic interactions that exist between the self, media, society, and culture. It is meant to impart a sense of the forces guiding our involvement in this nexus and the accompanying consumption of media products like books, TV, radio, games and even toys. We will learn about the history of media systems directed at mass audiences, the major trends in effects research, and the general impact of the large-scale industrial production of culture.

**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.**

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**English Courses >**

**Foundation English**

**ENGL 050 A | Developmental English I**

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. Prerequisite: Successful completion of ENGL 020 or placement through the English Placement Assessment.**

**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 090 C | Linked Developmental English II (Linked Only)**

Linked 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.**

**ENGL 104 | Critical Analysis and Semiotics**

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 academic writing, and 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. **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 Thought is a 3-unit freshmen 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. Students will 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 ENGL090 Developmental English II or placement through the English Placement Exam.**

**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 | Dystopian Literature**

Authoritarian governments, technological control, post-apocalyptic societies and a lack of freedom in expression are only of few of the themes explored in Dystopian Literature. ENGL 202A will survey dystopian literature through three novels: 1984, Never Let me Go and Hunger Games. We will also read a couple of short stories and watch a couple of movies to supplement the discussion. In this blended learning class, students will explore and identify the major themes of dystopian literature through in-class/online discussions, as well as in group presentations. The final project will involve a paper that explores dystopian in themes in the context of modern society.

**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, Arthur 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 | O-Zine**

Create an Otis zine! This class will create an online magazine for Otis to be published every week. It will be run like a blog with a constant stream of videos, photos, and articles exploring life at Otis and issues that are important for Otis students. Issues to be explored include: videos of getting around LA without a car, a photo spread of best Halloween costumes, articles about the intimate culture of a particular department, and etc. Blog your visit to Mattel, review a Ben Maltz show, write an exposé of the Otis underground scene!

**ENGL 202 D | 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 E | Harry Potter: The Literary Tradition**

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 F | Creative Nonfiction**

In this course we will read and analyze works from Truman Capote, Joan Didion, John McPhee, Susan Orleans, among others to fully explore and comprehend the genre. Later in the semester, students will write and workshop their own creative nonfiction pieces.

**ENGL 202 G | In Their Own Words**

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.
Advanced Topics in English

**ENGL 400 A | Reel Docs: Change Through Film**
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.

**ENGL 400 B | Literature and Film: Journey & Quest**
This course focuses on the literary and film culture and history of the urban phenomenon we know as Los Angeles and the ways that the city has been displayed and conveyed as a unique space.

**ENGL 400 C | Creative Writing Workshop II**
Builds on the elements introduced in ENGL 202 by exploring more advanced concepts: summary and scene; figurative language; point of view management; use of the fantastic; handling of time; revision. Weekly writing experiments are shared and discussed in a workshop format. Requirements include weekly readings, written feedback on peers' manuscripts, attendance at Otis's Visiting Writer Series, and a 15-page final project.

**ENGL 400 D | History of Books**
This course examines the evolution of book forms and considers varying approaches to book structure and layout, basic book typography, and current iterations of the electronic book.

**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.

**ILML 200 B | Food Politics in LA**
Food and access to land are fundamental human concerns across cultures and throughout history. Food insecurity is experienced the world over and generally among poor or low-income populations. However, if we draw connections between the finite resources used to bring food to our table and consumption practices the world over, we see that food insecurity concerns us all. This class explores the current proliferation of community gardens (and urban farms) that stand as collaborative, creative, grassroots efforts aimed at establishing socially responsible, sustainable solutions to contemporary food production, distribution and consumption practices that are ultimately tied to larger global concerns.

Using ethnographic theories and methods (e.g., fieldwork, participant-observation, interviews, documentation) students will analyze the ways our site partner Holy Nativity Community Garden is engaged in local efforts to developing long term, community supported solutions to create sustainable food resources for people in food insecure neighborhoods but also to create awareness across communities regarding the effects of climate change and consumption on our food choice. Academic work will be complimented by hands-on experience visiting a garden, learning to grow food, taking part in gardening activities and hearing from key members. More importantly, students will have the opportunity to work collaboratively and across disciplines to develop socially responsible and sustainable solutions to address hunger, land use and consumption.

**ILML 200 C | Life Stages: Creating Life Portraits with Words**
Partnering with the Culver City Senior center you will work individually and collectively to create an original script/presentation from interviews -- Learning interviewing techniques, improving writing, communication and collaborative skills.

**ILML 200 D | Saints and Spirits**
*Site partner: The Getty* | We will examine the roles of Saints, spirits and otherworldly beings and create a Dia de los Muertos altar at the Getty Museum to honor the Saints discussed in a Getty exhibit.

**ILML 200 E | Museum of Social Justice**
*Site partner: Museum of Social Justice* | The course will explore the ways in which sustainability, cultural memory,
diversity and identity are expressed and engaged in the creative possibilities of an integrated group project that focuses on generating a museum as a platform of archival research, ideation and creative engagement with communities. This course explores how cultural memory related to La Plaza Methodist Church in Olvera Street connects with cultural memory and communal identity with social-creative engagement.

ILML 200 F | 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 200 G | Clay In LA
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 H | “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.

ILML 200 I | Creating Children’s Culture
Site partners: 826LA. | How do children actively and creatively embrace, resist, expand and complicate the culture made for them? How do they participate in culture made by them and how do these areas intersect? We will meet regularly with our off-site partners (a national non-profit focused on fostering a love of reading in kids) where students will collaborate one-on-one with children from the community to produce their final project. This course focuses on the expressive culture of childhood: games, toys, rhymes, subversive humor and imaginative play. Students will keep a field journal, learning to collect data and write ethnography.

ILML 201 A | Human Ecology
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.

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

LIBS 217 A-D | Concepts and Issues (DIGM Majors Only)
Through directed readings, research and discussion, students will explore the history of the computer and its impact on the creation and perception of images. Fundamental issues in ethics, copyright, aesthetics as well as the business of art are in a constant state of flux. This class brings a rational perspective on the rapid changes in technology, an accurate assessment of where we are today and a view of what tools & skills will be needed 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 designed to help you discover your individual orientation and direction in Graphic Design, Advertising and Illustration, and to see and understand the connection between your work as a student of visual communication and larger historical, contemporary, and global aspects of culture. Through a series of readings, discussions, presentations and writing assignments we will investigate the historic and current context of the Communication Arts and visual culture. There is an emphasis on critical thinking and evaluation.

LIBS 410 A | Tripping the Light Fantastic

This class will explore the rich relationships between music and the visual arts. The course work will compare and contrast the underlying structures of these two traditions. Particular attention will be paid to more hybrid, unconventional interconnections and early experimental work. This exploration will introduce students to issues touching upon creativity, identity, social responsibility, and diversity. The goal is for students to use this information as a point of departure to pursue research resulting in the creation of new work. Collaborative projects and open attitudes toward materials and methods are encouraged.

LIBS 410 B | 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 will investigate music in terms of its social, religious, cultural, and political aspects. The class also examines the interrelationships of traditional music and contemporary music through lecture, film, video, independent research projects, reading, field trips, and guest lectures and musicians.

Required Senior Courses

LIBS 440 | Capstone

The Liberal Arts and Sciences Capstone course 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 course encompasses work relevant to a wide range of disciplines, representing the culminating expression of a liberal arts education and outcomes that prepare 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 critically reflect on a theme that intersects their own studio practice or discipline and their work in Liberal Studies. The capstone course 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.

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.

MATH 336 | Introduction to Symbolic Logic

An introduction to the study of symbolic logic and the application of mathematical methods in the study of logical reasoning. In which certain symbols are used to represent certain relationships. The course looks at the ways that logical forms can be used in deductive reasoning and how language can be analyzed using abstract symbolic structures. Required for COMM Majors. Can be taken as MATH 136 for all other students.
### Natural Science Courses

**NSCI 307 A | 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 B | 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 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 and analytical skills and decrease intercultural and racial misunderstandings.

**SSCI 130 | Cultural Studies (Honors)**

**Discipline Specific Social Science Electives**

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

**SSCI 210 A | Witchcraft, Religion and Magic**
The role of magic and witchcraft within subcultures, religious groups, customs, popular culture, museum exhibits and history will be examined and explored.

**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.**