

President's Message

Dear Otis Students,

This publication contains important information concerning the 2007-2008 academic year.

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

I invite you to pay special attention to a new curricular feature at Otis: Integrated Learning. The innovative Integrated Learning program focuses on interdisciplinary collaboration by students from different departments and outside professionals on community-based public projects. These experiences, extending beyond the walls of the College and crossing traditional academic boundaries, expand your ability to respond creatively and responsibly to real-world opportunities.

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

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

Samuel Hoi
President

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Otis College of Art and Design has the right to apply and enforce any and all of the rules and regulations set forth in this catalog, as well as any other rules and regulations of the College not set forth herein. The catalog and its contents, however, in no way serve as a binding contract between the student and the College. The information in this publication is subject to change at any time, for any reason, at the unilateral discretion of the College without prior notice to or approval of the student.

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

Fall 2007 Calendar

Class Meetings

Monday, August 27 - Saturday, December 15

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

Holidays

Labor Day	Monday, Sept. 3
Election Day	Tuesday, Nov. 6
Thanksgiving Break	Wednesday, Nov. 21–Sunday, Nov. 25

Important Dates

Open Registration	Monday, Apr. 16 - Friday, June 1
Registration Payment Deadline	Friday, June 1
Late Registration (\$275 late fee)	Monday, Aug. 6 - Friday, Aug. 24
Classes Begin	Monday, Aug. 27
Course Add Deadline	Tuesday, Sept. 4
Independent Study Proposal Deadline	Tuesday, Sept. 4
Course Drop Deadline	Tuesday, Sept. 11
First Quarter Warnings	Tuesday, Sept. 18-Monday, Sept. 24
Midterm Exams & Warnings	Tuesday, Oct. 9-Monday, Oct. 15
Course Withdrawal Deadline	Friday, Oct. 26
Third Quarter Warnings	Wednesday, Nov. 7-Tuesday, Nov. 13
Spring 2008 Registration Begins	Monday, Nov. 19
Final Exams	Monday, Dec. 10-Saturday, Dec. 15
Spring 2008 Open Registration Deadline	Friday, Dec. 14 (\$275 late fee after this date)
Classes End	Saturday, Dec. 15

Spring 2008 Calendar

Monday, January 14 - Tuesday, May 6

**Class
Meetings**

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

Holidays

Martin Luther King, Jr. Holiday	Monday, January 21
Presidents' Day Holiday	Monday, February 18
Spring Break	Monday, March 17 - Sunday, March 23

Important Dates

Open Registration Deadline	Noon, Friday, Dec. 14 (\$275 late fee after this date)
Late Registration (\$275 late fee)	Monday, Jan. 7 - Friday, Jan. 11
Classes Begin	Tuesday, Jan. 14
Course Add Deadline	Tuesday, Jan. 22
Independent Study Proposal Deadline	Tuesday, Jan. 22
Course Drop Deadline	Tuesday, Jan. 29
First Quarter Warnings	Tuesday, Feb. 5 - Monday, Feb. 11
Named Scholarship Application Deadline	Friday, Feb. 15
Midterm Exams & Warnings	Tuesday, Feb. 26 - Monday, Mar. 3
Cal Grant Deadline	Monday, Mar. 3
Course Withdrawal Deadline	Friday, Mar. 14
Third Quarter Warnings	Tuesday, April 8 - Monday, April 14
Final Exams	Tuesday, Apr. 29 - Tuesday, May 6
Classes End	Tuesday, May 6
Commencement	Saturday, May 10

Summer 2008 Calendar

**Class
Meetings**

Monday, May 19 – Tuesday, July 29

Week	Monday	Tuesday	Wednesday	Thursday	Friday
1	May 19	May 20	May 21	May 22	May 23
2	June 2	May 27	May 28	May 29	May 30
3	June 9	June 3	June 4	June 5	June 6
4	June 16	June 10	June 11	June 12	June 13
5	June 23	June 17	June 18	June 19	June 20
6	June 30	June 24	June 25	June 26	June 27
7	July 7	July 1	July 2	July 3	July 11
8	July 14	July 8	July 9	July 10	July 18
9	July 21	July 15	July 16	July 17	July 25
10	July 28	July 22	July 23	July 24	July 29 (Tues.)

Holidays

Memorial Day	Monday, May 26
Independence Day Holiday	Friday, July 4

Important Dates

Open Registration Deadline	Friday, May 9
Late Registration (\$275 late fee)	Monday, May 12-Friday, May 16
Classes Begin	Monday, May 19
Course Add Deadline	Tuesday, May 27
Independent Study Proposal Deadline	Tuesday, May 27
Course Drop Deadline	Tuesday, June 3
First Quarter Warnings	Tuesday, June 3-Monday, June 9
Midterm Exams & Warnings	Tuesday, June 17-Monday, June 23
Third Quarter Warnings	Tuesday, July 8-Monday, July 14
Course Withdrawal Deadline	Friday, July 11
Final Exams	Tuesday, July 22-Tuesday, July 29
Classes End	Tuesday, July 29
Fall Registration	Monday, August 4 -Friday, August 22
<small>(no late fee for summer foundation students)</small>	

Foundation

Department Goals

The Foundation Program provides core studies for life-long learning and professional practices in the visual arts by teaching fundamental skills that enable students to become adept, well-informed makers. Integrating core visual studies with Liberal Arts curricula enhances students' ability to construct meaning by using the formal elements of art and design.

Students in the Foundation Department will:

- Acquire Fundamental Skills, which include mindful making and improving of work by the manipulation of art and design media.
- Develop Thinking Skills, refining their ability to distinguish between rational, intuitive, and critical thinking processes.
- Discern Visual Quality through identifying visual strengths and weaknesses to promote aesthetic resolution and clarity of intention.
- Develop Professionalism through strategies for success such as attentiveness, time management skills, and the ability to commit to a personal vision in the endeavor of art making.
- Value Inventiveness by using problem-defining processes to complement problem-solving skills.
- Apply a Spirit of Investigation, utilizing visual and idea-oriented research, the spirit of play, and delay of closure.
- Engage the Community as a Resource, by accessing the larger metropolitan community as a creative and learning resource.
- Enter their Major Program with an integrated understanding of technical and conceptual aspects transferable across a wide array of art and design practices.

Foundation

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

* Students may elect to take the photography option Principles of Design section.

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

Foundation

Course Descriptions

Form and Space I

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

Form and Space II

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

Prerequisite: FNDT110 Form and Space

Principles of Design

FNDT 115 2 credits
This course is a sequenced investigation of various organizing principles using traditional and contemporary media (i.e., photography, photocopying, and computer graphics). Students learn fundamentals of value manipulation as determinants of visual order. Elements of visual literacy provide a basis for the study of compositional fundamentals, including focal point(s), directional elements, and visual weight.

Creative Practices and Responses

FNDT 170 2 credits
A second-semester Foundation course focused on studying, researching, and exploring practices of creativity that bridge art/design disciplines. Students are exposed to a diverse range of concepts, materials, and methods for thinking and working creatively. In-class activities promote the documentation of individual creative processes and the synthesis of intuitive, culturally constructed, and personal impulses into inventive visual responses.

Life Drawing I

FNDT 180 2 credits
Sequenced instruction provides rigorous training in the use of gesture, anatomy, and structural figure drafting. Drawing the human figure from the inside out fosters an understanding of complex visual relationships. Upon completion of the course, students are able to analyze the human form and to view it as a complex perceptual model for the larger realm of visual experience.

Life Drawing II

FNDT 181 2 credits
Structural drawing and perceptual skills are expanded through study of the figure's relation to environment, life-scale, movement, and draping. Students discover individual sensibilities of mark making and aspects of personal vision, through a variety of traditional and experimental drawing media and techniques.

Prerequisite: FNDT180 Life Drawing

Drawing and Composition I

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

Drawing and Composition II

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

Prerequisite: FNDT190 Drawing and Composition

Connections through Color and Design

ILMS 100 2 credits

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

Lab fee: \$30.

Electives

Communication Arts: Design Solutions

FNDT 145 1 credit

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

Communication Arts: Illustration

FNDT 145 1 credit

Figure illustrators explore visual language and narrative skills through drawing, sketching, sequencing, researching, and observation for applications in entertainment illustration, animation, character development, concept illustration, publication and editorial illustration, advertising, and product illustration. Skills acquired in Foundation year are applied to finding, processing, and executing solutions that may result in such visual products as comic sequences, characters and short animations, and editorial illustrations. Taught by Communication Arts faculty.

Digital Media: Motion Graphics Essentials

FNDT 145 1 credit

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

Architecture/Landscape/Interiors: Designing Space

FNDT 145 1 credit

Design the spaces where we live, work, and play. This course will introduce the full scope of spatial design fields: architecture (buildings), landscape (spaces between buildings), and interiors (spaces within buildings). Students will visit significant architecture, landscapes, and interiors in and around Los Angeles while designing their own building and landscape proposal for an actual site. Taught by Architecture/Landscape/Interiors faculty.

Fashion Design: Model Drawing

FNDT 145 1 credit

Students draw from live male and female models to develop an awareness of the proportions and movement of the elongated fashion figure while maintaining correct anatomical structure. All sections taught by Fashion Design faculty.

Course Descriptions

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

Foundation

Course Descriptions

Fine Arts: Painting Explorations

FNDT 145 1 credit

A basic painting course introducing a variety of painting methods and materials, including color mixing, paletting, and paint application in oil and/or acrylic. Emphasis will be placed on use of opacity and transparency in painting, as well as on a variety of modes with special consideration given to figurative and non-objective work. Instruction will blend technical facility with the creative process within a studio environment supportive of risk-taking and the entertainment of possibilities. Traditional and contemporary modes of pictorial representation and abstraction will be explored. Taught by Fine Arts faculty.

Fine Arts: Photography/Sculpture

FNDT 145 1 credit

There has been a longstanding relationship between sculpture and photography. This practice-based class examines photography's connections to sculpture by establishing sculptural elements in relation to the photographic process. Through example studies and projects, students will examine how sculptural activities can apply before, during, and after the photographic process, and how such combinations affect perceptions of forms and ideas. Instruction will blend technical procedures with a process of self-directed investigation within a studio environment supportive of creative thinking and the entertainment of possibilities. Taught by Fine Arts faculty.

Interactive Product Design: Product Design Workshop

FNDT 145 1 credit

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

Toy Design: Introduction to Toy Design

FNDT 145 1 credit

An idea-driven workshop that introduces students to Adobe Photoshop as a primary tool for the manipulation of drawn and photographic images. Instruction will focus on Photoshop as a means of enhancing drawing skills in support of design activity and concept presentation. Students will learn specific Photoshop skills in preparation for further study within the Toy Design major. Project activity will provide opportunities for students to develop and present toy design concepts. Taught by Toy Design Faculty.

Paris Trip

FNDT 145 1 credit

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

Katie Phillips

Chair

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

Randall Lavender

Associate Chair, Professor

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

Maura Bendett

Senior Lecturer

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

Beverly Bledsoe

Associate Professor

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

Jason Burton

Assistant Professor

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

Cole Case

Lecturer

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

Meg Cranston

Professor

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

Jacci Den Hartog

Adjunct Professor

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

Foundation

Department Faculty

Bill Eckert

Associate Professor

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

Barry Fahr

Assistant Professor

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

William Fogg

Adjunct Associate Professor

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

Gary Geraths

Associate Professor

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

Marjan Hormozi

Senior Lecturer

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

Linda Hudson

Associate Professor

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

Patricia Kovic

Associate Professor

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

Joyce Lightbody

Adjunct Associate Professor

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

Cathy Lightfoot

Lecturer

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

Helena Min

Lecturer

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

Christian Mounger

Associate Professor

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

Patrick Nickell

Adjunct Associate Professor

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

Will Pupa

Lecturer

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

Kiki Sammarcelli

Adjunct Associate Professor

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

Michael Schrier

Professor

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

Rob Spruijt

Adjunct Associate Professor

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

Foundation

Department Faculty

Jim Starrett

Professor

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

Christopher Warner

Associate Professor

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

Rush White

Professor

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

Architecture/Landscape/Interiors

Department Goals

The Architecture/Landscape/Interiors (ALI) Department prepares diverse students for imaginative practices in which its interventions and discourse reflect the complexity and challenges of contemporary culture and technology.

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

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

Architecture/Landscape/Interiors

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

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

Architecture/Landscape/Interiors

Course Descriptions

Studio I: Scale/Structure/Circulation

ARLI250 4 credits
Formal design strategies, three-dimensional modeling in varied physical media, and the graphic tools and language of architecture are introduced and practiced. Field conditions, movement, and events are emphasized through projects progressing from abstract compositions to a minimal program of inhabitation.

Studio II: Landscape/Furniture

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

Technologies + Ecologies I: Landscape Technology and Ecology

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

Technologies + Ecologies II: Interior Technology

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

Digital Media I: Communicating Information

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

Digital Media II-A: Digital Translations

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

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

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

Studio III: Interior/Display/Exchange

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

Studio IV: Building/Landscape

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

Technologies + Ecologies III: Building Technology

ARLI360 3 credits
The materials and methods of building construction are studied. Basic structural principles are presented through an introduction to forces and resultants in beams and columns.
Prerequisite: ARLI250 Studio I.

Technologies + Ecologies IV-A: Material Ecologies

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

Technologies + Ecologies IV-B: Lighting Technology

ARLI362 2 credits
The basic design and technical requirements of lighting systems are introduced with an emphasis on commercial and entertainment applications.
Prerequisite: ARLI250 Studio I.

Digital Media III: Analysis and Diagramming

ARLI370 2 credits
Formal, spatial, and programmatic organizations are presented in digitally generated diagrams through an analysis of canonic building precedents. A dual emphasis on typology and transformation allows the recognition of repetition and production of variation among existing morphologies.
Prerequisite: ARLI272 Digital Media II-B.

Digital Media IV: Digital Animation and Fabrication

ARLI371 2 credits
Digital animation and fabrication techniques are introduced and practiced through the development of studio projects.
Prerequisite: ARLI272 Digital Media II-B.

AutoCAD

ARLI424 2 credits
Computer-aided drafting using AutoCAD software is introduced and practiced as a tool for design, presentation, and construction drawings. This course may be repeated for credit.
Prerequisite: ARLI250 Studio I.

Studio V: Private/Interior Architecture

ARLI450 5 credits
Design theory, process, building, and interior technologies are applied to the problem of a residential program sited within an existing building.
Prerequisite: ARLI351 Studio IV.

Studio VI: Public/Urban Architecture

ARLI451 5 credits
Design theory, process, and building technologies are applied to the problem of a building within an urban context.
Prerequisite: ARLI450 Studio V.

Vertical Studio

ARLI 453 4 or 5 credits
Design theory, process, and appropriate technologies are introduced and applied to a spatial design project, or projects, equivalent to Studio II, III, IV, V or VI, as determined on the basis of student interest.
*Prerequisite: permission of Department Chair.
This course may be repeated for credit.*

Topics Workshop

ARLI458 1 credits
A focused subject of student interest and/or need is introduced and practiced. This course may be repeated for credit
Prerequisites vary as noted per offering. This course may be repeated for credit.

Topics Studio

ARLI459 2 credits
Design theory, process, and appropriate technologies are introduced and applied to a focused spatial design project. The topic varies per offering and is determined on the basis of faculty and student interest.
Prerequisites vary as noted per offering. This course may be repeated for credit.

Technologies + Ecologies V: Detail Development

ARLI460 2 credits
An interior space including all finishes, lighting, furniture and integrated custom components is designed, detailed and documented.
Prerequisite: ARLI 350 Studio III

Technologies + Ecologies VI: Constructions

ARLI462 4 credits
A comprehensive exhibit for the display of student work is collaboratively designed and constructed.
Co-requisite: concurrent enrollment in ARLI451 Studio VI.

Architecture/Landscape/Interiors

Course Descriptions

Technologies + Ecologies VI-A: Construction/Installation

ARLI463 1 or 2 credits
Students participate in the collaborative construction and installation of the Architecture/Landscape/Interiors exhibit. No homework, 3 contact hours per credit as scheduled by the Instructor.

No prerequisite, open to students in any department. This course may be repeated for credit.

Presentation Techniques

ARLI465 2 credits
Comprehensive presentations of selected studio projects are designed and produced for display in the Architecture/Landscape/Interiors exhibit.

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

Diagramming Techniques

ARLI468 2 credits
Historical and contemporary techniques to diagram, map, and graph statistical, programmatic, temporal and external information are introduced and/or practiced, with a consideration of how these techniques can be translated to the design process.

Prerequisite: ARLI270 Digital Media I.

Portfolio Development

ARLI490 2 credits
Students are directed in the formatting and development of a professional portfolio with an emphasis on digital and photographic techniques for documenting both two and three-dimensional work. This course may be repeated for credit.

Linda Pollari

Department Chair

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

David Fletcher

Assistant Chair

MLA Harvard University, BA (Sculpture and Public Art) UC-Davis, BS (Landscape Architecture) UC-Davis. Senior Associate, Mia Lehrer + Associates. Awards include a 1st place, American Society for Landscape Architecture, and a 2004 Honor Award, Boston Society of Landscape Architects for environmental planning work in Beirut, Lebanon.

Matias Creimer

Senior Lecturer

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

Chava Danielson

Senior Lecturer

Architect. Principal, DSH. Competitions include The HOME House Project, The Perfect Chair for Barbie, Second Place in the San Francisco Prize Federal Building Plaza Design Competition. Past Vice President and Member of Board of Directors, Los Angeles Forum for Architecture and Urban Design.

Todd Erlandson

Senior Lecturer

MArch SCI-Arc, BArch Tulane Univ. Architect. Partner, (M)Arch. strategic architectures. Publications include *LA Architect*, *Los Angeles Times*, *American Spa*, *Interior Design*, *W Magazine*, *Contract*, *Interiors and Sources*, *Monitor Unlimited*, and *Arbitare*.

Todd Gannon

Lecturer

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

Anthony Guida

Senior Lecturer

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

Eric Haas

Senior Lecturer

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

Sherry Hoffman

Senior Lecturer

MBA NY University, BA (Economics and Spanish) Tulane University. Partner, (M)Arch. strategic architectures. Publications include *LA Architect*, *Los Angeles Times*, *Interior Design*, *Contract*, *Interiors and Sources*, and *Arbitare*.

Architecture/Landscape/Interiors

Department Faculty

Dawn Hollingsworth

Senior Lecturer

MBA Pepperdine Univ., BFA Univ. of Oklahoma. Managing Design Principal, Visual Terrain, Inc. Architectural Lighting Designer of the Year 2000, Lighting Dimensions International. Other awards include (2) IIDA Awards of Excellence, (2) Lumen West Awards of Excellence, IALD Award of Merit, and (2) Joseph Jefferson Nominations for Outstanding Lighting Design.

Greg Kochanowski

Senior Lecturer

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

Heather Libonati

Senior Lecturer

MFA (Theater Design) CalArts; BA (Theater) Loyola University, Chicago. President, *Luminesce Design*. Awards include (2) Lumen West Awards of Excellence and (3) Lumen West Awards of Merit. Publications include *Architectural Record* and *Lighting Design* and Application for lighting design of the CalTrans Headquarters in Los Angeles.

Alexandra Loew

Lecturer

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

Richard Lundquist

Senior Lecturer

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

Ben Ragle

Lecturer

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

Communication Arts

Department Goals

The Communication Arts Department offers a broad and cross-disciplinary learning experience for BFA candidates majoring in Advertising, Graphic Design, and Illustration. Our rigorous curriculum and surrounding initiatives focus on: research, formal application and experimentation, technological proficiencies, and innovative outcomes. Students in the Communication Arts Department will:

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

Advertising Design

Sophomore Year		Fall	Spring	Degree Requirements
COMD207/208	Communication Studio I/II	3.0	3.0	
COMD214/215	Drawing + Painting I/II	2.0	2.0	
COMD218/219	Typography I/II	2.0	2.0	
COMD232/233	Practicum I/II	2.0	2.0	
PHOT 206	Photography Workshop	2.0	—	
COMD240	Video Workshop	—	2.0	
AHCS220	Contemporary Art Survey	3.0	—	
AHCS222	History of Graphic Design/Advertising /Illustration	—	3.0	
*ENGL202	Sophomore English Requirements	3.0	—	
*SSC210/211/220	Social Science	—	3.0	
Total Credits per Semester		17.0	17.0	
Junior Year		Fall	Spring	
ADVT300/301	Advertising and Art Direction I/II	3.0	3.0	
COMD332/333	Practicum I/II	2.0	2.0	
ADVT354	Professional Practice	2.0	—	
ADVT350	Campaigns & Briefs	—	2.0	
ADVT351	Copywriting	2.0	—	
	Studio Electives	—	4.0	
*ILMS300	Integrated Learning Studio	2.0	—	
MATH336	Introduction to Symbolic Logic	3.0	—	
NSCI307	Natural Science	—	3.0	
AHCS310	Art History Elective	3.0	—	
	Art History, English, or Liberal Studies Elective	—	3.0	
Total Credits per Semester		17.0	17.0	
Senior Year		Fall	Spring	
ADVT400	Advertising & Art Direction III	2.0	—	
ADVT402	Strategies in Marketing & Research	2.0	—	
COMD432/433	Practicum I/II	2.0	2.0	
ADVT440	Senior Project	—	3.0	
ADVT 403	Special Topics	—	2.0	
ADVT470/471	OnScreen Production & Concepts I/II	2.0	2.0	
ADVT452	Advanced Copy Concepts	—	2.0	
	Studio Electives	2.0	2.0	
*AHCS310	Senior Art History/Theory Elective	—	3.0	
*ILML400	Integrated Learning Lecture	3.0	—	
LIBS404	Senior Project/Research Paper	2.0	—	
Total Credits per Semester		15.0	16.0	

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

**Senior Advertising Majors must choose electives from the Advertising List. Any other elective choices require departmental approval.

Graphic Design

Degree Requirements	Sophomore Year	Fall	Spring	
	COMD207/208	Communication Studio I/II	3.0	3.0
	COMD214/215	Drawing & Painting I/II	2.0	2.0
	COMD218/219	Typography I/II	2.0	2.0
	COMD232/233	Practicum I/II	2.0	2.0
	PHOT 206	Photography Workshop	2.0	—
	COMD240	Video Workshop	—	2.0
	AHCS220	Contemporary Art Survey	3.0	—
	AHCS222	History of Gr Des/Adv/Illus	—	3.0
	ENGL202	Sophomore English Requirement	3.0	—
	SSC210/211/220	Social Science	—	3.0
	Total Credits per Semester		17.0	17.0
	Junior Year	Fall	Spring	
	COMD300/301	Communication Studio III/IV	3.0	3.0
	COMD310/311	Typography III/IV	2.0	2.0
	COMD332/333	Practicum I/II	2.0	2.0
	COMD354	Professional Practice	2.0	—
		Studio Electives	—	4.0
	*ILMS300	Integrated Learning Studio	2.0	—
	MATH336	Introduction to Symbolic Logic	3.0	—
	NSCI307	Natural Science	—	3.0
	AHCS310	Art History Elective	3.0	—
		Art History, English, or Liberal Studies Elective	—	3.0
	Total Credits per Semester		17.0	17.0
	Senior year	Fall	Spring	
	COMD440	Senior Project	—	3.0
	COMD432/433	Practicum I/II	2.0	2.0
	COMD472-477	Sr. Digital Electives	2.0	2.0
		Studio Electives	6.0	6.0
	*AHCS310	Art History/Theory Elective	—	3.0
	*ILML400	Integrated Learning Lecture	3.0	—
	LIBS404	Senior Project/Research Paper	2.0	—
	Total Credits per Semester		15.0	16.0

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

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

Illustration

Sophomore Year		Fall	Spring	Degree Requirements
COMD207/208	Communication Studio I/II	3.0	3.0	
COMD214/215	Drawing & Painting I/II	2.0	2.0	
COMD218/219	Typography I/II	2.0	2.0	
COMD232/233	Practicum I/II	2.0	2.0	
PHOT206	Photography Workshop	2.0	---	
COMD240 -or- ILUS320	Video Workshop -or- Drawing Intensive	---	2.0	
AHCS222	History of Graphic Design	3.0	---	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>
AHCS220	History of Gr Des/Adv/Illus	---	3.0	
*ENGL202	Sophomore English Requirement	3.0	---	
*SSCI210/211/220	Social Science	---	3.0	
Total Credits per Semester		17.0	17.0	
Junior Year		Fall	Spring	
ILUS300/301	Communication Studio III/IV	3.0	3.0	
ILUS310/311	Drawing & Painting for Illustration	2.0	2.0	
ILUS332/333	Practicum I/II	2.0	2.0	
ILUS354	Professional Practice	2.0	---	
	Studio Electives	---	4.0	
*ILMS300	Integrated Learning Studio	2.0	---	
AHCS310	Art History Elective	3.0	---	
MATH336	Introduction to Symbolic Logic	3.0	---	
NSCI307	Natural Science	---	3.0	
	Art History, English, or Liberal Studies Elective	---	3.0	
Total Credits per Semester		17.0	17.0	
Senior Year		Fall	Spring	
ILUS402	Adv Illustrative Applications	2.0	---	
ILUS440	Senior Project	---	3.0	
COMD432/433	Practicum I/II	2.0	2.0	
COMD472-477	Sr. Digital Electives	2.0	2.0	
	Studio Electives	4.0	6.0	
*AHCS310	Art History/Theory Elective	---	3.0	
*ILML400	Integrated Learning Lecture	3.0	---	
LIBS404	Senior Project/Research Paper	2.0	---	
Total Credits per Semester		15.0	16.0	

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

Communication Arts

Course Descriptions

Advertising and Art Direction I

ADVT300 3 credits
An exploration of advertising through projects that call for brand recognition and marketing strategies with an emphasis on defining and articulating compelling concepts. Students analyze advertising styles, develop concepts with "roughs", experiment with copy and practice their presentation skills.

Prerequisite: COMD207/208 Communication Studio I/II.

Advertising and Art Direction II

ADVT301 3 credits
An introduction to art direction with an emphasis on design execution, typography and layout leads to quality portfolio development. This second semester course adds the 4th dimension of time to both advertising concepts through storyboarding and animatics and art direction through talent direction and commercial concepts.

Prerequisite: ADVT300 Advertising and Art Direction I

Photographics

PHOT207 2 credits (now an elective)
This course is an inspired study of the integration of meaning and message, form and function, image and intent that focuses on the interaction of photography and text to solve problems with applications in advertising. Second semester continues the development and integration of the photographic skills, studio lighting and production, which are vital in the advertising field. This course may be taken as an elective by non-advertising majors with approval.

Prerequisite: PHOT 206 Photography Workshop or equivalent with department approval.

Campaigns and Briefs

ADVT350 2 credits
Students do quality research in trends and audience to develop creative briefs and branding principles resulting in advertising campaigns that travel across media that often converge.

Copy Concepts in Advertising Writing

ADVT351 2 credits
Students work on developing and analyzing writing styles with an emphasis on the interactivity of image and text as experienced by varied and specific audiences. Students learn about editing as they begin to approach writing as a powerful tool of persuasion and entertainment.

Professional Practice

ADVT 354 2 credits
A required course in three components: traditional portfolio development, web-portfolio design, and career development specific to a major. Students will leave this course prepared for an internship and/or employment. Lectures, demos, studio visits, visiting artists, and critiques collectively prepare students for working in the field of advertising, illustration, and graphic design.

Advertising and Art Direction III

ADVT400 2 credits
Students push their research, analytical and technical skills under the influence of advanced, in-depth instruction involving professional creative briefs to solve advertising and branding problems. Teamwork is essential as the students explore creative assignments ranging from individual print ads to complete campaigns, including television and interactive and convergent media.

Prerequisite: Advertising and Art Direction II

Strategies in Marketing and Research

ADVT402 2 credits
Students explore advanced concept skills with an emphasis on strategic thinking, client positioning, research methods, cross media marketing directions, writing, imaging, and design, based on a fundamental understanding of business mechanics. This course may be taken as an elective by non-advertising majors. May be repeated for credit up to 4 times.

Prerequisite: COMD 207/208 Projects are ongoing and conclusions or findings are transferred from one semester to the next.

Communication Arts

Special Topics

ADVT403 2 credits

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

Senior Project/Seminar

ADVT440 3 credits

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

Advanced Copy Concepts

ADVT452 2 credits

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

Media from A to Z

ADVT453 2 credits

Students become familiar with many aspects of media buying—from purchasing work from illustrators, photographers and other artists to buying space in magazines and newspapers, and time on television and radio. Effective use of the internet and other expanding hand-held media is of special interest in advertising campaigns that are bold, unexpected and innovative. Students experience the development of seamless campaigns across media and over time to shape a brand and communicate its message effectively and within budget.

On-Screen Production & Concepts I/II

ADVT470/471 2 credits/2 credits

Students work to create advertising for television, the internet and other new media using the fundamentals of advertising strategies, storytelling, sound design and art direction.

Communication Studio I/II

COMD207/208 3 credits/3 credits

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

Drawing + Painting Studio

COMD214/215 2 credits/2 credits

Students are introduced to the variety of materials and methods of drawing and painting, from traditional to conceptual visual thinking. Students learn that all visual communicators use drawing as a means of ideation or decision-making. To develop the necessary skills, special emphasis is given to drawing as a fundamental means for thinking, looking, and making decisions, and as training in thinking through intense drawing exercises in thumbnails, sketching, roughs, and storyboards.

Typography I/II

COMD218/219 2 credits/2 credits

This course is an introduction to the fundamentals of typography and the study of letterforms. Problems of increasing complexity reference historical and contemporary typographical developments as the student explores the theoretical and applied use of type as visual form and visible language, from the letterpress to the computer screen. Students address and recognize type families, grid construction, hierarchies, and organizations based on visual, syntactical, and semantic explorations.

Course Descriptions

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

Communication Arts

Course Descriptions

Photography Workshop

PHOT206 2 credits/2 credits
An introduction to photography and photographic image making as communication tools, this course offers class and lab assignments that address concept and problem solving, as students learn to operate a 35 mm camera, develop film, and print black and white photographs. The class format includes group and individual critiques, demonstrations, slide lectures, and field trips. This course is required for all majors in the communications arts department.

Lab fee: \$30.00

Practicum I/II

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

Video Workshop

COMD240 2 credits
Students are introduced to working creatively with moving images as a communication tool. Class discussion and assignments provide a theoretical and practical foundation while introducing historical and narrative issues in this medium and culminating in applications for the advertising field. Attention is given to technical and communication concerns in lectures, discussions, digital recording and editing, hands-on demonstrations, and evaluations.

Required for Graphic Design and Advertising Design majors.

Communication Studio III/IV

COMD300/301 3 credits/3 credits
This course offers an increasingly sophisticated examination of design concepts and their applications. Students broaden their understanding of effective design as a visual language in two- and three-dimensional projects and time-based media. Assignments involve research and analysis with a focus on type, image, aesthetics, message, audience, and intent. Students are required to take a print (cmyk) section in one semester and motion (rgb) in the other semester.

Prerequisite: COMD207/208 Communication Studio I/II

Typography III/IV

COMD310/311 2 credits/2 credits
Students engage in a more advanced study of typographic systems, principles, and usage, with an emphasis on refining the students' understanding of typography's informative, expressive, and experimental potential to solve complex communication problems in a range of media.

Prerequisite: COMD218/219.

Type Design I

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

Type Design II

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

Practicum I/II

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

Professional Practice

COMD354 2 credits
A required course for all majors in Communication Arts, it is divided into three components, traditional portfolio development, web-portfolio design, and career development specific to a major. Students will leave this course prepared for an internship and/or employment. Lectures, demos, studio visits, visiting artists, and critiques, collectively prepare students for working in the field of advertising, illustration, and graphic design.

Otis Lab Press

COMD362 2 credits

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

Typographic Book Arts

COMD363 2 credits

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

Prerequisite: COMD 362 Otis Lab Press. This course may be repeated for credit up to two times.

Visual Language

COMD364 2 credits

Students participate in a focused investigation, both historical and personal, of the links between visual motif and meaning. Coursework explores visual literacy and the use of traditional and experimental visual methodologies to illustrate and communicate while developing an effective personal style.

Bookstructures

COMD365 2 credits

This course introduces the skills, craft, materials, process and techniques used in making book structures and boxes. Students learn binding methods involving paper folding, cutting, sewing, gluing and other means of assembling individual sheets, signatures and text blocks with or without covers. Course assignments have the potential to evolve into creative and personal objects that hold visual work and text. This course may be repeated for credit up to two times.

The Illustrated Book

COMD372 2 credits

This course is an introduction to publication design, with a focus on children's books. Working from selected texts, students develop a project from concept to completion: adapting a story, constructing a "dummy," creating original images, integrating typography, and designing a book jacket, while exploring the role of the designer/illustrator as a visual storyteller.

Prerequisite: Typography I.

Environmental Graphics

COMD381 2 credits

Students are introduced to site-specific three-dimensional design systems, signage and applications for buildings, events, exhibits, and other spatial environments. Projects expand the students understanding of human factors, architectural scale, way-finding, materials, and methods for creating effective dimensional design.

Prerequisite: Typography I.

Information Design

COMD430 2 credits

Students are introduced to the concepts, techniques, and creative methodologies for applying a clear visual form to abstract concepts and ideas. An overview of historical and contemporary examples of information architecture informs assignments that employ visual thinking, resulting in "design for understanding."

Prerequisite: Typography I/II

Practicum I/II

COMD432/433 2 credits/2credits

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

Communication Arts

Course Descriptions

Senior Project/Seminar

COMD440 3 credits
Students explore conceptual, theoretical, and experimental communications problems based on individual proposals, offering them the opportunity to integrate personal vision with professional goals. Meeting in cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline their research and production methodologies. The class culminates in a visual project accompanied by a written narrative.

Identity And Systems Design

COMD452 2 credits
Students participate in a systematic study of the creation and projection of identity: corporate, national, and personal. Discussion and assignments address problem solving, information gathering, organization, strategy and systems development, and applications standards, with a focus on branding, color, logotypes and symbols, typography, project presentation, and media from print to the web. This course may be repeated for credit 2 times, with new subject matter.
Prerequisite: Typography I/II.

Packaging

COMD454 2 credits
This course is an introduction to packaging design fundamentals, including the study of surface and structures, materials selection, marketing/design relationships, product positioning, and environmental concerns. Coursework considers brand marks and color schemes, and explores the systematic application of visual graphics, surface, and illustrative elements to various types of products.
Prerequisite: Typography I/II.

Ways of Thinking/Ways of Working (WOT/WOW)

COMD466 2 credits
Visiting Faculty are invited to Otis to work with students on project specific assignments. No two semesters are alike. Lectures, workshops, demos, and critiques give students exposure to practitioners who join the institution for brief and intense periods of time.

Ways of Thinking/Ways of Working (WOT/WOW) Letterpress

COMD467 2 credits
Visiting faculty are invited into the Lab Press to work with students on project-specific assignments. Students work closely with the visiting artist using traditional typographic process and production. This course is an excellent opportunity for exploration and innovation in letterpress.
Prerequisite: COMD 362 Otis Lab Press

Visual Narrative And Sequence I

COMD469 2 credits
This course is a focused introduction to the principles of story telling, narrative structures, sequence, rhythm, audience, and point-of-view. Students learn tools and techniques of ideational sketching, thumbnails, and storyboards as means of communicating and developing visual ideas.

Interactive Design I

COMD472 2 credits
Students are introduced to the key concepts, tools and techniques, aesthetics, and underlying processes used to create rich interactive communication experiences with particular online applications. Class sessions and individual and collaborative assignments involve interface, navigational structures, metaphor, screen composition, sound, space, rhythm, and the relationship between functionality, content, and form.

Interactive Design II

COMD472 2 credits
Students investigate further applications for experience communication related to individual and class projects that take on expressions appropriate to the purpose of interactivity. The intention of interactive design varies in the areas of entertainment, education and information systems for business presentations, advertising and personal expression.

Communication Arts

Course Descriptions

Web Design I

COMD478 2 credits

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

Web Design II

COMD479 2 credits

This course offers a more in-depth look into Web site design and the future of this ever-evolving medium. Students will analyze existing sites; explore and experiment with formal and conceptual development that is unique, personal, and innovative.

Internship

COMD482 2 credits

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

Prerequisite: Professional Practice in the major.

Sponsored Projects

COMD489 2 credits

Communication Arts works in collaboration with businesses and corporations to provide opportunities to produce “real projects” for the “real world.” An Otis faculty member facilitates the course and works closely with the client to ensure that students experience the value of professional behavior, thorough concept development, and excellent design outcomes.

Otis Design Group

COMD498 4 credits

This hands-on, in-house design studio allows students to design and produce communication materials on a project basis for the College and for nonprofit clients in the local community.

Professional practices are stressed, as students gain experience and assume responsibility for scheduling, budgeting, sourcing, client communication, and production supervision.

Prerequisite: COMD300 Communication Studio III.

Admission to the course is by portfolio review only.

This course may be taken for one semester only.

Independent Study

COMD999 1-6 credits

Independent studies provide students with an opportunity to work closely and collaboratively with communication arts faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the department chair based on proposals submitted by interested students.

Communication Studio III/IV

ILUS300/301 3 credits/3 credits

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

Prerequisite: COMD207/208 Communication Studio I/II.

Drawing and Painting

ILUS310/311 2 credits/2 credits

Students refine their expressive and observational drawing, painting and composition skills, as they relate to illustration as a means of visual communication. Studio sessions encourage experimentation and improved technique, leading to the development of personal style.

Communication Arts

Course Descriptions

Drawing Intensive

ILUS320 2 credits

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

This course may be repeated for credit up to 2 times.

Drawing and Content

ILUS341 2 credits

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

Professional Practice

ILUS354 2 credits

A required course for all majors in Communication Arts, it is divided into three components, traditional portfolio development, web-portfolio design, and career development specific to a major. Students will leave this course prepared for an internship and/or employment. Lectures, demos, studio visits, visiting artists, and critiques, collectively prepare students for working in the field of advertising, illustration, and graphic design.

Advanced Illustrative Applications

ILUS402 2 credits

Assignments challenge the student to create a range of inventive and effective illustrative solutions, beyond editorial imagery, for alternative applications in a range of media.

Senior Project/Seminar

ILUS440 3 credits

Students explore conceptual, theoretical, and experimental communications problems based on individual proposals, offering them the opportunity to integrate personal vision with professional goals. Meeting in cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry

and outline their research and production methodologies. The class culminates in a visual project accompanied by a written narrative.

Illustration Concepts: The Power of the Story

ILUS457 2 credits

This intensive studio is designed to strengthen critical problem solving and imaginative skills, concept development, character design, staging development, and techniques, with an emphasis on, and analysis of drawing skills. Projects involve innovative image making, from preliminary sketches to developed solutions, using a variety of media.

Prerequisite: COMD207/208. This course may be repeated for credit up to 4 times.

Independent Study

ILUS999 1-6 credits

Independent studies provide an opportunity for students to work closely and collaboratively with communication arts faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the department chair based on proposals submitted by interested students.

Kali Nikitas

Chair

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

Barbara Maloutas

Associate Chair

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

Sean Alatorre

Senior Lecturer

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

Jim Auckland

Associate Adjunct Professor

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

Julliette Belocq

Senior Lecturer

MFA (Graphic Design) Cal Arts; with prior studies in design and typography in Paris and the Netherlands. Art Director at Osborn and since 2004, an Associate of the firm. A recent collaboration with Yuju Yeo has been recognized by *the New York Times*, the Pasadena Museum of Contemporary Art, HOW Magazine International Design Awards and the AIGA. Osborn's projects were part of the "Grown in California" exhibition in San Francisco and Pasadena.

Rick Bursky

Senior Lecturer

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

Rob Bynder

Senior Lecturer

BA (Art), CSULB. Principal and Creative Director of Robert Bynder Design, a business consultancy and design studio. Clients: Amgen, BMW Group/Designworks USA, Interface Inc., Move, Fidelity National Financial, and Sony Computer Entertainment America. Serves on the Advisory Board for AIGA Los Angeles.

Miguel Caballero

Senior Lecturer

BS (Advertising) Univ. of Florida. Currently Senior Writer, DDB/LA. Clients: Wells Fargo, Big Brothers/Big Sisters, LA Public Health Department. Previously, writer for WongDoody, Butler Shine & Stern, Creature, Cole & Weber, JWT and Johnson Sheen whose clients included Gerber Knives, Tool & Gear, Oregon Cheese, Portland Tribune, Tonkin Automotive.

Ricardo Callet-Bois

Senior Lecturer

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

Jack Cardinal

Senior Lecturer

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

Communication Arts

Department Faculty

Charles Carpenter

Senior Lecturer

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

Rebecca Chamlee

Associate Adjunct Professor

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

Chris Chapin

Associate Professor

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

Layron Dejarnette

Senior Lecturer

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

Robert Dobbie

Lecturer

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

Volker Durre

Senior Lecturer

BFA (Communication Design) Art Center Previously senior designer with Metropolitan Transit Authority. Currently art director, AdamsMorioka, for clients including Sundance Film Festival, Adobe, CO Architect, Warner Brothers Home Video, Tempe Performing Arts Center, Baby Nick Jr., Initiative.

Noah Dziobecki

Senior Lecturer

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

Jennifer Egger

Assistant Professor

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

Hugo Espinosa

Associate Professor

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

Jessica Fleischmann

Senior Lecturer

MA (Latin American Studies) Univ. of Chicago; MFA (Graphic Design) Cal Arts; BA (History) UC Santa Barbara. Principal, Still Room. Formerly with Lorraine Wild Design, Art Director of Western Interiors and Design magazine. Collaborates with designers on both coasts. Clients include Abrams, Chronicle Books, Greybull Press, LACE, LACMA, MoCA, the Whitney, UC Press, Laguna Museum of Art and others.

Dan Frydman

Senior Lecturer

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

Laura Gruenther

Senior Lecturer

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

Erin Hauber

Senior Lecturer

Post-Baccalaureate Certificate (Graphic Design), MCAD; BA (History and English) University of Wisconsin-Madison. Before relocating to Los Angeles, Communications and Design Director, Westport Arts Center. Previously with Intermedia Arts, MCAD DesignWorks and in various capacities design and marketing capacities with Bachurski Associates, Washington and The Washington National Opera.

Doug Jones

Senior Lecturer

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

Yasmin Khan

Visiting Lecturer

BA (Fine Art) UCLA; BFA (Graphic Design) Art Center Coll. of Design; MFA (Graphic Design) Cal Arts. Partner, counterspace, an L.A.-based design studio focused on design for cultural institutions and branding/identity in Web, broadcast, and print media. Recent clients: MOCA, the Orange County Museum of Art, Imaginary Forces, Arthur Magazine, HarperCollins, REDCAT.

Cecil Kim

Senior Lecturer

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

Patricia Kovic

Assistant Professor

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

Margaret Lee

Senior Lecturer

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

Greg Lindy

Senior Lecturer

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

William Longhauser

Senior Lecturer

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

Erick Mangali

Senior Lecturer

BA (Graphic Design and Marketing) Loyola Marymount Univ.; with further studies at The Bookshop. Art Director for agency associations include: Deutsch for DirectTV, Campbell-Ewald for Chevy, DGWB for Weinerschnitzel, OC Register, Hilton, The Ballpark Advertising for EXPN, DiorecTV, Fox Sports, Upper Deck Trading Card Co. and TVG Network.

**Department
Faculty**

Communication Arts

Department Faculty

Joe Molloy

Senior Lecturer

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

Nathan Ota

Senior Lecturer

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

Agnes Pierscieniak

Senior Lecturer

MFA (Graphic Design) RISD, BArch USC. Multidisciplinary graphic and web designer including work for Ford Design, Pasadena, KPC Design and Stoltze Design, Boston. Currently a designer at Sussman/Prejza. Clients include Amgen SF, City of Santa Monica, Westfield, Universal Studios, and City National Plaza.

Ave Pildas

Professor

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

Neil Sadler

Senior Lecturer

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

Elena Salij

Senior Lecturer

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

Roseline Seng

Senior Lecturer

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

JT Steiny

Senior Lecturer

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

Terry Lee Stone

Senior Lecturer

A design management consultant and writer with expertise in client relationships, account profitability, management of creative people and marketing of creative services. Clients: AdamsMorioka, The Designory and Margo Chase for Mercedes Benz, IBM, American Express, Nickelodion, Coca-Cola, Sundance Film Festival, Polaroid and Reebok. Regular contributor to *Dynamic Graphics* and *STEP* Magazine. Has served on national board of AIGA nationally and in three cities across the United States.

Koji Takei

Senior Lecturer

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

Communication Arts

Anna Thurik

Senior Lecturer

BAS, (Architecture) Washington U. at St. Louis; Post-Bac (Graphic Design) School of Art Inst. of Chicago; MFA (Graphic Design) CalArts. Recently founded own design practice with clients including The Getty Museum, The Jerde Partnership, California Institute of the Arts, Urban Partners LLC and Fernando Vasquez/Studio among others. Formerly with Sussman/Prejza & Company, Inc., Richard Orne and Associates and Lorraine Wild Design/Morphosis.

Cybil Weigel

Senior Lecturer

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

Davey Whitcraft

Senior Lecturer

MFA (Graphic Design) UCLA, BFA (Graphic Design) CCA. Recognized and exhibited internationally (Print magazine, Milwaukee Museum of Art + Design, Altpick, KC Ad Club and more). Founder, willemaugustus, a small design collective, with Willem Henri Lucas.

John White

Senior Lecturer

Founder and principal of Paperplane a full service brand communication agency with clients including, Mattel Toys, Epson of America, Subaru of America, El Torito and Acapulco Restaurants, Hot Topic, Weider Nutrition, Kinkos and The Queen Mary. Awards include a Telly and inclusion in the Permanent Collection of the Library of Congress.

Jessica Wexler

Senior Lecturer

MFA Cal Arts, AAS Parsons School of Design, BA Haverford Coll. Partner, Greenblatt-Wexler. Freelance designer specializing in print and web for the art, culture and creative industries.

**Department
Faculty**

Digital Media

Department Goals

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

- Learn to succeed no matter what their initial skills are.
- Understand people skills, design principles and process to enable them to take creative risks and to solve problems positively and in unique ways.
- Build a strong foundation in all aspects of design and production for storytelling in motion.
- Seek inspiration in fields outside of digital media such as poetry, science, music, astronomy, history, and dance.
- Develop their professional commitment to their field, their work and themselves; prepare them to be members and leaders in their profession; teach them how to act both as individuals and as team members to support the whole.
- Learn to continually challenge themselves and also laugh often and fully enjoy what they do.
- Value continuous learning, experimentation, and both professional and personal growth. Engender an attitude of openness so that they seek new and unusual opportunities to learn and create.

Character Animation

Sophomore Year		Fall	Spring	Degree Requirements	
DGMD200/220	Media in Motion I/II	3.0	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
DGMD270	Basic 3D for Storytellers	—	2.0		
DGMD250	Perspectives in Stories, Technologies & Design	2.0	—		
DGMD260	Studio Visits	—	2.0		
DGMD230	Drawing the Fantastic for Films and TV	—	2.0		
DGMD285	Exploring Creativity	2.0	—		
	Studio Elective	2.0	2.0		
AHCS310	Art History Elective	—	3.0		
AHCS220	Contemporary Art History	3.0	—		
*ENGL202	Sophomore English	3.0	—		
LIBS217	Concepts & Issues in Media Arts	2.0	—		
*SSCI210	Social Science	—	3.0		
Total Credits per Semester		17.0	17.0		
Junior Year		Fall	Spring		
DGMD320	3D Modeling and Animation	3.0	—		
DGMD325	Advanced 3D Animation	—	3.0		
DGMD330	Visual Effects I	3.0	—		
DGMD350/385	Visual Storytelling/Tricks of the Trade	2.0	2.0		
	Studio Electives	2.0	4.0		
ILMS300	Integrated Learning Studio	—	2.0		
*AHCS310	Art History Elective	3.0	—		
*MATH136	Math for Artists and Designers	—	3.0		
*NSCI307	Natural Science	3.0	—		
	*Art History, English, or Liberal Studies Elective	—	3.0		
Total Credits per Semester		16.0	17.0		
Senior Year		Fall	Spring		
DGMD402	Thesis Preparation	2.0	—		
DGMD400	Senior Thesis	—	3.0		
DGMD410/411	Business Seminar I/II	2.0	2.0		
DGMD430	Practicum In Media Technologies	3.0	—		
DGMD373	Acting for Animators	2.0	—		
DGMD310	Animation Topics	2.0	4.0		
	Studio Electives	2.0	4.0		
*AHCS310	Art History Elective	—	3.0		
*ILML400	Integrated Learning Lecture	3.0	—		
Total Credits per Semester		16.0	16.0		

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

**Students are assigned to take this course in either Fall or Spring Semester, and elective requirements are shifted to accommodate this assignment.

Motion Graphics

Degree Requirements	Sophomore Year	Fall	Spring	
<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	DGMD200/220	Media in Motion I/II	3.0	3.0
	DGMD270	Basic 3D for Storytellers	—	2.0
	DGMD250	Perspectives in Stories, Technology, and Design	2.0	—
	DGMD260	Studio Visits	—	2.0
	DGMD340	Type and Design Fundamentals	—	2.0
	DGMD285	Exploring Creativity	2.0	—
		Studio Elective	2.0	2.0
	AHCS310	Art History Elective	—	3.0
	AHCS220	Contemporary Art History	3.0	—
	*ENGL202	Sophomore English	3.0	—
	LIBS217	Concepts & Issues in Media Arts	2.0	—
	*SSCI210	Social Science	—	3.0
	Total Credits per Semester		17.0	17.0
		Junior Year	Fall	Spring
	DGMD300/301	Media in Motion III/IV	3.0	3.0
DGMD330	Visual Effects I	3.0	—	
DGMD350/385	Visual Storytelling/Tricks of the Trade	2.0	2.0	
	Studio Electives	2.0	4.0	
**ILMS300	Integrated Learning Studio	—	2.0	
*AHCS310	Art History Elective	3.0	—	
*MATH136	Math for Artists and Designers	—	3.0	
*NSCI307	Natural Science	3.0	—	
	*Art History, English, or Liberal Studies Elective	—	3.0	
Total Credits per Semester		16.0	17.0	
	Senior Year	Fall	Spring	
DGMD402	Thesis Preparation	2.0	—	
DGMD400	Senior Thesis	—	3.0	
DGMD410/411	Business Seminar I/II	2.0	2.0	
DGMD430	Practicum In Media Technologies	3.0	—	
DGMD316	Broadcast Design Topics	4.0	4.0	
	Studio Electives	2.0	4.0	
*AHCS310	Art History Elective	—	3.0	
*ILML400	Integrated Learning Lecture	3.0	—	
Total Credits per Semester		16.0	16.0	

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

** Students are assigned to take this course in either Fall or Spring Semester, and elective requirements are shifted to accommodate this assignment.

Visual Effects

Sophomore Year		Fall	Spring	Degree Requirements	
DGMD200/220	Media in Motion I/II	3.0	3.0		
DGMD270	Basic 3D for Storytellers	—	2.0		
DGMD250	Perspectives in Stories, Technology, and Design	2.0	—		
DGMD260	Studio Visits	—	2.0		
DGMD230	Drawing the Fantastic for Films & TV	—	2.0		
DGMD285	Exploring Creativity	2.0	—		
	Studio Elective	2.0	2.0		
AHCS310	Art History Elective	—	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
AHCS220	Contemporary Art History	3.0	—		
*ENGL202	Sophomore English	3.0	—		
LIBS217	Concepts & Issues in Media Arts	2.0	—		
*SSCI210	Social Science	—	3.0		
Total Credits per Semester		17.0	17.0		
Junior Year		Fall	Spring		
DGMD330/331	Visual Effects I/II	3.0	3.0		
DGMD350/385	Visual Storytelling/Tricks of the Trade	2.0	2.0		
DGMD320	3D Modeling and Animation	3.0	—		
	Studio Electives	2.0	4.0		
**ILMS300	Integrated Learning Studio	—	2.0		
*AHCS310	Art History Elective	3.0	—		
*MATH136	Math for Artists and Designers	—	3.0		
*NSCI307	Natural Science	3.0	—		
	*Art History, English, or Liberal Studies Elective	—	3.0		
Total Credits per Semester		16.0	17.0		
Senior Year		Fall	Spring		
DGMD402	Thesis Preparation	2.0	—		
DGMD400	Senior Thesis	—	3.0		
DGMD410/411	Business Seminar I/II	2.0	2.0		
DGMD432	Visual Effects III	3.0	—		
DGMD 313	Special Effects Topics	4.0	4.0		
	Studio Electives	2.0	4.0		
*AHCS310	Art History Elective	—	3.0		
*ILML400	Integrated Learning Lecture	3.0	—		
Total Credits per Semester		16.0	16.0		

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

** Students are assigned to take this course in either Fall or Spring Semester, and elective requirements are shifted to accommodate this assignment.

Video Game Design

Degree Requirements	Sophomore Year	Fall	Spring	
<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	DGMD200/220	Media in Motion I/II	3.0	3.0
	DGMD270	Basic 3D for Storytellers	—	2.0
	DGMD250	Perspectives in Stories, Technology, and Design	2.0	—
	DGMD260	Studio Visits	—	2.0
	DGMD230	Drawing the Fantastic for Films & TV	—	2.0
	DGMD285	Exploring Creativity	2.0	—
		Studio Elective	2.0	2.0
	AHCS310	Art History Elective	—	3.0
	AHCS220	Contemporary Art History	3.0	—
	*ENGL202	Sophomore English	3.0	—
	LIBS217	Concepts & Issues in Media Arts	2.0	—
	*SSCI210	Social Science	—	3.0
	Total Credits per Semester		17.0	17.0
		Junior Year	Fall	Spring
	DGMD 326/327	Game Design I/II	3.0	3.0
DGMD330	Visual Effects I	3.0	—	
DGMD350/385	Visual Storytelling/Tricks of the Trade	2.0	2.0	
	Studio Electives	2.0	4.0	
**ILMS300	Integrated Learning Studio	—	2.0	
*AHCS310	Art History Elective	3.0	—	
*MATH136	Math for Artists and Designers	—	3.0	
*NSCI307	Natural Science	3.0	—	
	*Art History, English, or Liberal Studies Elective	—	3.0	
Total Credits per Semester		16.0	17.0	
	Senior Year	Fall	Spring	
DGMD402	Thesis Preparation	2.0	—	
DGMD400	Senior Thesis	—	3.0	
DGMD410/411	Business Seminar I/II	2.0	2.0	
DGMD430	Practicum In Media Technologies	3.0	—	
DGMD318	Game Design Topics	4.0	4.0	
	Studio Electives	2.0	4.0	
*AHCS310	Art History Elective	—	3.0	
*ILML400	Integrated Learning Lecture	3.0	—	
Total Credits per Semester		16.0	16.0	

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

** Students are assigned to take this course in either Fall or Spring Semester, and elective requirements are shifted to accommodate this assignment.

Media in Motion I

DGMD200 3 credits

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

Media in Motion II

DGMD220 3 credits

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

Drawing the Fantastic for Films and Video

DGMD231 2 credits

While continuing with traditional life drawing exercises, students progress to drawing the fantastic, such as monsters, aliens, dinosaurs, and imagery from traditional Hollywood genres. Students draw under a range of dramatic lighting conditions. Reviews of animation from around the world are incorporated. This course may also be taken as an elective. Open to all majors.

Digital Media Imaging/Painting

DGMD240 2 credits

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

Perspectives in New Technologies and Design

DGMD250 2 credits

Lectures explore all aspects of design, technology, and the nature of the industries utilizing digital media, as well as an introduction to the occupations involved.

Studio Visits

DGMD260 2 credits

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

Basic 3D for Storytellers

DGMD270 2 credits

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

Exploring Creativity

DGMD285 2 credits

Students learn how to apply research, critical analysis, brainstorming and improvisational techniques in order to create ideas for effective storytelling and communication, through motion graphics and animation.

Media In Motion III/IV

DGMD300/301 3 credits/3 credits

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

Animation Topics

DGMD310 2 credits

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

Course Descriptions

Digital Media

Course Descriptions

Concept Art for Video Games and Films

DGMD310 2 credits

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

Narrative Topics

DGMD311 2 credits

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

Comics Class

DGMD311 2 credits

This course provides an introduction to the comics as a story telling medium. Students learn to develop and execute their own ideas using comics. The industry's history and future are explored. Emphasis is placed on writing, drawing, and presentation. Both traditional skills and digital skills are required.

Creativity and Storytelling: Experiments with Digital Filmmaking

DGMD311 2 credits

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

Drawing and Painting Topics

DGMD312 2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in drawing and painting. See department for offerings each semester. Examples follow:

Earth, Wind and Fire

DGMD312 2 credits

Students examine, analyze and use different art media to capture a vast array of landscapes: mountains, desert, forest, ocean, city, and the fantastic. In addition, they cover the effects of weather: rain, clouds, changing sunlight, etc. and unique natural and geologic phenomena, such as volcanoes, meteors, and tornadoes. This course is strongly recommended for students interested in films, games, and television.

The Figure: Expression/Impressions and Movement

DGMD312 2 credits

This course is a creative exploration in drawing and painting the figure in various media. The class examines quick sketch, figure invention, facial expression, manipulation of facial structure to display various emotions and speech patterns, drapery and costume, long and short poses, portraiture, light logic, mood, and narrative.

Special Effects Topics

DGMD313 2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in special effects. See department for offerings each semester. Examples follow:

Visual Effects: The Next Step

DGMD313 2 credits

This class explores visual effects (those done in the computer) and special effects (physical effects) and how to combine them. Students investigate digital mattes, models, lighting (in both the virtual and the physical worlds), and the interface between physical and visual effects through compositing.

Film and Video Topics

DGMD315 2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in film and video. See department for offerings each semester. Examples follow:

Film And Video Lab for Digital Artists

DGMD315 2 credits

Students learn the skills that are required for making films and videos. They create concepts, storyboard them, set up a shoot, and then, in teams, shoot a number of projects. Students learn to log, capture, and edit their footage, and then to layoff to tape for presentation.

Directing for Film and Video

DGMD315 2 credits

This course covers the skills needed to direct live-action, computer-generated, or combination films. Students gain experience in directing people and scenes.

Editing Films and Video

DGMD315 2 credits

In this course, students learn to edit from a feature film editor. The techniques learned here may be applied to feature films, documentaries, visual effects, and computer animated films.

Visual and Special Effects in Hollywood

DGMD315 2 credits

In this class, students explore the history of special effects in Hollywood films. The class views and discusses breakthrough movies, which demonstrated technological innovations in effects, and how they have impacted the motion picture industry. Both digital and analog effects are explored. Film as art, art as communication, and effects vs. story line are discussed.

Advanced Tools Workshop

DGMD315 2 credits

These workshops are intended for students with at least 2 semesters experience with the applicable digital tools. They extend students' technical and creative skills with the tool chosen each semester. Maya, Max, After Effects, Commotion, Magic Bullet, and Shake are some of the tools offered in these workshops.

Broadcast Design Topics

DGMD316 2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in broadcast design. See department for offerings each semester. Examples follow:

Advanced Type Design for Motion Graphics

DGMD316 2 credits

There are many opportunities and constraints in the world of motion. Type must be designed to work well in this specific environment. Students learn how to be creative and professional with their type designs as applied to motion graphics.

Broadcast Design Lab

DGMD316 2 credits

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

Advanced Broadcast Design

DGMD316 2 credits

This class mimics the production environments common to this field. Students produce many quality concepts, animatics, revisions, and finished projects for a number of different types of projects. Industry leaders participate and guide the process.

Audio Topics

DGMD317 2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in sound production. See department for offerings each semester. Examples follow:

Digital Media

Course Descriptions

Sound and Music for Digital Artists

DGMD317 2 credits

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

Game Design Topics

DGMD318 2 credits

Topics courses are designed to take advantage of the specific areas of expertise offered by guest faculty. This is a special topics course that addresses issues in game design. See department for offerings each semester. Examples follow:

Game Industry: Production and Leadership

DGMD318 2 credits

Students investigate the features of video games that make them successful in the marketplace. Students discuss these issues and explore attributes of leadership in the game industry.

Game Development: Game Level Design

DGMD318 2 credits

Using mod and emulators students create new levels for existing popular games. Students learn by doing.

Game Animation

DGMD318 2 credits

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

Game Animation: Advanced

DGMD318 2 credits

Students familiar with the basics of game animation and rigging apply their knowledge to advanced projects.

Game Modeling

DGMD318 2 credits

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

3D Modeling and Animation

DGMD320 3 credits

Having learned the basics, students now explore methods that give life to the models they create or adapt from the College's extensive library.

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

3D for Motion Graphics

DGMD323 2 credits

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

Advanced 3D Animation: Character Animation

DGMD325 3 credits

Bringing a character to life implies more than simply making an object move. Expression, gesture, appearance, and reaction/response are all determined by personality and psychology. This course examines the traditional skills 2D animators have long used to create life-like characters, and reveals the computer-generated techniques that are available today.

Advanced 3D Animation: 3D for Motion Graphics

DGMD325 3 credits

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

Game Design I/II

DGMD 326/327 3 credits

These classes prepare you for a creative life in the video game industry. You will learn the different elements that go into making a game and selling it. We are interested in the visual design of games and will be looking at story for games, level design, character and environment design, animation, texture and lighting, and more topics that go into the making of a successful game and career.

Robots, Props and Environments

DGMD329 2 credits

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

Visual Effects I/II

DGMD330/331 3 credits/3 credits

Students learn the methods for traditional visual effects, under what circumstances they are still used, and when today's digital techniques have replaced them. Morphing, resolution and resolution matching, working with layers, and wire removal are covered in the first semester. In the second semester, students use compositing techniques and effects to weave synthetic objects and characters into digital scenes. Post production use of color timing, time code editing, digital video effects, and effects editing are included.

Storytelling in 30 Seconds

DGMD333 2 credits

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

Drawing Animals for Films, TV and Games

DGMD337 2 credits

Animal drawing exercises are practiced with the entertainment industry in mind. Students take many field trips to the zoo and other animal habitats. Open to all majors.

Type and Design Fundamentals

DGMD340 2 credits

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

Color for Film, TV, and Games

DGMD342 2 credits

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

Digital Matte Painting

DGMD343 2 credits

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

Drawing for Feature Films

DGMD345 2 credits

Traditional life drawing exercises, plus landscapes and other types of drawing, are practiced with the feature film in mind. Reviews of feature films from Hollywood and around the world are incorporated. Open to all majors.

Advanced Motion Graphics Tools and Techniques Workshop

DGMD346 2 credits

This course assists students to extend their expertise in the program, After Effects. Students explore various third party plug-ins and the capabilities of the AE Production Bundle. Students must have worked with After Effects for at least 2 semesters or have equivalent experience in order to take this class.

Storyboarding for Features, TV and Games

DGMD348 2 credits

Storyboarding is practiced as a tool for planning and making informed changes in digital work for film, games, and television. Students learn the basics of storyboarding and its importance as a tool of visualization. Students create characters, settings, and sequences to communicate clearly the vision of their projects.

Course Descriptions

Digital Media

Course Descriptions

Basic Game Design I

DGMD349 2 credits

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

Visual Storytelling

DGMD350 2 credits

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

Digital Design Principles

DGMD352 2 credits

This course focuses on basic design principles that are useful in everything from filmmaking to motion graphics to web design. Students learn the rules of design; then they learn how to break them.

Motion Graphics For The Web

DGMD355 2 credits

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

Advanced Motion Graphics for the Web

DGMD356 2 credits

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

Basic Game Design II

DGMD359 2 credits

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

Lighting and Textures for Films and Games

DGMD360 2 credits

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

Digital Still Photography

DGMD361 2 credits

The basics of photography assist students with improving their videography, computer generated compositions, and films. After briefly touch upon 35mm photography, this course addresses the elements of good photography as applied to digital photography. Using both "prosumer" and professional cameras, students learn to use all the manual features of these new cameras to achieve a variety of looks and effects.

Model Making for Film and Television

DGMD365 2 credits

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

Screenwriting and Production I/II

DGMD366/396 2 credits/2 credits

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

Sculpture for Digital Artists

DGMD367 2 credits

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

Advanced Sculpture for Digital Artists

DGMD368 2 credits

Students work with clay to understand the 3D form as it applies to computer-generated models, character design, and props. This is the next step for those who have completed the beginning course or who have equivalent experience. Prerequisite: DGMD367 or equivalent experience.

Acting for Animators

DGMD373 2 credits

Sony Imageworks, ILM, and many other large and small production houses use "Acting for Animators" classes to enhance their animating skills. In this course, students learn to portray movement and emotion in animated characters through the method of acting out scenes.

Digital Cinema

DGMD376 2 credits

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

Professional Broadcast Design

DGMD380 2 credits

This class explores the fundamentals of theory and strategy behind broadcast design. Students learn the characteristics of award-winning pieces that are progressive in design but strategic in implementation. Aspects of branding and client communications are included.

Tricks of the Trade

DGMD385 2 credits

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

Field Studies

DGMD398 2 credits

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

Honors Projects

DGMD399 3 credits

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

Senior Thesis

DGMD400 3 credits

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

Thesis Preparaton

DGMD402 2 credits

In this class, students are given the time to work on developing their senior projects. Storytelling, storyboarding, and other issues are discussed in relationship to students' personal or group projects. Critiques are a vital part of this process and assist the students in understanding their own creative processes, as well as those of their classmates.

Business Seminar I: Career Planning & Personal Management I

DGMD410 2 credits

This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a freelance business. Students learn presentation techniques and practical business concepts, from accounting and personal finances to business communications and networking.

Course Descriptions

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

Digital Media

Course Descriptions

Business Seminar II: Career Planning & Personal Management II

DGMD411 2 credits
Continuing with the same class group, students learn more about job availability. They practice interviewing techniques, write a professional resume, and document and organize their work to create appropriate reels and portfolios, with the goal of packaging and presenting themselves to employers.

Industry Internship

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

Traditional Animation

DGMD428 3 credits
To be the best in animating the future, students should know the past as well as the present. In this course, students explore the history of animation from Emile Kohl, Winsor McCay and Betty Boop, to Disney, Hanna Barbera, Osamu Tezuka, and Hayao Miyazaki. They study in-depth the principles of traditional animation and the principles of animation as applied to computer animation. This course is strongly recommended for serious digital animators.

Practicum in Media Technologies

DGMD430 3 credits
"Software is not important. Your skill and talents are. If you are good in one program, you're good in another." This quote by distinguished lecturer, Glen Campbell of Area 51, is quite accurate. While students work a great deal with many programs, their value to employers comes from their skills as artists and designers, coupled with their "people skills." In this course students extend their skills in creating pieces that show off their talents.

Materials and Methods

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

Advanced Tools and Techniques

DGMD440 3 credits
Students extend their expertise and knowledge in one of these areas: motion graphics, character animation, filmmaking, or visual effects.

Visiting Artists Series

DGMD444 2 credits
This is an ongoing, ever changing class created to share the expertise, experience and interests of some of the world's foremost talents in digital art, design, and storytelling. See department for course description each semester.

Advanced Concept Development

DGMD450 2 credits
This course develops the creative and problem-solving skills needed to be an effective artist and designer. Whether students are interested in 3D, visual effects, video game development, or motion graphics, they learn techniques for overcoming creative block. Students learn the skills needed to either lead a team or participate as an effective member of a creative team.

Independent Study

DGMD999 1-6 credits
Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the department chair based on proposals submitted by interested students.

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

Harry Mott

Chair

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

Art Durinski

Assistant Chair

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

Marcie Begleiter

Adjunct Associate Professor

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

Robert Coddington

Senior Lecturer

Digital Animator, Electronic Arts, Los Angeles.

Tracy Colby

Associate Professor

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

Pete Cruz

Senior Lecturer

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

Christian De Castro

Senior Lecturer

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

Danixa Diaz

Senior Lecturer

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

Rex Dickson

Senior Lecturer

BS (Communications, Marist Coll. Lead Game Designer, Electronic Arts. (Currently lead designer on "Medal of Honor Airborne.") Credits: Acclaim Entertainment: Turok Dinosaur Hunter; Turok: Evolution Eidos Interactive and Cinematix: Revenant.

Chris Do

Adjunct Associate Professor

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

Chris Do

Senior Lecturer

BFA (Digital Media) Otis. Creative Director, Fulltank Studios

Digital Media

Course Descriptions

Jason Doss

Senior Lecturer

BFA (Digital Media), Otis. Character TD, Sony Pictures Imageworks. Features include “Surf’s Up,” “The Lion Witch & Wardrobe,” “Dark Water,” “The Missing,” “The Day After Tomorrow,” “Looney Tunes Back in Action,” “Secondhand Lions,” “Disney Pirate Ride Experience” 3D Site, “Scooby Doo,” “We Were Soldiers,” “The Time Machine,” “Vanilla Sky,” “A Beautiful Mind,” “Dungeons & Dragons” and many commercials.

Alan Douglas

Senior Lecturer

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

Keith Downey

Associate Professor

Artwork has been exhibited in L.A., N.Y. and Europe. Has worked extensively in the fields of graphic design, advertising, multi-media, special effects and film & video production. Co-owner and CEO of Real Chair Entertainment, an independent motion picture production company.

Chris Eckardt

Associate Professor

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

Bill Eckert

Assistant Professor

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

Jennifer Egger

Assistant Professor

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

Glen Eisner

Senior Lecturer

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

Gary Geraths

Associate Professor

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

Lewis Hall

Senior Lecturer

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

Sean Higgins

Senior Lecturer

BFA (Digital Media), Otis. 3D Artist modeler, texture painter and technical artist. Electronic Arts, Exakt Entertainment

Hai Ho

Senior Lecturer

BFA (Digital Media), Otis. 3D/2D animator. Clients: Brand New School, Stardust, Imaginary Forces, National TV, and Logan.

Chip Houghton

Senior Lecturer

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

Bill Johnson

Senior Lecturer

BS, James Madison Univ.
Director, Theater Art. Clients: Empty Stage Theater and the Professional School for the Arts.

Kate Johnson

Senior Lecturer

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

Tony Kieme

Senior Lecturer

Concept Illustrator/Storyboard Artist Credits:
“The Chronicles of Narnia: The Lion, The Witch and The Wardrobe,” “The Matrix Reloaded,” “The Matrix Revolutions.”

Patrick Kelly

Senior Lecturer

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

Tom Leeser

Senior Lecturer

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

John C. LePrevost

Senior Lecturer

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

George Maestri

Senior Lecturer

President CEO of Rubber Bug, specializing in digital character animation for film, television, and interactive. Clients: Scope Seven, Disney, Warner Brothers, CBS, Nickelodeon, and Comedy Central. Published books include: [digital] Character Animation 3, and Maya at a Glance.

Debra Magit

Senior Lecturer

BA Loyola Marymount Univ. Actor and Acting Coach, whose credits include the independent films “Frankie and Johnny are Married,” “Girls Don't Call,” “Behind the Curtain,” and “Bark.” Her stage credits include “A Delicate Balance,” “All My Sons,” and “Women of Manhattan.” Has taught presentation and communication skills workshops for clients including Deloitte Touche, Federal Public Defenders Office, Raytheon Media Group, and Disney Online.

Kathleen Milnes

Adjunct Associate Professor

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

Elizabeth Moore

Senior Lecturer

MFA Univ. of Santa Monica; BFA, Minn. Coll. of Art & Design. Recently completed the renovation and design of Post Production Company the Syndicate & Café Effects of Santa Monica. Exhibitions: White Gallery, N.Y.; Total Art Museum, Seoul, Korea; Site, LA County Contemporary Art; and Washington Project for the Arts, Washington DC. Production Design clients: Nike, Quaker, Mc Donald's, Coke, Sprint, E-trade, Huggies, Burger King, Gap, Sony, Target, Toyota, Bayer, Canon, Direct TV, Pepsi, Gatorade, Intel, Peter Gabriel, Bet Midler, Lenny Kravitz, Sheryl Crow, Stevie Nicks, Prince, BB King.

Digital Media

Department Faculty

Raul Moreno

Associate Professor

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

Rick Morris

Senior Lecturer

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

Jan Nagel

Senior Lecturer

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

David Nicksay

Senior Lecturer

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

Joddy Nicola

Senior Lecturer

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

Felicia Oh!

Senior Lecturer

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

Michael Sehgal

CG Consultant/Artist

BS in Industrial Design. Feature-film visual effects and animation experience ranging from Sony Pictures Imageworks to Head of Global Training for DreamWorks Animation. Media & Entertainment consultant for Autodesk.

Richard M. Shelton

Adjunct Assistant Professor

MFA (Art) Cal Arts, BFA (Media Arts) Minn. Coll. of Art & Design. Recent exhibitions and clients: Walker Art Center, MN, Jung and Pfeffer, Amsterdam/Germany. Partner, GD4Love&\$. Founded and co-runs the Minneapolis Record Show and Convention.

Gus Stone

Senior Lecturer

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

Richard "R.T" Taylor

Senior Lecturer

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

Michael Wright

Associate Professor

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

**Department
Faculty**

Fashion Design

Department Goals

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

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

Fashion Design

Sophomore Year		Fall	Spring	Degree Requirements	
FSHD200/201	Sophomore Studio I/II	3.0	3.0		
FSHD210/211	Fashion Illustration/Intro to Design	3.0	4.0		
FSHD220/221	Pattern Drafting I/II	2.0	2.0		
FSHD225	Sophomore Digital Design I	—	1.0		
FSHD230/231	Model Drawing I/II	2.0	2.0		
AHCS310	Art History Elective	—	3.0	<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	
AHCS220	Contemporary Art History	3.0	—		
ENGL202	Sophomore English	3.0	—		
NSCI311/312	Textile Science II	2.0	2.0		
Total Credits per Semester		18.0	17.0		
Junior Year		Fall	Spring		
FSHD300/301	Junior Studio I/II	5.0	5.0		
FSHD312/313	Fashion Illustration III/IV	1.0	1.0		
FSHD324/325	Digital Design II/III	1.0	1.0		
FSHD330/331	Model Drawing III/IV	1.0	1.0		
FSHD360/361	Fashion Design I/II	3.0	2.0		
AHCS370/371	History of Costume I/II	2.0	3.0		
	*Art History, English, or Liberal Studies Elective	3.0	—		
*MATH 136	Math for Artist & Designers	—	3.0		
Total Credits per Semester		16.0	16.0		
Senior Year		Fall	Spring		
FSHD400/401	Senior Studio I/II	6.0	6.0		
FSHD412/413	Fashion Illustration V/VI	1.0	1.0		
FSHD425	Digital Design IV	1.0	—		
FSHD430	Model Drawing V	1.0	—		
FSHD460	Fashion Design III	3.0	—		
FSHD470	Marketing	—	1.0		
FSHD375	Apparel Manufacturing Practices	1.0	—		
FSHD475	Portfolio Development	—	2.0		
*ILML400	Integrated Learning Lecture	—	3.0		
*AHCS310	Art History Elective	—	3.0		
SSCI210	Social Science	3.0	—		
Total Credits per Semester		16.0	16.0		

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

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

Important note: All students must pass with a "C" grade or better in studio, design and illustration at all levels in order to continue with the fashion program. Working with a mentor is considered an earned privilege, not a right; therefore, students are required to maintain a "C+" g.p.a. in design and studio throughout the design process in order to work with a mentor.

Fashion Design

Course Descriptions

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

Sophomore Studio

FSHD200/201 3 credits/3 credits
Students develop patterns by draping muslin on dress forms, and producing basic garment construction and finishing. Students interpret and create three-dimensional design ideas.

Fashion Illustration/Introduction to Design

FSHD210/211 3 credits/4 credits
Students create a variety of figures as a basis for professional design sketches and develop skill in drawing technical flats. Advanced rendering, presentation techniques and introductory design comprise the second semester.

Pattern Drafting I/II

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

Sophomore Digital Design

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

Model Drawing

FSHD230/231 2 credits/2 credits
Students draw from live male and female models to develop an awareness of the proportions and movement of the elongated fashion figure while maintaining correct anatomical structure. Additionally, this course explores the visualization of various fabrics and garments on the figure.
This course is available to non-majors with approval of the department Chair.

Junior Studio I/II

FSHD300/301 5 credits/5 credits
Students focus on sewing and construction techniques of "moderately-priced" garments. This course provides practical application of draping, sewing and pattern drafting. Visiting mentors guide and critique students' designs on professional models during fittings. Students learn the design creation process from interpretation of original sketch to finished garment.
Prerequisite: FSHD200/201 Sophomore Studio I/II.

Fashion Illustration III/IV

FSHD 312/313 1 credit/1 credit
This course works in conjunction with Design. Emphasis is placed on developing an organized approach to create effective illustrations in order to meet mentor problem deadlines. Second-semester work explores advanced drawing, painting, marker, and digital techniques in preparation for senior year.
Prerequisite: FSHD211 Fashion Illustration/Intro to Design

Digital Design II/III

FSHD 324/325 1 credit/1 credit
This course works in conjunction with Junior Design. Students advance their use of digital knowledge by combining Adobe Photoshop, Illustrator and Streamline, and they utilize these skills in creating their design sketches for mentor problems.
Prerequisite: FSHD225 Digital Design I

Model Drawing III/IV

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

Fashion Design I/II

FSHD360/361 3 credits/2 credits

Professional designers present design problems to be solved within the "moderately priced" market. Students develop ideas based on specific direction, fabric, color, etc. Sketches for garments are edited and critiqued under the guidance of professional designers. The spring semester focuses on the study of higher-priced apparel in preparation for senior level work.

Prerequisite: FSHD210 Fashion Illustration and FSHD211 Introduction to Design.

Apparel Manufacturing Practices

FSHD375 1 credit

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

Senior Studio I/II

FSHD400/401 6 credits/6 credits

This course provides practical application of draping, classic tailoring, and couture sewing and finishing techniques based on the higher priced "designer" market. Students learn the design creation process from original sketch to finished garment. Visiting mentors guide and critique student's work on professional models during fittings.

Prerequisite: FSHD300/301 Junior Studio I/II.

Fashion Illustration V/VI

FSHD412/413 1 credit/1 credit

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

Prerequisite: FSHD 313 Fashion Illustration IV

Digital Design IV

FSHD425 1 credit

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

Prerequisite: FSHD325 Digital Design III

Digital Portfolio

FSHD426 1 credit

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

Prerequisite: FSHD325 Digital Design III

Model Drawing V

FSHD430 1 credit

Students in this advanced drawing course develop a personal style through exploration of professional techniques and a variety of media. The second semester focuses on issues that pertain to portfolio development. Available to non-majors with department Chair approval.

Prerequisite: FSHD330/331 Model Drawing III/IV.

Fashion Design III

FSHD460 3 credits

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

Prerequisite: FSHD360/361 Fashion Design I/II.

Marketing

FSHD470 1 credit

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

Portfolio Development

FSHD475 2 credits

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

Prerequisites: FSHD460 Fashion Design III and FSHD412 Fashion Illustration V

Fashion Design

Course Descriptions

Independent Study

FSD999

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

Labs

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

Construction Laboratory

This non-credit period is open to all students who need additional help in draping, pattern drafting, tailoring, or sewing.

Illustration Laboratory

This non-credit period is open to all students who need additional help in drawing and rendering.

Design Laboratory

This non-credit period is open to all students who need additional help in design.

Rosemary Brantley

Chair

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

MariBeth Baloga

Assistant Academic Chair, Professor

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

Jill Higashi-Zeleznik

Assistant Design Chair, Associate Professor

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

Susan Baker

Professor

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

Aiko Beall

Professor

AA (General Education) Pierce Coll., Certificate with honors Parsons School of Design, Diploma Osaka Costume Art School, Diploma Yodogawa Fashion Design School, Degree (Aesthetics, Ikebana) Misho-Ryu. Student assistant in Christian Dior design studio, N.Y. Assistant Designer for Jacques Tiffreau N.Y., Jean Louis L.A.; Assistant to costume designers for ABC daytime TV "General Hospital." Designer for Emmys. Faculty member since 1979.

Eddie Bledsoe

Associate Professor

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

Doug Coulter

Senior lecturer

Studied Fashion Design at Los Angeles Trade Tech and UCLA extension. Extensive experience including designing custom clothing for rock stars, producing lines for small boutiques, and 25 years as Production Patternmaker at major LA manufacturers. Currently Technical Designer for John Paul Richard Inc., "uniform" label.

Jackie Doyle

Professor

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

Rosi Gabl

Lecturer

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

Angela Furlong

BFA (Fashion Design) Otis. Vice President of Design, LA-based Guess? Inc., Design Director for Junior Division of Esprit, Director of Special Projects for Lucky Brand Dungarees, Founder and Designer of Blue.

Fashion Design

Department Faculty

Kathryn Hagen

Professor

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

Farnaz Harouni

Lecturer

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

Linda Holler

Senior Lecturer

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

Julie Hollinger

Professor

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

Morrison Jackson

Senior Lecturer

MFA (Theatre Design) USC; BFA (Theatre Design) and BA (Fashion Design) Stephens Coll. Assistant designer and patternmaker specializing in sportswear. Costume Designer and technician. Manager of 20th Century costume rental company. Cutter/drafter and tailor's assistant for feature films, television and theatre.

Karolyn Kiisel

Professor

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

Lada Kirich

Lecturer

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

Gail Knierim

Associate Professor

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

Sumi Lee

Assistant Professor

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

Amanda B. Linder

Assistant Professor

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

Michelle Lucas

Senior Lecturer

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

Evelyn McInerney

Associate Professor

AA Fashion Inst. of Technology, studied at UCLA (Vocational Education Teaching). Extensive design and manufacturing experience, specializing in junior dresses and sportswear in N.Y. and L.A.

Alexis Montgomery

Lecturer

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

Sally Nichols

Professor

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

Justine Parish

Lecturer

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

Deborah Patterson

Senior Lecturer

BFA Cal St Univ. Fullerton. Freelance graphic designer.

Aaron Paule

Adjunct Assistant Professor

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

Sandy Potter

Senior Lecturer

BA (English Literature) CSU Long Beach. 30 plus years in retail as buyer, merchandise manager, store Mmnager, store VP, SVP, general merchandise Mmnager. Currently co-owner of Directives West, consultants to retail, covering the California apparel and accessories markets for world-wide retail

Mitra Rajabi

Associate Professor

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

Karen Regoli-Arthur

Adjunct Assistant Professor

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

Miguel Reyes

Model Drawing Lecturer

BA (Illustration), Otis. Los Angeles freelance painter, portrait artist, muralist, photographer, printer, stylist, art and fashion show producer. Vogue/Sotheby's Fashion Illustration Award, MTA Muralist.

Diane Sisko

Senior Lecturer

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

Terri Slater

Assistant Professor

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

Francis Spitta

Senior Lecturer

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

Fashion Design

Department Faculty

Pat Stiles

Associate Professor

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

Elizabeth Strozewski

Lecturer

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

Dat Tran

Senior Lecturer

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

Robert Valerio

Senior Lecturer

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

Jackie Wickser

Associate Professor

AA (Fashion Design) North Texas State Univ. 30 years experience in N.Y. and L.A. designer market as designer and pattern maker; pattern designer for Koos Van Den Akker, Gloria Sachs, Mark Eisen, Katayone Adeli and Rosae Nichols; consultant for Seven For All Mankind; work published in *Vogue*, *Elle*, *Paper*, *Mademoiselle*, *The Denver Post*, and *Sportswear International*.

Tony Young

Professor, Design

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

Susan Zarate

Senior Lecturer

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

Tuula Zivin

Senior Lecturer

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

Fine Arts

Department Goals

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

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

Painting

Sophomore Year		Fall	Spring	Degree Requirements
PNTG204/214	Painting I/II	3.0	3.0	
SCNG204	Sculpture/New Genres I	3.0	—	
PHOT204	Photography I	3.0	—	
FINA215	Art and Technology Practices	2.0	—	
	Studio Electives	—	5.0	
AHCS245	TAP I Postmodern Theory/Art Production	—	3.0	
AHCS220	Contemporary Art Survey	3.0	—	
*ENGL202	Sophomore English	3.0	—	
*SSCI210	Social Science	—	3.0	
*MATH136	Math for Artists and Designers	—	3.0	
Total Credits per Semester		17.0	17.0	
Junior Year		Fall	Spring	
PNTG314	Painting III	3.0	—	
FINA 353	Studio IV	—	3.0	
FINA345	TAP II Cultural Production	3.0	—	
+FINA346	TAP III Cultural Production Focused Topic	—	3.0	
**ILMS300	Integrated Learning Studio	2.0	—	
FINA385	Interdisciplinary Critique	—	2.0	
	Studio Electives	4.0	5.0	
*AHCS310	Art History Elective	3.0	—	
*NSCI307	Natural Science	3.0	—	
	*Art History, English, or Liberal Studies Elective	—	3.0	
Total Credits per Semester		18.0	16.0	
**ILMS300	Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year			
+FINA346	TAP III is a recommended course or can be replaced with a studio elective			
Senior Year		Fall	Spring	
FINA470/471	Senior Studio I/II	5.0	5.0	
LIBS452	TAP IV Senior Thesis	3.0	—	
FINA455	Professional Practices	—	2.0	
	Studio Electives	5.0	3.0	
FINA442	TAP V Senior Review	—	2.0	
*AHCS310	Art History Elective	3.0	—	
*ILML400	Integrated Learning Lecture	—	3.0	
Total credits per Semester		16.0	15.0	

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

Photography

Degree Requirements	Sophomore Year	Fall	Spring	
	PHOT204/214	Photography I/II	3.0	3.0
	PNTG204	Painting I	3.0	—
	SCNG204	Sculpture/New Genres I	3.0	—
	PHOT230	Lighting Studio I	—	3.0
	FINA215	Art and Technology Practices	2.0	—
		Studio Electives	—	2.0
<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	AHCS245	TAP I Postmodern Theory/Art Production	—	3.0
	AHCS220	Contemporary Art Survey	3.0	—
	*ENGL202	Sophomore English	3.0	—
	*SSCI210	Social Science	—	3.0
	*MATH136	Math for Artists and Designers	—	3.0
	Total Credits per Semester		17.0	17.0
		Junior Year	Fall	Spring
	PHOT314	Photography III	3.0	—
	FINA 353	Studio IV	—	3.0
	FINA345	TAP II Cultural Production	3.0	—
	+FINA346	TAP III Cultural Production Focused Topic	—	3.0
	**ILMS300	Integrated Learning Studio	2.0	—
	FINA385	Interdisciplinary Critique	—	2.0
		Studio Electives	4.0	5.0
	AHCS321	History of Photography	3.0	—
	*NSCI307	Natural Science	3.0	—
		*Art History, English, or Liberal Studies Elective	—	3.0
	Total Credits per Semester		18.0	16.0
	**ILMS300	Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year		
	+FINA346	Tap III is a recommended course or can be replaced with a studio elective		
	Senior Year	Fall	Spring	
	FINA470/471	Senior Studio I/II	5.0	5.0
	LIBS452	TAP IV Senior Thesis	3.0	—
	FINA455	Professional Practices	—	2.0
		Studio Electives	5.0	3.0
	FINA442	TAP V Senior Review	—	2.0
	*AHCS310	Art History Elective	3.0	—
	*ILML400	Integrated Learning Lecture	—	3.0
	Total Credits per Semester		16.0	15.0
	*These courses may be taken in either the fall or the spring semester.			

Sculpture/New Genres

Sophomore Year		Fall	Spring	Degree Requirements	
SCNG204/214	Sculpture/New Genres I/II	3.0	3.0		<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>
PNTG204	Painting I	3.0	—		
PHOT204	Photography I	3.0	—		
FINA215	Art and Technology Practices	2.0	—		
	Studio Electives	—	5.0		
AHCS245	TAP I Postmodern Theory/Art Production	—	3.0		
AHCS220	Contemporary Art Survey	3.0	—		
*ENGL202	Sophomore English	3.0	—		
*SSCI210	Social Science	—	3.0		
MATH136	Math for Artists and Designers	—	3.0		
Total Credits per Semester		17.0	17.0		
Junior Year		Fall	Spring		
SCNG314	Sculpture/New Genres III	3.0	—		
FINA353	Studio IV	—	3.0		
FINA345	TAP II Cultural Production	3.0	—		
+FINA346	TAP III Cultural Production Focused Topic	—	3.0		
**ILMS300	Integrated Learning Studio	2.0	—		
FINA385	Interdisciplinary Critique	—	2.0		
	Studio Electives	4.0	5.0		
AHCS310	Art History Elective	3.0	—		
*NSCI307	Natural Science	3.0	—		
	*Art History, English, or Liberal Studies Elective	—	3.0		
Total Credits per Semester		18.0	16.0		
**ILMS300	Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year				
+FINA346	Tap III is a recommended course or can be replaced with a studio elective				
Senior Year		Fall	Spring		
FINA470/471	Senior Studio I/II	5.0	5.0		
LIBS452	TAP IV Senior Thesis	3.0	—		
FINA455	Professional Practices	—	2.0		
	Studio Electives	5.0	3.0		
* FINA442	TAP V Senior Review	—	2.0		
*AHCS310	Art History Elective	3.0	—		
*ILML400	Integrated Learning Lecture	—	3.0		
Total Credits per Semester		16.0	15.0		

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

Fine Arts

Course Descriptions

Introduction to Experimental Drawing

DRWG204 3 credits

This course is designed to assist students to expand their drawing skills through both traditional and unconventional drawing exercises. Students learn the signs of meaning that are produced from the specific forms, erasures, and drawing marks they put on paper. They experiment with new materials, techniques and skills.

Experimental Drawing Projects

DRWG320 3 credits

This course provides an opportunity for students to explore advanced techniques and ideas in drawing. It helps students develop their own personal vision and awareness of the drawing media through independent projects and building a body of work. *This course may be repeated for credit.*

Art & Technology Practices

FINA215 2 credits

This introductory course in new media exposes students to a wide range of digital art-making practices while providing the technical fundamentals that enable students to begin integrating digital methods in their respective practices. The course consists of lectures, demonstrations, visiting speakers, and computer lab experience. Particular attention is placed on balancing technical skills with creative content and experimental approaches. New media and its social and cultural impact are examined. Core software is Adobe Photoshop (Adobe ImageReady and Adobe Illustrator will be introduced). Sophomore Core Requirement.

Blue Space/White Box

FINA305 2 credits

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

Visiting Artist Workshop/Advanced

Visiting Artist Workshop

FINA325/326 2 credits/3 credits

Critic in Residence/Advanced Critic in Residence

FINA327/328 2 credits/3 credits

These courses expose students to the complexity and diversity of activities in the fine arts by inviting prominent artist and critics to the campus for studio and seminar workshops in their practice, methods or medium. Course content will vary in content each semester. See the Fine Arts Department for specific course descriptions.

Theory as Practice II: Cultural Production

FINA345 3 credits

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

Offered Fall semester only.

Theory as Practice III: Cultural Production Focused Topic

FINA345 3 credits

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

Offered Spring semester only

Studio IV: Painting, Photography & Sculpture/New Genres

FINA353 3 credits

An advanced studio course emphasizing the disciplines of Painting, Photography & Sculpture/New Genres. This course will provide a working forum for intermediate students that will address students' own interests and art-making motives. Students will investigate specific concepts, processes, and visual strategies toward the development of an individual studio practice. This production-oriented course will examine how artists use their time in the studio, and focus on developing and expanding the students' potential and commitment, personal vocabulary and corresponding technique. Individual and group critiques, seminars, and individual meetings provide insight into different approaches to creativity and help students find the working methods that best suit them. A rigorous approach to production is expected. Attending the Visiting Artist Lecture Series is required and familiarizes the students/artists with an international art community.

Offered Spring Semester only

Fine Art Praxis

FINA370 2 credits

Fine Art Praxis allows the student to bring together a contemporary topic and relevant art historical information in an interdisciplinary setting. A three-hour studio class focuses on artistic application of the subject, while a two-hour history/theory component reinforces the historical and contemporary models and contexts. Student received both Fine Arts and Liberal Arts credit. Praxis courses vary in content each term.

Co-requisite: AHCS366 Liberal Studies Praxis.

Interdisciplinary Critique

FINA385 2 credits

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

Offered Spring semester only

Directed Internship

FINA390 2 credits

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

Teaching Internship/Early Field Experience

FINA 391 2 credits

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

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

Advanced Topics

FINA406/415 2 credits/3 credits

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

See Fine Arts Department for additional course descriptions.

Fine Arts

Course Descriptions

Theory as Practice V: Senior Review

FINA442 2 credits

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

Offered Spring semester only

Professional Practices

FINA455 2 credits

This practical and hands-on course addresses professional practices in Fine Arts through a series of workshops and seminars. Working in conjunction with Senior Studio II, topics include: building various presentation spaces; installing and lighting art; documentation of artwork; graduate school applications; grant writing; various business practices; gallery representation; alternative spaces and practices; professional development beyond art school; artist residencies; and various career opportunities for artists.

Offered spring semester only

Senior Studio I

FINA470 5 credits

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

Offered Fall semester only

Senior Studio II

FINA471 5 credits

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

Offered Spring semester only

Introduction to Video

MEDA210 3 credits

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

Sound Art

MEDA307 2 credits

Sound is discussed through many filters: Futurist and Dada work, Japanese noise; sculpture, installation and other artwork; popular culture and subculture; performance and silence; repetition, sounds of the world, and fabricated worlds; technological innovations and historical precedents; unfamiliar tuning systems and structuring principles; improvisation and chance. Students make sound pieces/objects throughout the term, as well as participate in a performance.

Offered in alternating semesters/years.

Intermedia

MEDA308 2 credits

Students explore emerging spaces of art making and cultural discussion using new technologies of interactivity (CD/DVD and Web Works), global discourse (Internet websites and communities), technical and mixed improvisation (DJ-ing).

Offered in alternating semesters/years.

Super-8 Filmmaking

MEDA316 2 credits

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

Offered Spring semester only.

Video Projects

MEDA320 3 credits

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

Advanced Topics: Live Art

MEDA406 2 credits

The course focuses on the variety of ways contemporary artists use performance as a medium. Through a series of projects students develop their interest in performance and gain the experience of performing in both group and individual works. In addition to the studio component, the course includes a special lectures designed to give a background in the history of performance and artists involved in the medium.

Offered in alternating semesters/years.

Photography I

PHOT204 3 credits

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

Offered Fall Semester only

Photography Workshop

PHOT206 2 credits

An introduction to photography and photographic image-making as communication tools, this course offers class and lab assignments that address concept and problem-solving, as students learn to operate a 35 mm camera, develop film, and print black and white photographs. The class format includes group and individual critiques, demonstrations, lectures, and field trips.

Required for all Communications Arts majors.

Photographics

PHOT207 2 credits

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

Prerequisite: PHOTO 206 Photography Workshop or equivalent with department approval.

Fine Arts

Course Descriptions

Photography II

PHOT214 3 credits

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

Offered Spring Semester only

Photography Studio Practices

PHOT215 2 credits

See Department for Course Description

Extended Techniques in Photography

PHOT218 2 credits

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

Lighting Studio I

PHOT230 3 credits

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

Offered Spring semester only.

Photography III

PHOT314 3 credits

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

Offered Fall semester only.

Color Photography

PHOT330 2 credits

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

Offered on a rotating basis

Photo Genres

PHOT335 2 credits

The genres courses provide student with the opportunity to explore a variety of topics within the context of photography, targeting specific conceptual, aesthetic, and material approaches in depth, offering theoretic and vernacular driven investigation. Recent topics offered: Photo Collage, the Digital Photograph, and Mural Printing.

Offered on a rotating basis

Advanced Lighting Studio

PHOT 430 2 credits

This is a hands-on studio class with emphasis on advanced techniques. Major areas of focus include: refining lighting techniques, environmental portraiture, feature layout, researching clients and self-promotion. Hair, make-up and fashion stylists will work with students on demonstration shoots. Critiques will focus on concept, technique, craftsmanship, and problem solving. The course will cover medium format and 4X5 photography, strobe and tungsten lighting, and explore various genres of photo illustration, still life, and portraiture. Assignments and projects for both studio and location work will build skills and develop a portfolio for the editorial market.

Painting I

PNTG204 3 credits

A hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), this course focuses on the development of technical abilities in collusion with concepts and exploration of different methods of achieving visual "dexterity."

Offered Fall semester only

Extended Techniques for Painting

PNTG205 2 credits

This is a practical workshop directed to the understanding of painting as physical accomplishment. Painting materials and technical processes from ancient to contemporary are examined. Painting techniques might include: encaustic, egg tempera, oils, plastics, industrial paints, and others.

Painting II

PNTG214 3 credits

This intermediate painting course integrates intellectual and technical ability with historical, contemporary, and personal strategies. Emphasis is on the exposure to and analysis of contemporary painting through visual presentations, lectures, and the practical application of painting as a medium, both in technique and material.

Offered Spring semester only

Painting Genres

PNTG306 2 credits

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

Processes & Practices

PNTG310/311 3 credits

Addressing the contemporary desire to stretch the medium's physical limits and prod its conventions with unorthodox materials and forms, this advanced painting course focuses on the interplay between painting and space. Investigations such as representation/abstraction, movement/stillness, and structure/idea provide an opportunity for students to engage in non-traditional approaches, including installation.

This course may be taken as an alternative to PNTG314 Painting III. Offered in Fall only.

Painting III

PNTG314 3 credits

Using historical and contemporary issues, including figuration and the body, the political impulse in art, narrative, and contemporary abstraction, students explore how the contextualization of images function in terms of content, and how they serve as the theoretical basis to explore painting as a highly adaptive contemporary medium. This class emphasizes the development of individual voice leading to Junior Studio.

Offered Fall semester only

Printmaking I

PRNT267 3 credits

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

Introduction to Screenprinting

PRNT268 3 credits

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

Printmaking Projects

PRNT367 3 credits

This course offers the opportunity to work on an advanced level on projects in printmaking, including photographic screenprinting, lithography, intaglio, and relief processes, depending on individual interests. The role of the multiple in contemporary art is also examined. This class has a prerequisite of Printmaking I, or an equivalent level of printmaking experience.

Course Descriptions

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

Fine Arts

Course Descriptions

Sculpture/New Genres I

SCNG204 3 credits

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

Offered in Fall semester only.

Sculpture/New Genres II

SCNG214 3 credits

This course expands on concepts and skills in three-dimensional media from Sculpture/New Genres I, and is designed to guide the student in the development and realization of art projects in the context of contemporary art. Skills will include refined techniques of construction in wood, metal and other materials, further mold making, some plastics, new computer technologies for 3-D output, video, sound, and more. Students are exposed to contemporary practices through lectures, reading discussions, critique and interviews with artists and will be exploring some of these topics in their own work.

Offered in Spring semester only.

Extended Techniques for Sculpture

SCNG215 2 credits

This course supports Sculpture majors with more in-depth instruction in particular techniques such as wall building, small electronics like motion detectors and robotics, details of wood joinery and carving, some special plastics skills like vacuum forming, even some architectural model making, and more.

Offered in alternating semesters/years.

Super Skills Workshop

SCNG225 3 credits

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

Artists using these skills in their own art practice teach all workshops.

Offered in alternating semesters/years

Special Topics in Crafts

SCNG235 2 credits

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

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

Ceramics

SCNG236 3 credits

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

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

SCNG: Genres

SCNG306 2 credits

The genre courses provide student with the opportunity to explore a variety of topics within the context of Sculpture/New Genres, targeting specific conceptual, aesthetic and material approaches in depth, offering theoretic and vernacular driven investigation. Recent Topics offered: Metalcasting and Major Mold Making.

Offered in alternating semesters/years.

Sculpture/New Genres III

SCNG314 3 credits

Students have an opportunity to work on large scale, long-term projects in sculpture and/or new genres, working in-depth in a chosen material or skill: for instance, using complicated mold-making and casting technologies, or a research methodology that takes weeks to achieve outcome. The class addresses artwork that is ambitious, experimental, political, and difficult, work that pushes both formal and conceptual boundaries.

Offered in Fall semester only.

Scott Grieger

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

Christine Reynolds

Assistant Chair
MFA Vermont Coll., BFA The Art Inst. of Boston. Exhibited at Lionheart Gallery, Boston, and various group exhibitions for painting and printmaking in the New England area. Residency at Ucross Foundation.

Tirdad Zolghadr

Critic in Residence, Fall 2007
Masters degree, Univ. of Geneva. Freelance curator and critic who writes for Frieze Magazine, Parkett, Bidoun, Cabinet and other publications. Since 2003 Zolghadr has (co-)curated various exhibitions including the International Sharjah Biennial 2005, and is currently preparing the long-term exhibition and research project "Lapdogs of the Bourgeoisie", with Nav Haq, addressing the issue of social class in the art world. He is also a founding member of the Shahrzad art & design collective and will shortly publish his novel *Softcore* (Telegram Books, London).

Jerri Allyn

Program Director, ACT: Artists, Community and Teaching
MA Goddard Coll. Artist, scholar. Founding member of The Waitresses and Sisters of Survival, public performance art groups. Internationally exhibited. Rockefeller Foundation Fellowship, Italy; International Lila Wallace Readers Digest Grant, Mexico; Joan Mitchell Foundation Grant, NY State Council on the Arts Grants, National Endowment for the Arts Fellowships.

Kahty Chenoweth

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

Jacci Den Hartog

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

Soo Kim

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

Laura Kuo

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

Fine Arts

Department Faculty

Patrick Nickell

Adjunct Associate Professor, Interim Program Co-Director, SC/NG

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

Patterson Beckwith

Lecturer

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

Linda Burnham

Distinguished Professor of Painting

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

Carole Carompas

Professor

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

Meg Cranston

Professor

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

Abdelali Dahrouch

Lecturer

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

Dana Duff

Professor

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

Diane Gamboa

Lecturer

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

Nancy Jo Haselbacher

Senior Lecturer

MFA RISD, BFA Art Inst. of Boston. Owner of Indelible Press printmaking and digital media studio in L.A. Exhibited at Downtown Art Gallery, L.A.; Temple Univ. Rome; SoHo Gallery, FL; The Museum of Urban Art and Culture, Boston; Fine Arts Center, Taos, N.M.; and The Center for Contemporary Printmaking, Norwalk, CT.

Michele Jaquis

Lecturer

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

Larry Johnson

Associate Professor

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

Terry Myers

Lecturer

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

Eduardo Navas

Lecturer

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

Arthur Ou

Lecturer

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

Alex Slade

Adjunct Assistant Professor

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

Ann Summa

Lecturer

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

Holly Tempo

Associate Professor

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

ACT: Artists, Community & Teaching Program

Program Goals

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

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

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

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

- Classroom Teacher in kindergarten through 12th-grade public*, private and international schools (*public school teaching requires 1 year of additional graduate study for certification)
 - Youth Arts Professional in after school centers, recreation, and cultural organizations, or artist-in-school programs
 - Artist Educator in correctional center programs, reform school, or prison art programs
 - Grant-funded artist working on community art projects
 - Museum Educator in art, science and history museums
 - Public Artist receiving commissions through city and state arts councils
 - Art Therapist through programs in shelters, trauma centers, or mental health institutions (requires graduate degree)
 - Art Educator in hospitals, critical care homes or senior centers
 - Curriculum Developer or Arts Administrator
 - College-level Professor of Fine Art or Art Education (requires graduate degree)
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ACT: Painting

Sophomore Year		Fall	Spring	Degree Requirements	
PNTG204/214	Painting I/II	3.0	3.0		<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>
SCNG204	Sculpture/New Genres I	3.0	—		
PHOT204	Photography I	3.0	—		
FINA215	Art and Technology Practices	2.0	—		
	Printmaking or Screenprinting	—	3.0		
	Studio Elective	—	2.0		
AHCS245	TAP I Postmodern Theory/Art Production	—	3.0		
AHCS220	Contemporary Art Survey	3.0	—		
*ENGL202	Sophomore English	3.0	—		
SSCI212	Teaching for Learning I	—	3.0		
*MATH136	Math for Artists and Designers	—	3.0		
Total Credits per Semester		17.0	17.0		
Junior Year		Fall	Spring		
PNTG314	Painting III	3.0	—		
FINA 353	Studio IV	—	3.0		
FINA345	TAP II Cultural Production	3.0	—		
+FINA346	TAP III Cultural Production Focused Topic	—	3.0		
	Studio Electives	2.0	5.0		
FINA391	Teaching Internship	2.0	—		
**ILMS300	Integrated Learning Studio	2.0	—		
FINA385	Interdisciplinary Critique	—	2.0		
AHCS310	Art History Elective	3.0	—		
NSCI307	Natural Science	3.0	—		
LIBS412	Teaching for Learning II	—	3.0		
Total Credits per Semester		18.0	16.0		
**ILMS300	Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year				
+FINA 346	Tap III is a recommended course or can be replaced with a studio elective				
Senior Year		Fall	Spring		
FINA470/471	Senior Studio I/II	5.0	5.0		
FINA455	Professional Practices	—	2.0		
SCNG235	Special Topics in Crafts	2.0	—		
SCNG236	Ceramics	3.0	—		
	Studio Electives	—	3.0		
FINA442	TAP V Senior Review	—	2.0		
AHCS312	Aesthetics	3.0	—		
LIBS452	TAP IV Senior Thesis	3.0	—		
ILML400	Integrated Learning Lecture	—	3.0		
Total Credits per Semester		16.0	15.0		

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

ACT: Photography

Degree Requirements	Sophomore Year	Fall	Spring	
	PHOT204/214	Photography I/II	3.0	3.0
	PNTG204	Painting I	3.0	—
	SCNG204	Sculpture/New Genres I	3.0	—
	FINA215	Art and Technology Practices	2.0	—
		Printmaking or Screenprinting	—	3.0
	PHOT230	Lighting Studio I	—	3.0
<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>	AHCS245	TAP I Postmodern Theory/Art Production	—	3.0
	AHCS220	Contemporary Art Survey	3.0	—
	*ENGL202	Sophomore English	3.0	—
	SSCI212	Teaching for Learning I	—	3.0
	*MATH136	Math for Artists and Designers	—	3.0
		Total Credits per Semester	17.0	18.0
	Junior Year	Fall	Spring	
	PHOT314	Photography III	3.0	—
	FINA 353	Studio IV	—	3.0
	FINA345	TAP II Cultural Production	3.0	—
	+FINA346	TAP III Cultural Production Focused Topic	—	3.0
		Studio Electives	2.0	4.0
	FINA391	Teaching Internship	2.0	—
	ILMS300	Integrated Learning Studio	2.0	—
	FINA385	Interdisciplinary Critique	—	2.0
	AHCS321	History of Photography	3.0	—
	NSCI307	Natural Science	3.0	—
	LIBS412	Teaching for Learning II	—	3.0
	Total Credits per Semester	18.0	15.0	
	**ILMS300	Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year		
	+FINA 346	Tap III is a recommended course or can be replaced with a studio elective		
	Senior Year	Fall	Spring	
	FINA470/471	Senior Studio I/II	5.0	5.0
	FINA455	Professional Practices	—	2.0
	SCNG235	Special Topics in Crafts	2.0	—
	SCNG236	Ceramics	3.0	—
		Studio Electives	—	3.0
	FINA442	TAP V Senior Review	—	2.0
	AHCS312	Aesthetics	3.0	—
	LIBS452	TAP IV Senior Thesis	3.0	—
	ILML400	Integrated Learning Lecture	—	3.0
	Total Credits per Semester	16.0	15.0	

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

ACT: Sculpture/New Genres

Sophomore Year		Fall	Spring	Degree Requirements	
SCNG204/214	Sculpture/New Genres I/II	3.0	3.0		<i>Descriptions for courses listed in grey boxes are located in the Liberal Arts and Sciences section.</i>
PNTG204	Painting I	3.0	—		
PHOT204	Photography I	3.0	—		
FINA215	Art and Technology Practices	2.0	—		
	Printmaking or Screenprinting	—	3.0		
	Studio Electives	—	2.0		
AHCS245	TAP I Postmodern Theory/Art Production	—	3.0		
AHCS220	Contemporary Art Survey	3.0	—		
*ENGL202	Sophomore English	3.0	—		
SSCI212	Teaching for Learning I	—	3.0		
*MATH136	Math for Artists and Designers	—	3.0		
Total Credits per Semester		17.0	17.0		
Junior Year		Fall	Spring		
SCNG314	Sculpture/New Genres III	3.0	—		
FINA353	Studio IV	—	3.0		
FINA345	TAP II Cultural Production	3.0	—		
+FINA346	TAP III Cultural Production Focused Topic	—	3.0		
	Studio Electives	2.0	5.0		
FINA391	Teaching Internship	2.0	—		
ILMS300	Integrated Learning Studio	2.0	—		
FINA385	Interdisciplinary Critique	—	2.0		
NSCI307	Natural Science	3.0	—		
AHCS310	Art History Elective	3.0	—		
LIBS412	Teaching for Learning II	—	3.0		
Total Credits per Semester		18.0	16.0		
**ILMS300	Integrated Learning Studio can be taken in either the fall or spring semester in the Junior Year				
+FINA 346	Tap III is a recommended course or can be replaced with a studio elective				
Senior Year		Fall	Spring		
FINA470/471	Senior Studio I/II	5.0	5.0		
FINA455	Professional Practices	—	2.0		
SCNG235	Special Topics in Crafts	2.0	—		
SCNG236	Ceramics	3.0	—		
	Studio Electives	—	3.0		
FINA442	TAP V Senior Review	—	2.0		
AHCS312	Aesthetics	3.0	—		
LIBS452	TAP IV Senior Thesis	3.0	—		
ILML400	Integrated Learning Lecture	—	3.0		
Total Credits per Semester		16.0	15.0		

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

Integrated Learning

Program Goals

Integrated Learning is a unique and newly defined feature of the curriculum. This initiative provides all BFA students with a series of collaborative experiences that extends beyond the boundaries of their own major, integrates disciplinary skills and knowledge, and whenever possible, is sited within a public context. Integrated Learning courses are strategically woven throughout the entire undergraduate curriculum and are defined by...

- A two-credit introductory studio course taken within the Foundation year
- A two-credit elective studio course taken in the Junior year
- A three-credit Liberal Arts elective course taken in the Senior year

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

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

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

Integrated Learning Objectives:

Through collaborative projects students will learn to:

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

Integrated Learning

Connections Through Color and Design

ILMS100 2 credits

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

Integrated Learning Studio Elective

ILMS300 2 credits

An upper-division interdisciplinary studio course offering unique core content that shifts from term to term. This studio affords students the opportunity to engage with professionals from various fields and expand their notion of problem solving beyond their major in public site real-world challenges.

Integrated Learning Liberal Arts Elective

ILML400 3 credits

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

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

Examples of previous and planned ILMS 300 courses:

Designing Community: Watts and the WLCAC

ILMS300 2 credits

WLCAC is a non-profit community-based organization started by local labor union members. The intention of the group is to put their skills and experience to work for the betterment of their community. The primary objective of this undertaking is to research the site, brainstorm solutions and present projects that will help the organization to attract funding and attract local residents between the ages of 5-25 to activities at the under-used Complex.

Transforming Injustice: Performance Design

ILMS300 2 credits

Partner: Cornerstone Theatre

This course investigates the concepts of justice and injustice, the central component of the nationally celebrated Cornerstone Theater's new three-year cycle of plays. The goal is to engage in the production of works that will explore the conventional as well as non-conventional aspects of narrative structure and design.

Interpreting El Segundo

ILMS300 2 credits

Partners: Center for Land Use Interpretation and the City of El Segundo

Following The Center for Land Use Interpretation's mission of exploration and investigation, the class looks at the co-existence of many different agendas in the El Segundo area, ranging from residential zones to large industrial complexes such as the Hyperion Treatment Plant, the Chevron Refinery, and LAX. The course outcome may include video/audio and photographic presentations of the area as well as site specific installations.

Ballona Environmental Studio

ILMS300 2 credits

Students conceptualize and design a new restoration and educational center on the Ballona Wetlands site in partnership with Friends of Ballona Wetlands (FBW). They work as the main design team in developing a new "green" instructional center for the group's tour guides, and a holistic plan for the site, including signage, art installation, uniforms, and finally a no-foundation, small-footprint "structure" to replace the existing trailer.

All studio classes are ILMS300 for 2 credits.

All Liberal Studies classes are ILML 400 courses for 3.0 credits.

Course Descriptions

Integrated Learning

Department Faculty

Marcie Begleiter

Director of Integrated Learning
BA Kirkland Coll., MFA Art Center Coll. of Design Interdisciplinary writer and educator who specializes in pre-visualization and has worked extensively in the film, television and interactive industries. Owner of Filmboards whose client list includes Paramount, Tristar, New Line, and ABC. Faculty member, International Film School in Cologne, Germany. Her book *From Word to Image, Storyboarding and Filmmaking Process* was published in 2001 by Michael Wiese Publications and is in its 5th printing. A second edition will be published in 2007. (Editions also available in German, Korean and French). Playwright and member of the Actor's Studio Playwright/Directors unit.

Kahty Chenoweth

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

Keith Downey

Assistant Professor Motion Graphics, 3D and Video Art
BA/MFA, Cal Arts. As an artist, his work has been exhibited in Los Angeles, New York and Europe. Before teaching, worked extensively in the fields of graphic design, advertising, multi-media, special effects and film & video production. Co-owner and CEO of Real Chair Entertainment, an independent motion picture production company.

Todd A. Erlandson, AIA

Senior Lecturer
March, SCI-Arc. BArch, Tulane Univ. Architect. Partner at (M)Arch, a practice with the goal of creating significant architecture that succeeds in adding value to the brand with responsible solutions, and contributes to the community.

Rogan Ferguson

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

David Fletcher

Assistant Chair of ALI
MLA, Harvard Design School; BA (Sculpture and Public Art), BSLA (Landscape Architecture) Univ of California at Davis. Senior Assoc, Mia Lehrer & Assocs. John White Senior Lecturer, Advertising Founder and principal of Paperplane. Clients include Mattel Toys, Epson, Subaru, El Torito and Acapulco Restaurants, Hot Topic, Weider Nutrition, Kinkos and The Queen Mary. Awards include a Telly and inclusion in the Permanent Collection of the Library of Congress.

Michele Jaquis

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

Patricia Kovic

Associate Professor
BFA SUNY Buffalo. Graphic designer and principal at Studio Morris. Specializing in branding and identity systems. Offices in L.A. and N.Y. for Fortune 500 companies. Design awards from the AIGA, N.Y. Art Directors' Club, *Communication Arts* magazine and *Communication Graphics*.

Candace Lavin

Lecturer
BA (Graphic Design) Cal St Univ. Northridge. "Dr. Toy" award-winner. Professional experience includes environmental graphic design for Walt Disney Imagineering; toys, collectibles, and specialty gift design for Applause, Warner Bros., and Disney.

Interactive Product Design

Department Goals

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

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

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

Interactive Product Design

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

*These courses may be taken during the Fall or Spring Semester

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

Interactive Product Design

Course Descriptions

Design Studio I/II

IPRD200/201 3 credits/4 credits
These introductory courses focus on developing fundamental skills in the process of product design using a design methodology that involves various phases of the product design and development process used across industries. Students explore various aesthetic and functional choices in design as a means of addressing social, economic, and marketplace needs. Students learn basic fabrication techniques using various processes, materials and technologies to create 3D models of their ideas. Projects are primarily inanimate objects, without working parts.

Integrated Design Studio I/II

IPRD220/221 2 credits/2 credits
The ability to integrate new materials, processes, and technology with creative practices and various design skills to communicate ideas has become increasingly important in the field of product design. These studio courses are a combination of creative practices and skill building workshops that introduce students to basic fabrication methods using different materials and technologies. Emphasis is placed on developing creative processes, demonstrating a proficiency in various fabrication skills, and developing the ability to integrate these elements to communicate design concepts.

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

Forms and Structures I/II

IPRD240/241 2 credits/2 credits
These courses focus on the principles and elements of three-dimensional design as they relate to form and structure in industrial design. Students explore aesthetic interpretation of objects using a combination of fine art and design practices in the manipulation of various materials. Through a series of projects, students develop the ability to successfully apply their individual creativity to solve a series of unstructured and specific design problems.

Drawing I/II

IPRD250/251 2 credits/2 credits
Students develop hand-drawing skills as a means by which to engage in the process of ideation and communication. Rapid visualization, rendering and technical drawing techniques are learned, to emphasize shape, perspective, dimensionality, and surface characteristics in defining the object.

Creative CAD I/II

IPRD270/271 2 credits/2 credits
Computer-aided design is explored as a primary means by which to translate visual ideas into various types of technical drawings and three-dimensional renderings. Techniques include wire frame models, orthogonal projection, pictorials, auxiliary views, tolerances, and applying textural surfaces. These are primarily laboratory courses in which students use multiple digital design software packages across computer platforms with an emphasis on CAD packages. Students learn how to prepare files for the rapid proto-typing technology to produce plastic part automatically. Projects include those assigned in the Design Studio I/II

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

Design Studio III/IV

IPRD300/301 4 credits/3 credits
This two-semester course sequence focuses on ideation, creativity, and problem solving in the design process. Students explore design ideas, create concept drawings, and develop working prototype models. Emphasis is placed on the integration of aesthetics, functionality, and technology. In addition, consideration is given to emerging consumer trends, products, and product applications. Projects assigned are primarily animate objects and may involve a basic mechanical, electro-mechanical, computer interface feature(s).

Note: Corporate sponsored projects may occur during the fall semester of the junior year as a Design Studio project or in the fall or spring as an Independent Design Studio Project.

Interactive Product Design

Integrated Design Studio III/IV

IPRD320/321 2 credits/2 credits
Students continue to explore the process of integrating information, creativity, skills, materials, and technology to communicate their product concepts. Emphasis is placed on research and analysis methodologies of the consumer, market and emerging trends to develop design strategies for assigned projects or in relation to their Design Studio projects.

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

Creative CAD III/IV

IPRD370/371 2 credits/2 credits
These advanced computer lab courses intended to build upon principles introduced in CAD I/II. They explore advanced software applications to address industry standards in the industrial design process and presentation. Content focuses on the advanced use of computer program output information used as a means of computer-aided rapid prototyping machine and model building. Students are also introduced MAYA, Z-Ray and other rendering software to enhance defining and communicating their concepts. Projects include course specific material and projects assigned in the Design Studio.

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

Methods and Materials I

IPRD385 2 credits
This introductory course focuses on the processes used in industry for manufacturing consumer products. Through lectures, field trips, and workshops, students comprehensively explore the characteristics, properties, and appropriate uses of materials for the mass production of plastics, wood, metal, and fabric products, along with sustainable and other new materials.

Design Studio V/VI

IPRD400/401 4 credits/5 credits
Students explore unique solutions to industry-ready product ideas. Students utilize conceptual, technical, and aesthetic skills to develop product prototypes that respond to demographic patterns and anticipate market needs. Student projects include the complete product and development process from concept to consumer, along with packaging, and advertising concepts. In addition, students explore a range of issues related to preparation for professional practice. Projects involve a looks-like-works-like model and can include various working features.

Note: Corporate sponsored projects may occur during the fall semester of the senior year as an Independent Design Studio Project.

Integrated Design Studio V/VI

IPRD420/421 2 credits/2 credits
These two semester courses continue to engage the student in the integration process and the development of technical and artistic skills. Emphasis is placed on anticipating future trends, materials, technology and the importance of research, organizing information, and integrating these elements into a design strategy. Through a series of presentations, exercises, and projects students explore the broader field of materials, methods, and technology that will impact product design in the future.

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

Professional Practice I/II

IPRD430/431 2 credits/2 credits
These courses prepare students for the transition to the professional world. Discussion and class assignments address entrepreneurship, self-promotion, intellectual property issues, negotiation practices, resource management, business management, creative management, client communication and presentation, interpersonal skills, ethics, professional codes and career survival skills.

Course Descriptions

Interactive Product Design

Course Descriptions

Internship

IPRD440 2 credits

This class is the follow-up to the summer internship in which students participate with a product design company or related field. The summer internship places qualified senior students in structured positions in a variety of product design and/or manufacturing companies in the Los Angeles area. This class would be for those students who had not yet completed their internship experience.

Portfolio Development

IPRD450 2 credits

Emphasis is placed on a full range of strategies and skills required to organize accumulated work into a market-ready professional portfolio and effective presentation. Students explore a variety of media venues to present their work and professional background. Projects include the developing a Power Point presentation of work, business cards, resumes, 30 second bio-brief, website and other promotional strategies.

Methods and Materials II

IPRD485 2 credits

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

Independent Study

IPRD999 1-6 credits

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

Steve McAdam

Chair

MFA (Film and Design) Cal Arts. Award-winning product designer and filmmaker with over 25 years of design experience in the fields of product design, packaging, graphic design, animation and film. Former Director of Product Design for the Activities Design Group at Mattel Toys. Vice President of Creative Services for the Leo Paper Group International. Clients: Hallmark, Disney, Nickelodeon, Wham-O, Penguin-Putnam, Simon & Schuster, Zondervan, and McDonalds. Former documentary filmmaker KCET. Assistant animator for television and motion pictures. Professional work includes Hanna Barbera, Jay Ward, Mirakami-Wolf and Pantomime Pictures cartoons, and the feature film "Yellow Submarine," and feature documentaries "Woodstock" and "Gimme Shelter." Twice awarded the Cine Golden Eagle Award for best educational documentary (1974, 1976), winner of the *Esquire* Magazine Film Festival for dramatic short (1969), winner of the Toy of the Year Award from Mattel. Member of Industrial Design Society of America.

Nick Agid

Senior Lecturer

BA Univ. of Utah, CSU Dominguez Hills; MFA Claremont Graduate Univ. Sculptor. Lived in Pietrasanta Italy, while working at the Cooperativo Studio. Worked for Bob Shanks & David Wolper NBC, Alan Landsberg ABC. Credited Art Works, Two Days in the Valley. Originator, Stone Post Card Project. Collections: LACMA, Marvin B. Meyer Purchase Award. Public Works: San Francisco 49ers, Debartolo Corporation. Agrid Glass (material innovation, micro-etched metals and chemicals in glass) shown at Material Connexion; Materialica Munich; Steelcase, Johnson Controls. Material sample work for BMW, Critique, Rebok, SunMicrosystems.

Mark Ashcraft

Senior Lecturer

BS (Industrial Design) Art Center Coll. of Design. Former designer, Saab Design, responsible for the exterior and interior design of the 900 convertible model and joint projects with Fiat, Lancia and Alfa Romero. Served 23 years at Honda starting as a designer on exteriors and interior designs for the NSX, Honda motorcycles, ATV, snowmobiles and watercraft. Senior Research Analysis and Futurist for Honda products worldwide.

Jason Burton

Senior Lecturer

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

Jacci Den Hartog

Adjunct Assistant Professor

BA, Linfield Coll.; MFA, Claremont Grad Univ. Sculpture and installation artist. Shown at Nicole Klagsbrun Gallery, N.Y.; Christopher Grimes Gallery, Santa Monica; Sue Spaid Fine Art, L.A.; Corcoran Gallery of Art. Received a travel and research grant to China.

Michael Dobry

Senior Lecturer

BA, MA UC Berkeley; Oxford University, Beit Fellowship. Physicist, screenwriter, former newspaper publisher (Twin Cities Times, Marin County). Owner, Afterimage and Ergodic Systems. Consultant for MV2 public relations firm in Paris, developed television series for French National Television Center, and projects for Stanley Kubrick, RKO-Pavilion, Warner Brothers, and Serenade Films. Member: American Physical Society, American Association of Physics Teachers.

**Department
Faculty**

Interactive Product Design

Department Faculty

Jesse Ellico

Senior Lecturer

BS, ME Univ. of Southern California. Minister of technology and master of the press at Century Guild LLC, an award-winning graphic design studio specializing in letterpress invitations, books and identity systems for the special events industry. Clients: The Osbournes, Sony, IBM, University of Southern California, Nickelodeon, Christian Slater, Paxson Offield, Ruben Postare and Associates.

Rogan Ferguson

Senior Lecturer

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

William Fogg

Adjunct Associate Professor

BFA/MFA Art Center Coll. of Design. Fine Artist, Illustrator. Academic activities include consulting for Art Center, Switzerland, and Anadolu University, Turkey. Figurative realist painter with exhibitions in over one hundred galleries and museums nationally and internationally.

Yoshio Ikezaki

Senior Lecturer

BA/MFA Florida St. Univ. Specializes in painting, sculpture, Japanese papermaking. Exhibitions: museums, galleries, and universities internationally.

Michael Kollins

Senior Lecturer

BFA (Industrial Design/Transportation Design) Coll. of Creative Studies, Michigan. Former Senior Director of Product Development at Toy Quest designing video books, musical instruments, and vehicles. Senior Designer at Ford Motor Company in advanced concepts and special exterior and interior features. Product Designer at Playmate Toys designing for multiple lines: Ninja Turtles, Speedez, and games. Mgr. Prod. Design at Mattel for Hot Wheels Adult Collector segment.

Lisa Krohn

Senior Lecturer

MFA (Industrial Design), Cranbrook. Awarded Grand Prize in the Forma Finlandia competition; Fulbright Award; NEA Design Arts grant; Brooklyn Museum Young Designer's Award; Chrysler Award for Innovation in Design; Rome Prize in Design Arts, and numerous awards in ID's annual design review. Exhibits: San Francisco MoMA permanent collection; Design Museum, NYC; Cranbrook Museum. Publications: *ID Magazine*, *Interiors*, *LA Architect*, *Elle Décor*, *LA Times Magazine*, *Blueprint*, *Metropolitan Home*, and *Now Time*. Founder of Krohn Design with clients such as Herman Miller, Walt Disney Imagineering and Alessi.

Elena Manferdini

Senior Lecturer

MS (Architecture) UCLA and professional degree (DAPT) Engineering Univ., Bologna Italy. Architectural design, sculpting and product design in various industries such as fashion, object design, aeronautics, car design, architectural designs and installations. MAK residency at the Schindler House; Iceberg Award for Industrial Design (Italy 2000); AIA Award (USA, 2000 and 1999). Exhibitions: MAK Center; Japanese American Cultural Center, L.A.; Santa Monica Museum of Art, Armand Hammer Museum and American Pavilion Architecture Venice Biennale 2000.

Christine McAdam

Senior Lecturer

Award-winning product designer. Vice President, New Product Development for the Leo Group. Former Group Director of the Barbie Product Design Division at Mattel. Founder of Indigo Design. Holds numerous patents in the toy, gift and packaging industries, published in the *L.A. Times Magazine* and exhibited in various L.A. galleries.

Gustavo Rincon

Senior Lecturer

MArch UCLA; MFA Cal Arts. Senior Designer for 5 Design Inc., Design Consultant for Plasis Design LLC. Board of Directors of the Foundation for Art Resources, 2001-2005. Currently affiliated with emitto.net.

Daniel Valladares

Senior Lecturer

Extensive experience as a senior tool design and manufacturing engineer utilizing computer graphic systems that include CAD, Micro CADAM, Catia, Pro/E and Rhino. Professional Experience: Standard Packing Corp., Hughes Space & Communication, Allied-Signal Aerospace, TRW Space & Defense Sector, Rockwell International, Northrop Corporation, Stainless Steel Products Inc. Projects: B1 Bomber, OMV Satellite, Gamma Ray Observatory, TDRSS Satellites, Composite Material Spacecraft, Orbital Maneuvering Vehicle, Space Shuttle, F-18 Aircraft, 747 Aircraft, NASA Space Station Freedom.

Kathryn Van Ness

Senior Lecturer

Univ. of South Florida. Over 17 years of experience in creating vision and driving profitable growth in the consumer product industries. Recognized by the fashion and consumer product industries as an innovative strategist with a talent for identifying untapped markets and sales opportunities by revitalizing private and public held corporations with annual revenues up to \$450 million. These companies included: Speedo, Calvin Klein, Michael Kors, Anne Cole, Op, Ralph Lauren, Jantzen and Diane Von Furstenberg. Served as President Design Division - Warnaco Swim Division, President and COO of That Glow Company, Division Vice President/General Manager of Jantzen Men's Division, President of Diane Von Furstenberg apparel.

Randall Wilson

Senior Lecturer

BA Colorado St Univ., MFA Otis. LA/AIA Educator of the Year. Merit Award, ACSA Honorary Award. National Merit Award U.S. Department of Transportation. Publications: Wall Street Journal, Abitare, the *New York Times*, Metropolis, Dwell, Graphis, LA Architect.

Interdisciplinary Concentration

Program Goals

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

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

Interdisciplinary Concentration

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

Participating Departments

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

Eligibility and Enrollment Requirements

The following are eligibility requirements for the Interdisciplinary Concentration:

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

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

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

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

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

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

The Application Process

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

Program Description

Interdisciplinary Concentration

**Program
Description**

for your department as well as the department(s) in which you wish to take elective courses.

Transfer Students

Transfer students who apply for and are accepted into the Interdisciplinary Concentration upon entering the College need to fulfill degree program requirements through an appropriate combination of transfer courses and courses completed at Otis. Transfer students must have a 3.0 grade point average or higher upon entering the College.

Opting Out of the Program

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

Interested students should see their Department Chairs for more details.

Liberal Arts and Sciences

Department Goals

The department of Liberal Arts and Sciences at Otis College of Art and Design provides an intellectually stimulating environment and cultivates the critical tools for students to become informed, creative, well-rounded artists and designers. Our program enables students to:

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

Liberal Arts and Sciences

Foundation Liberal Studies

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

The First Year Initiative

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

The Honors Component

The Liberal Arts and Sciences department offers an honors sequence in the foundation year for students who qualify by their intake score and English Placement evaluation. Those who complete the sequence are not required to take ENGL104 Critical Analysis and Semiotics. To replace these credits, after completion of ENGL202 Introduction to Literature, they may take any upper division elective.

ENGL106H and ENGL202H

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

AHCS120H and AHCS121H

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

SSCI130H

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

Art History Courses

Introduction to Visual Culture

AHCS120 3 credits

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

Modern Art History

AHCS121 3 credits

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

Contemporary Art Survey

AHCS220 3 credits

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

History of Graphic Design, Illustration, and Advertising Design

AHCS222 3 credits

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

Course Descriptions

Liberal Arts and Sciences

Course Descriptions

Product Design History

AHCS225 3 credits
This course provides an introduction to the relationship between design and functionality in objects created throughout human history. An emphasis is placed on understanding designed objects in their broad socio-cultural context. Special emphasis is placed on consumer products since the Industrial Revolution. Required for Interactive Product Design majors.

History of Toys

AHCS236 3 credits
This course provides a historical, cultural, and social perspective on toys and games with discussions on their creation and use throughout the ages. By the end of the semester students better understand the meaning and importance of toys and play, learn how and why different cultural groups create and use various toys, understand the evolution of the global toy industry, learn the origins and cultural implications of several classic toys, and are exposed to inventors who have made significant contributions to the field. Required for all Toy Majors.

Theory as Practice I (TAP I): Postmodernism

AHCS245 3 credits
This course investigates postmodern critical theories and their relationship to contemporary art practices. There is an emphasis on the role of the artist who investigates the world and the modes of interpretation for those who are engaged in art discourse. Required for all Painting, Photography, and Sculpture/New Genres majors.

History of Aesthetics

AHCS312 3 credits
From the ancient Greeks to the present, philosophers have debated the meaning and purpose of art. This course provides a framework for contextualizing background of influential aesthetic philosophies of the past. Required for all Fine Arts majors in the ACT program

Art History and Theory Electives

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

Fashion Culture: Fashion in Social Space

AHCS310 3 credits
This course critically examines the way in which fashion is an embodied activity that is embedded with social relations. Emphasis is on the formation of identity through fashion's articulation of the body, gender, and sexuality.

Garb(ing) Identity

AHCS310 3 credits
Everyone dresses and for everyone, dressing, regardless of how minimal, is a social construct. This is the starting point for a course that investigates the complex matrix of relationships, associations, and meanings of contemporary dress, including its intersections with fine art and visual culture. Team -taught by Parme Giuntini and Kathryn Hagen, students will use their new book *GARB: A Reader on Fashion and Culture* to explore how dress and dressing critically contribute to any discussion of culture.

Asian Film: New Chinese Cinema

AHCS310 3 credits
This course looks at emerging Chinese films and filmmakers beginning with the pre-1980s and continuing through "the 5th generation." Students investigate the ways in which these filmmakers tried to break the mold of the past, both in style and content, in order to convey the truth of modern Chinese life.

Baroque and the Rococo World

AHCS310 3 credits
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.

California Dreaming

AHCS310 3 credits

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

The Culture of Museums

AHCS310 3 credits

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

African Art History

AHCS310 3 credits

This course will examine some of the major art forms of Africa, including architecture, textiles, masquerade, and sculpture. The class will focus on the artist, the creative process, and the dynamic that occurs between the creative process and requirements of the piece's function. The class will also look at how the function and creative processes change when the piece moves into an American environment.

Afro-Caribbean Art

AHCS310 3 credits

This course examines the art and culture of Puerto Rico. Students identify issues of race, identity, and cultural projection as reflected in the arts along with themes of continuity, change, and foundation myth that inform the way in which the country defines its position in Latin America, and more recently, North America.

Modernism in Mexico

AHCS310 3 credits

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

History of American Film I: 1900-1950

AHCS310 3 credits

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

History of American Film II: 1950-2002

AHCS310 3 credits

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

Art and Art Criticism

AHCS310 3 credits

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

History of Design

AHCS310 3 credits

This course deals with the most important developments in the history of design including architecture, interior, furniture, decorative arts, industrial, product, costume, textile, graphic design, and digital. It provides the background needed for understanding the rich heritage of historical design in the arts, as influenced by political, religious, technological, climatic, and geographic factors.

Film and Film Theory

AHCS310 3 credits

Using an international scope, film as art form is studied within a historical context as a manifestation of material culture. Using postmodern theories, this course studies film as an artistic expression that evolved into a mass media with an unprecedented impact on society. The student learns not only the history of film but also how to "go to the movies" with a more critical attitude.

Liberal Arts and Sciences

Course Descriptions

Horror Film

AHCS310 3 credits
This course examines the horror film genre within a range of cultural, theoretical, and historical contexts. We will consider the ways the genre celebrates and defiles the body; represents violence, fear, and paranoia; defines gender, class, race, and sexuality; and provides a range of meanings and pleasures for its audience.

Art in the Field of Cultural Production

AHCS310 3 credits
An examination of the life of any artist can reveal significant networks of social, political, and economic relationships that, in turn, shape the artist's career in the art world and, ultimately, our understanding of the art. This course fills the gap between traditional art history and biographic narrative, replacing the artist within the "field of cultural production."

The Culture of Museums

AHCS310 3 credits
This course examines the history and function of museums, the culture of displays, and the ideology of collecting. It includes the significant contributions of individuals who developed museums as prestigious institutions providing fine art to the public.

Islamic Art

AHCS310 3 credits
This course is a contextualized overview of Islamic art, both historical and contemporary. Students investigate the traditional Islamic practices as well as look at works of contemporary Damascus artists.

19th Century Visual Culture

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

Photo Culture

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

Representations of War

AHCS310 3 credits
This class explores concepts related to war embedded in visual artifacts from early culture to the twentieth century. Particular attention will be directed to the shifts in dominant media from sculptural manifestation to the modern media of film, video, and the internet.

Mary in Folklore and Belief

AHCS310 3 credits
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. This course will study the ways 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 representation of Mary in the visual arts as well as folk traditions.

Signs, Rituals, and Politics

AHCS310 3 credits
This course examines the semiotics of ritual and the politics of ritual through an interdisciplinary approach combining visual and cultural analysis. Issues will range from how ritual behavior is embedded in visual communication to its impact on political discourse. Students explore semiotics of ritual and politics; ritual behavior in religion and institutions, and mass-media representation through rite and signification. The first section focuses on key semiotic and cultural analyses which will later be applied to assigned field projects.

Semiotics and Visual Communication

AHCS310 3 credits

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

Advertising the American Dream

AHCS310 3 credits

From the “big idea” to the text-less ads, advertising occupies a prominent position within the cultural landscape of capitalist America. This course explores American advertising in its various frontiers, taking into consideration how advertising constructs national, social, cultural, political, and gender identities.

19th Century Visual Culture

AHCS310 3 credits

This course explores the totality of the visual in the 19th century, including fashion, furniture, film, architecture, photography, illustration, advertising, and fine art.

Making of a Hero

AHCS310 3 credits

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

Making of a Heroine

AHCS310 3 credits

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

Action/Reaction: The Art of Hong Kong Films

AHCS310 3 credits

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

Film History through Hitchcock

AHCS310 3 credits

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

Transnational Cultural Production

AHCS310 3 credits

This course focuses on transnational cultural production in the form of art, photography, film, video, installation art, and interdisciplinary media in relation to popular culture, current events, and grassroots activism. Students explore the ways in which these artists engage issues of culture, nation, and border across a broad spectrum of difference in order mobilize for social consciousness and transformation.

Course Descriptions

Liberal Arts and Sciences

Course Descriptions

Art, Technology, and War

AHCS310 3 credits
Artists and cultural producers have always used their art to respond to war and its ensuing consequences. At this historical moment there is a proliferation of politically and socially engaged art concentrating on the intersections of war and technologies of power. In this course, students examine historical and contemporary manifestations of this “art of conscience” and explore the ideological contexts through which war and violence are viewed and articulated. They raise questions about the role of art in relation to the futility of war, and engage how art and technologies of production (from painting to digital media) can prompt society to visualize new ways of resolving international conflict.

Madonna, Whore, and More

AHCS310 3 credits
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 woman’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 analyzes some of these myths from the masculinist and feminist points of departure.

Shamanism, Art, and Sacred Spaces

AHCS310 3 credits
This course explores the role of art in creating aesthetic idioms to construct sacred spaces that reflect the culture and beliefs of diverse societies.

Text and Image

AHCS310 3 credits
This course explores the conjunction of the written and the visual across various media (painting, print, film, photography), in various disciplines (advertising, fine arts, literature, photojournalism). From Futurist “freeword” poetry to the 1955 Family of Man exhibit, students will consider how words and images combine to create meaning and pose the question: What constitutes a text?

History of Photography

AHCS321 3 credits
This course surveys the history of photography as an art form from 1839 through the present. Students examine both technical and aesthetic developments through a chronological review of major figures and movements. The impact of popular culture upon photography in the 20th century is also explored. Required for all Photography majors.

Special Topics

AHCS310 3 credits
Each semester, special topics courses are offered in some of the following areas. See the Liberal Arts and Sciences Department for course descriptions.

Liberal Studies Praxis

AHCS366 3 credits
Students access a cohesive body of information simultaneously connecting studio and liberal studies. A three-hour studio class focuses on artistic application of the subject, while this two-hour history component addresses the historical and contemporary models and contexts. Past topics have included Nihilism, the Grotesque, and Allegories of Self-Invention. See Liberal Studies department for complete course information. Co-requisite: Students must enroll in the associated studio course.

20th Century Costume

AHCS370 2 credits
This course is an in depth study of fashion creators, trends, and the political climate that has created men's and women's fashion during the 20th century. Required for Fashion Design majors.

Ancient and Ethnic Costume History

AHCS371 3 credits
This course focuses on the study of clothing from prehistoric costume to the 19th century, and the factors that influence style changes. This course surveys costume from its ethnic origins through adaptation and assimilation into "fashion" trends in each century. Required for Fashion Design majors.

Theory and Critical Studies Courses

History + Theory I: Renaissance to Modern CRIT201 3 credits

Architectural design including cultural, political, economic, and formal considerations from the ancient period through early 20th century is surveyed. Required for Architecture/Landscape/Interiors majors.

History + Theory II: Contemporary Theories in Architecture CRIT202 3 credits

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

Prerequisite: CRIT 201 History + Theory I.
Required for Architecture/Landscape/Interiors majors.

History + Theory III: Corporate and Consumer Environments CRIT300 3 credits

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

Prerequisite: CRIT 202 History + Theory II.
Required for Architecture/Landscape/Interiors majors.

History + Theory IV: Landscape Theory and Practice CRIT301 3 credits

Landscape as a system of representation and performance is studied through the tradition of formal and picturesque gardens, the discourses of the beautiful and sublime, urban parks, the integration of modernism and landscape, earth art, everyday and extreme landscapes, industrial and natural ecologies, and the emergence of "landscape urbanism."

Prerequisite: CRIT 202 History + Theory II.
Required for Architecture/Landscape/Interiors majors.

History + Theory V: After Urbanism CRIT401 3 credits

The emergence of the metropolis in the 20th century is examined through the forces that produced this unique collective form as well as the various attempts to regulate, accelerate or channel those forces and forms. Traditional European models, contemporary American cityscapes, mutated forms of urbanism in Asia, Africa, and elsewhere are diagrammed through techniques of urban mapping from figure-ground to datascape.

Prerequisite: CRIT 202 History + Theory II.
Required for Architecture/Landscape/Interiors majors.

English Courses

English for Non-Native Speakers ENGL020 3 credits

ESL class for speakers of other languages who require a semester of intensive English language study. Grammar, writing, reading, vocabulary development, and speaking skills are practiced and reviewed with a focus on the particular needs of the ESL student. In addition to the scheduled class, students are required to complete three hours weekly in the tutorial lab. Because of significant language demands in other Liberal Arts classes, students in this program enroll in Math for Artists and Designers and do not enroll in art history. A minimum grade of "C" (2.0) is required to pass this course.
Special fee: \$1,000

Developmental English I ENGL050 3 credits

Developmental English I is a lower division class for both native and non-native speakers of English. Students must have a fundamental knowledge of the English language, but need additional work in basic skills. The class focuses on unity, coherence, and sentence structure in writing, and analysis in reading short non-fiction works. Students are also required to complete two hours weekly in the tutorial lab. A minimum grade of "C" (2.0) is required to pass this course.
Prerequisite: Successful completion of ENGL020 English for Non-Native Speakers or placement through the English Placement Exam.

Course Descriptions

Liberal Arts and Sciences

Course Descriptions

Developmental English II

ENGL090 3 credits
The skills of invention, drafting, revising, and editing are practiced in four to five essays that include at least three drafts each. Students write narratives, text-based essays, persuasive essays, etc., along with reading short non-fiction works. A minimum grade of "C" (2.0) is required to pass this course.

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

Critical Analysis and Semiotics

ENGL104 2 credits
This class focuses on the skills of critical reading and writing while exploring the semiotics of popular culture to gain an understanding that we live in a world of signs where interpretation, meaning, and reality inhere not in the signs themselves, but in relationships. A minimum grade of "C" (2.0) is required to pass this course.
Prerequisite: Successful completion of ENGL090 Developmental English II or placement through the English Placement Exam.

Composition and Critical Thought

ENGL106 3 credits
This class focuses on the development and refinement of students' rhetorical skills through the lens of the relationship between images and text. Students are expected to express their ideas with clarity of purpose in a logical, organized manner in four to five longer essays which, in addition to all the skills emphasized in the previous classes, also demonstrate critical thinking, style, logic, voice, development, and syntactic sophistication. Students also study models of argumentation. A minimum grade of "C" (2.0) is required to pass this course.
Prerequisite: Successful completion of ENGL104 Critical Analysis and Semiotics or placement through the English Placement Exam.

Honors English

ENGL 106H and 202H 3 credits (two semesters)
Honors English is a two-semester course of study focusing on modern and contemporary literature. Students read drama in the fall and short fiction in the spring. In both cases there is a strong emphasis on exploratory writing techniques and styles, and parallel readings in critical theory.

Sophomore English

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

Introduction to Creative Writing

ENGL202 3 credits
This course focuses on the fundamentals of creative writing including fiction, drama, and poetry; study and application of forms, techniques, and literary elements. Workshop experience provides an opportunity for analyzing and critiquing student writing.

Speech

ENGL202 3 credits
From Jesus of Nazareth's Sermon on the Mount to Winston Churchill's rallying a beleaguered Britain, to General Douglas MacArthur's "Old Soldiers Never Die," to Susan B. Anthony's call for women's suffrage, this course contains the finest examples of speechmaking and speechwriting in human experience. Historical context, techniques, and audience are analyzed with students applying these insights to their writing and delivering of speeches.

Introduction to the Short Story

ENGL202 3 credits
This course includes reading and discussion of selected short stories emphasizing analysis, interpretation, and evaluation. The course focuses on the short story as a genre and as a source of significant insight into the human condition.

Film as Literature

ENGL202 3 credits
Students analyze narrative conventions in works of literary fiction and in film with attention to the similarities and differences between literacy and film art. They learn to appreciate the literary devices and styles evident in individual works and the commentary made by these works on moral, social and aesthetic issues. The course includes discussion of adaptation issues.

Liberal Arts and Sciences

Course Descriptions

Interpretation of Fairy Tales

ENGL202 3 credits

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

African American Narratives

ENGL202 3 credits

Because there is no one monolithic "African American community," this course studies a broad sampling of various narratives dealing with African American experiences. Some of the themes explored deal with questions of identity and community, assimilation and nationalism, interracial relations, classroom, and artistic freedom.

Digital Storytelling

ENGL202 3 credits

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

Chocolate as Metaphor

ENGL202 3 credits

This course is designed specifically around the exploration of chocolate as a symbolic metaphor pervading contemporary literature, advertising and cinema. Students will be given an introduction to chocolate: its history, popularity and multiple cross cultural manifestations and meanings outside of the stereotypical Valentine's Day love connection. Students will read fiction where chocolate is a dominant element and hopefully discover that chocolate is a unique character. Students will also watch movies to compare the use of the chocolate from book to film to see if chocolate is at all transformed in the process.

The New Testament as Literature

ENGL202 3 credits

Students will explore the varied genres, structures, and narrative devices used in the writings which constitute the New Testament. Students will also study the many historical and contextual understandings of the New Testament, together with its impact on religious and secular cultures. Special attention will be paid to narratives which have substantial reference in art and literature. No prior knowledge of the Bible is assumed.

Harry Potter: Literary Tradition and Popular Culture

ENGL202 3 credits

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.

Advanced Topics in English

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

Advanced Composition

ENGL400 3 credits

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

Creative Nonfiction

ENGL400 3 credits

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

Liberal Arts and Sciences

Course Descriptions

Voices Of America: Studies in Multi-Cultural Literature

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

Science Fiction Literature, Film, and Theory

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

Creative Writing

ENGL400 3 credits
This course is an introduction to the experience and practice of writing fiction and poetry. Most of the course takes place in a workshop setting, including visits by guest writers. Students produce a portfolio of writing done in the course of the semester in revised and publishable form.

Children's Literature

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

Detective Fiction

ENGL400 3 credits
This course is a survey of detective fiction from Edgar Allan Poe to the present, including such writers as Arthur Conan Doyle, Agatha Christie, Sayers, Christie, Chandler, Hammet and Ross MacDonald.

Harlem Renaissance

ENGL400 3 credits
This survey of one of 20th century America's most vital cultural movements features the New Negro Movement in arts and letters, from its start in 1919 with soldiers returning from the Great War, to its undoing with the Great Depression in the mid-1930s.

Film Noir

ENGL400 3 credits
This course examines the film noir genre of American film with a focus on changing forces in American culture after World War II. Readings analyze the relationship of film noir to perceptions of American social history.

The Graphic Novel

ENGL400 3 credits
This course focuses on the graphic novel, analyzing texts from diverse critical positions, along with examination of critical approaches to comics as a medium, narrative form, and a set of cultural and social practices. Readings are centered on visual narratives, comic art, and the rhetoric of the image. The course examines the interaction of text and image in sequential art, as well as the literary and critical themes and tropes within this genre.

Los Angeles Literature

ENGL400 3 credits
Love it. Hate it. Los Angeles is a provocative place. A city of dreams, a clash of cultures, a city of tomorrow, an impossible mess, a place of opportunity, a hotbed of illusion. Add earthquakes, riots, sunshine and smog, beaches and freeways. Add 15 million people. This course considers Los Angeles through the lenses of writers and other artists who have lived in L.A.

The Narrative

ENGL400 3 credits
Students analyze and evaluate current practices of narrative prose in such forms as the essay, news stories, television, film, and fiction, applying concepts of organization, style, usage, rewriting, and editing. The first half of the class focuses on non-fiction writing and the second half of the class on fiction writing.

Liberal Arts and Sciences

Course Descriptions

Literature and Discontinuity

ENGL400 3 credits

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

John Cage: Work, Influence, and Influences

ENGL400 3 credits

In this interdisciplinary course students explore the work of John Cage as composer, writer, performer, and thinker, examining his diverse influences as well as the extent of his influence on creative practice from the 20th century to the present.

Hyperliterature

ENGL400 3 credits

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

Terrorism in Literature

ENGL400 3 credits

Terrorism is an abhorrent – but nevertheless understandable tactic in conflict as well as a growing force in the contemporary world. This course will study portraits of terrorists and terrorism in both film and literature, with attention to an expanding mood/tone of fear and apprehension in narratives following the attacks of September 2001. We will consider the complex moral, political, historical, social, economic, and ideological factors which underpin the employment of terrorism.

Modern Drama

ENGL400 3 credits

This survey of modern drama will look at how the introduction of realism changed the function, role and definition of this genre of literature. The course will begin with Ibsen and end with contemporary dramatists.

Image and Text

ENGL400 3 credits

This class explores the conjunction of the written and the visual across various media (painting, print, film, photography), in various disciplines (advertising, fine arts, literature, photojournalism). From Futurist “freeword” poetry to the 1955 Family of Man exhibit, students will consider how words and images combine to create meaning and pose the question: What constitutes a text?

Film and Literature

ENGL400 3 credits

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

Social Change Through Media

ENGL400 3 credits

This course will explore the creative and strategic ways in which artists and organizations work together towards social transformation. We will discuss how the participation of artists and the imaginative process nurture the realization of how we can impact change in our society. Some of the questions that we will consider are: How do we employ the media to visualize change? What processes or organization feed that process towards change? How do the organizers, administrators, painters, poets, dancers, video makers, publicists, and fundraisers work together to build constituencies and affect policies?

Liberal Arts and Sciences

Course Descriptions

Liberal Studies Courses

Concepts and Issues in Media Arts

LIBS217 2 credits

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

Required for Digital Media majors.

U.S. Consumer Culture: Factors

LIBS235 2 credits

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

Required for Interactive Product Design majors.

Communication Arts Senior Thesis/Research Paper

LIBS404 2 credits

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

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

Senior Liberal Studies Elective

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

Mass Media and Society

LIBS410 3 credits

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

Legends, Fairy Tales, and Storytelling

LIBS410 3 credits

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

Witchcraft in Religion And Society

LIBS410 3 credits

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

Anthropology of Religion

LIBS410 3 credits

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

World Music

LIBS410 3 credits

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

Liberal Arts and Sciences

Course Descriptions

Afro-Caribbean Ritual Art

LIBS410 3 credits

The focus of the class is an inquiry into the ritual art of the Caribbean. The course analyzes the changes and transformations African aesthetic conventions underwent as they came in contact with other cultures. Concepts of creolization, migration, adaptation, syncretism, and transformation are defined in the context of the cultures explored with African and West African art serving as a reference point.

Science Fiction in Literature, Film, and Culture

LIBS410 3 credits

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

Contemporary Music Issues

LIBS410 3 credits

This course develops an understanding of the issues and processes that have shaped contemporary music culture, making a connection between static and non-static arts.

Latin American Folklore

LIBS410 3 credits

This is a survey of the folk practices, beliefs, and rituals of Latin America. The area is united by a common Spanish culture. The folk beliefs and practices inherited from Spain are informed by native, African, and Asian traditions. The course uses a variety of media such as scholarly readings, slides, and video to explore the rich and varied culture of the area.

African Folklore

LIBS410 3 credits

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

Modern Spiritual Cultures

LIBS410 3 credits

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

John Cage

LIBS410 3 credits

In this interdisciplinary course students explore the work of John Cage as composer, writer, performer, and thinker, examining his diverse influences as well as the extent of his influence on creative practice from the 20th century to the present.

The Creative Process

LIBS410 3 credits

This course introduces students to the interdisciplinary theories of creativity. Students examine the lives of highly innovative thinkers to determine individual traits and environmental conditions that stimulate groundbreaking work, while gaining practical experience generating ideas in group and individual settings through in class exercise and outside assignments.

Liberal Arts and Sciences

Course Descriptions

Festival

LIBS410 3 credits
This class explores festivals and the role that they play in the life of the community. Members of the class will attend several festivals, getting behind-the-scenes looks at the Lunar New Year's Parade in Chinatown, the Scottish Festival and Games at the Queen Mary in Long Beach, Mardi Gras celebrations in and around Los Angeles, and Saint Patrick's Day, and will participate in a Passover Seder. Course readings help place these festivals in their cultural context and help students recognize the deeper meanings behind these and other large-scale public events. Based on their experience and understanding of festivals, the students will help organize and design the Otis Storytelling Festival.

Contemporary Music

LIBS410 3 credits
This course develops an understanding of the issues and processes that have shaped contemporary music culture, making a connection between static and non-static arts.

Signs, Ritual, and Politics

LIBS410 3 credits
This course examines the semiotics of ritual and the politics of ritual through an interdisciplinary approach combining visual and cultural analysis. Issues will range from how ritual behavior is embedded in visual communication to its impact on political discourse. We will explore three main domains: semiotics of ritual and politics; ritual behavior in religion; and institutions and mass-media representation through rite and signification. In the first section of the course we will focus on some key semiotic and cultural analyses which will later be applied by students to assigned field projects.

The History of Rock and Roll

LIBS410 3 credits
We all listen to music almost every day of our life; however few of us know much about this music's history. Students examine the evolution of this truly American art form, from its Gospel and Blues roots, to the fusion of R& B and Country, through Doo-Wop, right up to its present day manifestations. They look at the music but also the culture that developed around it, and how it inspires work, morality and fashion.

Teaching for Learning II

LIBS412 3 credits
In this course emphasis is on the stages of human and aesthetic development in the youth and adult. Students synthesize study of cultural backgrounds, learning styles, and proficiency levels as they relate to the role of the visual arts in human development. Topics include art museum and community-based audiences, public artists working with city planning boards, Classroom management, ESL, Special Education, health and safety, engaging teaching styles, and best practices.

Required for participants in the ACT Program.

Senior Thesis (Fine Arts)

LIBS452 2 credits
Through "visiting artist" style presentations followed by group discussions, students consider the salient themes in their artwork and clarify the language and style they use to talk about it. These presentations give students the opportunity to develop and present in lecture form the topics they have developed in their thesis paper. The Senior Review is designed to function in concert with the Senior Thesis course offered by the Liberal Studies Department. Both courses are ultimately focused on helping the students prepare for professional presentation of their work, either through written or spoken word. Spring only.

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

Business Practices

LIBS454 2 credits
The first half of this course provides an introduction to business strategy, economics, finance, and marketing. The second half teaches students how to write a business plan for their own companies. Lectures by visiting toy industry professionals are included.

Mathematics Courses

Math For Artists and Designers

MATH136 3 credits
This course explores the connections between math and art in two and three dimensions. The class includes an exploration of Escher's work, tiling the plane, fractals, and the golden ratio. It also covers topics such as graphing equations and geometric constructions.

Applied Trigonometry

MATH246 3 credits

This course covers topics in analytical geometry and trigonometry. There is an emphasis on algebraic manipulation and on applications of the topics covered to the design field.

Required for Architecture/Landscape/Interiors, Interactive Product Design, and Toy Design majors.

Symbolic Logic

MATH336 3 credits

An introduction to the study of symbolic logic and the application of mathematical methods in the study of reasoning, in which certain symbols are used to represent certain relationships. The course looks at the ways that logical forms can be used in deductive reasoning and how language can be analyzed using abstract symbolic structures. Required for Graphic Design, Illustration, and Advertising Design majors.

Natural Science Courses

Natural Science Requirement

NSCI307 3 credits

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

The Brain and its Functions

NSCI307 3 credits

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

The Psychology of Seeing

NSCI307 3 credits

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

Phantoms in the Brain

NSCI307 3 credits

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

Who's That Face: The Neurology of Face Perception

NSCI307 3 credits

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

Juvenile Anatomy and Ergonomics

NSCI308 3 credits

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

Required for Toy Design majors.

Anatomy and Ergonomics: Human Factors

NSCI309 3 credits

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

Required for Interactive Product Design majors.

Course Descriptions

Liberal Arts and Sciences

Course Descriptions

Textile Science I

NSCI311 2 credits
Through lecture and experiments, students learn the unique aesthetic and performance properties of individual fibers. Through the study of construction, students develop their ability to identify various woven and knit fabrics. Required for Fashion Design majors.

Textile Science II

NSCI312 2 credits
Students rework fabrics through surface treatments. Fabric finishes, dye processes, and printing techniques are explored. Students gain practical experience in immersion dyeing, fabric painting, and resist techniques.
Required for Fashion Design majors. Lab Fee: \$35.

Social Science Courses

Honors Cultural Studies

SSCI130 2 credits
The one semester honors cultural studies course offers a more theoretical and in depth approach to the material as well as an opportunity for students to participate in a project for the Otis community.

Cultural Studies

SSCI130 2 credits
This class explores what happens when diverse cultures interact across groups of gender, language, ethnicities, sexual orientation, etc., and how culture is perceived and transmitted. Students write field observations, evaluate media, and participate in individual and group presentations. Lectures, simulations, and assignments are designed to increase the students' observational skills and decrease intercultural and racial misunderstandings.

Social Science

SSCI210 3 credits
Toy Design and the ACT Program offer Social Science courses that are specific to their curricula. All other majors choose one course from the following offerings:

Cultural Space

SSCI210 3 credits
Ideas regarding the taking, owning, or occupying of space by different cultural groups are discussed. This course addresses theories about permanent, ephemeral, and existential cultural spaces in art and culture. Includes five field trips.

Cultural Anthropology

SSCI210 3 credits
This introductory social science course is a tool kit for looking at universal patterns and infinite variations of the human response. Course objectives are to introduce students to contemporary theories of anthropology, including Marxist, feminist, critical and aesthetic points of view, and to prepare them for field research.

The Origins of African American Music

SSCI210 3 credits
From its earliest forms to today's top ten, this course examines African American popular music in terms of its social and cultural significance. The main goal is to foster an understanding of how social conditions and music intersect in African American communities.

Food and Popular Culture

SSCI210 3 credits
This course analyzes why certain foods are taboo to certain people, and considers issues of obesity. In addition to these very serious political topics, students also look at the social aspects of food, and the ways people enjoy being social through eating, especially as it is related to dating, mating, and celebrating.

Science Fiction in Literature, Film, and Culture

SSCI210 3 credits
Science fiction stories, novels, and films are perused and analyzed to understand their influences and development. Science fiction-inspired culture groups, their behaviors, and materials are discussed. The course emphasizes various perspectives regarding media and popular culture and their symbiotic relationships with culture and traditional folklore.

Liberal Arts and Sciences

Course Descriptions

Urban Studies

SSCI210 3 credits

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

Video Game History and Culture

SSCI210 3 credits

The course examines the world of computer and video games through a socio-cultural lens. From the earliest experiments to the current hot sellers, including all major game genres and platforms, students delve into the images, symbolism, and narratives that shape the video game universe and captivate its visitors.

The Creative Process

SSCI210 3 credits

This course introduces students to interdisciplinary theories of creativity. Students examine the lives of highly innovative thinkers to determine individual traits and environmental conditions that stimulate groundbreaking work, while gaining practical experience generating ideas in group and individual settings through in-class exercises and outside assignments.

Child Psychology

SSCI211 3 credits

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

Introduction to Psychology

SSCI210 3 credits

Taking a historical/thematic perspective, the first half of this course consists of a history of theories of mind and psychology beginning in the Classical Western World and ending with Post-modern concepts of the Mind-Brain-Body function and interaction. The second half offers an introduction to the various contemporary theories of psychology and implications of these theories in terms of understanding human behavior.

Gender and Culture

SSCI210 3 credits

This course examines the construction of femininity and masculinity especially as they relate to various ethnic and class-based groups in the U.S. The course will investigate how gender is shaped by culture and in turn, helps to shape it. Using readings, films and discussion, we will consider/contrast various populations including city/suburban/ex-urban and various geographical areas of the U.S.

Teaching for Learning I

SSCI212 3 credits

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

Liberal Arts and Sciences

Department Faculty

Debra Ballard

Chair

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

Parme Giuntini

Director Art History

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

Sharon Bell

Lecturer

MA, BA (English) Vanderbilt Univ. Magazine writer and Arts and Music editor. Award-nominated television writer of episodic cable US and documentary for NHK Japan. Bronze medal for a screenplay at the Charleston Film Festival. Teacher Excellence Award from West Los Angeles College Honor Society.

Guy Bennett

Associate Professor

PhD, MA, BA (French Literature) UCLA. Extensive publications in poetry, reviews, criticism, and translation.

Adam Berg

Senior Lecturer

MA, ABD (Philosophy), Haifa Univ., BA (Philosophy) Univ. of Toronto and Haifa Univ. Studied Academia delle Belle Arte, Rome, Video and installations shown internationally. Artist-in-Residence, McLuhan Center for Culture and Technology, Univ. of Toronto; and Headlands Center for the Arts, Sausalito.

NeKèya Billingslea

Lecturer

MFA (Creative Writing) Brooklyn Coll. Studied with Beat poet Alan Ginsberg Contributor to Rap Pages, the Brooklyn Advocate, Orange County Herald Dispatch, and Stress Magazine. Her poetry has been published in Catch the Fire.

Pam Blackwell

Senior Lecturer

MA (Art History and Studio Art) UC Riverside; BA (Art History) Getty Visiting Scholar Program. Artist/Photographer. Photographs exhibited and published widely.

Jill Bonart

Lecturer

MFA (Creative Writing) American Univ.; BA Cornell Univ.

Carol Branch

Director SRC

PhD, MA (Folklore and Mythology) UCLA; BA (English and German) UCLA. Specialization in African American performance art. Contributed to a teachers' curriculum guide published by the Afro-American Museum.

David Bremer

Associate Professor

MDiv (Religion, Myth and Popular Culture) Harvard Univ.; BA (English) Wittenberg Univ. Directs special programs in faculty development. Led Otis Creative Renewal program for Mattel. Special interests in creativity, storytelling, and spirituality.

Joann Byce

Lecturer

PhD (Art History) UCLA; MA (Art History) UC Davis; BA (Studio Art). Active in the College Art Assn., Session co-chair in 2003 for "Making Art Make History: The Art Gallery as Institution."

Perri Chasin

Lecturer

MA (Speech Communication) Queens Coll. City Univ. of N.Y.; BA (Speech and Language), City College, City Univ. of N.Y. Broadcast writer/producer and speech and language specialist.. Former CBS Records International executive, National Celebrity Coordinator for "Hands Across America" and co-producer of the documentary "The Story of Hands Across America." Wrote and produced television news, entertainment specials, several reality series, live events and a critically acclaimed series for public radio.

Scarlett Cheng

Senior Lecturer

MA (Television/Film Studies) Univ. of Md; BA American Univ. Writer on film and visual arts for Los Angeles Times, Art News, Far Eastern Economic Review. Programmed first Chinese film series in history of Smithsonian Inst.

David Chierichetti

Lecturer

MFA (Motion Picture History) UCLA; BA (History). Author of several books including *Hollywood Costume Design* and *Hollywood Director: The Career of Mitchell Leisen* and *Edith Head: The Life and Times of Hollywood's Celebrated Costume Designer*.

Heather Cleary

Lecturer

MLIS UCLA; BA (English) Reed Coll. Librarian specializing in cataloging and visual materials; on executive board for Artists' Books Conference LA 2004 conference; given several presentations at conferences.

Raphael Cuir

Senior Lecturer

Ph.D. (art history) Ecole des Hautes Etudes en Sciences Sociales, Paris, France. Published articles on the history of art and contemporary art, writer for Art Press Journal. Guest scholar of the Getty Research Institute (2005-2006).

Diane Cunningham

Lecturer

Ph.D. UC Irvine; MA, UC Irvine; MA, CSU Fullerton; MA, UCLA; BA, UCLA. With a varied background ranging from performing arts to forensic economics, Dr. Cunningham's current teaching and research interests deal with American popular and consumer culture, individual economic choice, and the sociology of death and dying.

Abdelali Dahrouch

Lecturer

MFA Pratt Institute, BA Suny, Cortland Studio Fellow, Whitney Independent Study Program, Cultural Exchange Station, Tabor CZ, the Metamedial Center for the Arts, Piasy CZ, Ashkal Alwan, The Society of Plastics Arts, Beirut, Lebanon. Group and solo exhibition in LA, Berkeley, Portland, New York, Athens (GA0, Dearbon (MI), and internationally in Spain, Czech Republic and Jordan, Publication in Third Text.

Cletus Dalglish-Schommer

Lecturer

MFA (Interdisciplinary Studio)UCLA; A.B. Honors (Art History and Studio Art) Princeton Univ. Contributing editor to Cabinet, served on the Board of Directors of the Foundation of Art Resources. Essay on the work of Eric Wesley was published in the catalog for the Studio Museum in Harlem's "Freestyle" exhibition.

Andrew Davis

Adjunct Assistant Professor

Ph.D. (Performance Studies) New York Univ.; M.A. (Folklore) UCLA; B.A. (English) San Francisco St. Univ., Writes and curates museum exhibitions on theatre related topics. His company, Baggy Pants Productions, produces shows and events in the L.A. area.

Marlena Donohue

Associate Adjunct Professor

ABD, MA (Art History) USC; BA (Psychology) UCLA. Art critic for several newspapers and magazines, including *Sculpture Magazine*, *The Los Angeles Times*, *Artweek*, and *London Art Newspaper*.

Kirstin L. Ellsworth

Lecturer

Ph.D. (History of Art) Indiana Univ. Modernist with specialization in American art of the 1960s. Manuscript-in-progress on images of automotive culture in American art 1960-1970. Recent presentations include "Africobra: Global Art of Beauty and Blackness" at the Smithsonian.

Liberal Arts and Sciences

Department Faculty

Jori Finkel

Lecturer

ABD, MA (English) Stanford Univ, BA Columbia. Art writer for the New York Times, Art in America, Artnews and Art+Action, where she was senior editor from 1998 to 2004. Lectures on contemporary art, the history of photography, and the art market.

Ysamur Flores-Pena

Associate Professor

PhD, MA (Folklore and Mythology) UCLA; MA, BA (Education) Catholic Univ. of Puerto Rico. Extensive publications including *Fit for a Queen: Analysis of a Consecration Outfit in the Cult of Yemaya*. Has presented papers at the Fowler Museum and the St. Louis Museum.

Joseph Futerman

Sr. Lecturer

PhD (Clinical Psychology) Pacifica Graduate Inst.; MA(Clinical Psychology) Antioch Univ.; BA (Film Studies) Pitzer Coll.

Brooke Green

Lecturer

MFA (Creative Writing) Columbia Univ.; A.B. Wellesley College.

Marsha Hopkins

Lecturer

MFA (Writing), BFA (Painting) Otis. Published in *Garb: A Fashion and Culture Reader* and in *Otis Review*.

Heather Joseph-Witham

Associate Professor

PhD, MA (Folklore and Mythology) UCLA; BA (Political Science), Author of many articles including "Ironic Bodies and Tattooed Jews," "The Magical Harry Potter," as well as "Star Trek Fans and Costume Art." "Current President, Calif. Folklore Society.

Laura J. Kuo

Director TAP

PhD (History of Consciousness) UC Santa Cruz; BA (Art History, Women's Studies) UC Davis. Concentrates on transnational feminist art and cultural production in relation to activism.

Kristan LaVietes

Lecturer

MFA (English), CSU Long Beach, BA (English)/BA (Advertising) Penn State Univ. Published poet and fiction writer. Professional publications editor, specializing in Web publications.

Candace Lavin

Lecturer

BA (Graphic Design) CSU Northridge. Dr. Toy award winner. Professional experience includes environmental graphic design for Walt Disney Imagineering, product design of toys, collectibles, and specialty gifts for Applause, Warner Bros. and Disney.

Joyce Lightbody

Adjunct Associate Professor

BFA UC Santa Barbara. One-person and group exhibitions include "Ear Ink," "Earsight: Visual Scores and Musical Images," and "Visual/Musical Permutations." Recordings and publications include "Bell Play- songs for the Carillon," "A Few More Songs" and "Joyce Lightbody's Dictionary of the American Language."

Sue Maberry

Director of the Library

MLS San Jose St. Univ.; BA (Art/ Women's Studies) Pitzer College. Created Otis' Information Literacy Curriculum.

Michele L. McFaull

Lecturer

MA, (Art History), MA (Education) UC Riverside, CA BA (History) Regis Coll.; Univ. of Michigan Study Abroad Program. Independent curator, contemporary art.

Mikhail Morozov

Lecturer

MA, BS (Math and Physics) Univ. of Tiraspol. Received the National Champion in Competition for Teaching Methods and the Award of Teaching Excellence from the Univ. of Tiraspol. Produced two training manuals on algebra.

Leena Pendharkar

Lecturer

MA (Journalism) UC Berkeley; BA (English/public policy analysis) Univ. of North Carolina-Chapel Hill. Writer and filmmaker with a background in digital design. Has worked in news, documentation, interactive media and traditional film. Currently works as a screenwriter for hire while developing film projects.

Andrew Plakos

Lecturer

MBA Univ. of St. Thomas, St. Paul MN; BA (Industrial Arts) Cal St Univ. L.A.. V.P. of Engineering and Preliminary Design at Strotzman International; design and production experience.

Robert Reincke

Lecturer

MBA, Univ of San Diego (Entrepreneurship), BA, Michigan St Univ. Author, *Death of a Past Life*, *Falling off the Catwalk* (SpunkyBooks), Entrepreneur, former international male fashion model, manager and employee at several Fortune 100 and smaller sized corporations.

Gustavo Rincon

Lecturer

MA(Architecture) UCLA, MFA, Cal Arts. Currently Senior Designer for 5 Design Inc. and a Design Consultant for Plasis Design LLC. Board of Directors, Foundation for Art Resources, 2001-2005. Currently affiliated with emitto.net.

Yael Samuel

Lecturer

MA (English) CSU Dominguez Hills. Artists' books text editor for Edition JS including works by Marina Abramovic, Guillermo Kuitca, Gabriel Orozco, Meredith Monk, Mirosław Balka, Frank Gehry, Dan Graham, Andrea Zittel, and Chris Burden. 10,000 Kites Executive Director.

Terry Saunders

Senior Lecturer

Ph.D., MA, BA (Folklore and Mythology) UCLA. Co-edited the UCLA Folklore and Mythology Studies Journal, and published several articles including "Santeria in Los Angeles" and "The Myth of Wrestling."

Sharon Sharp

Lecturer

Ph.D. (Film and Television) UCLA; MA (Film and Television) UCLA; BA (History of Art) UCLA. Specializes in film and television genres.

Richard M. Shelton

Adjunct Assistant Professor

MFA (Art) Cal Arts, BFA (Media Arts) Minneapolis Coll of Art and Design. Recent exhibitions and clients include The Walker Art Center, MN, Jung and Pfeffer, Amsterdam/Germany. Partner, GD4Love&\$.

Rob Spruijt

Adjunct Associate Professor

Ph.D. (Psychology and Epidemiology) Amsterdam Univ.; BFA Otis. In addition to his extensive academic articles and publications on human psychology and perception, Spruijt is a technical expert on Dutch still life painting and produces contemporary still life paintings in oil on panel.

Kerri Steinberg

Assistant Professor

Ph.D. (Art History) UCLA. Specializes in modern art and photography, and has published articles and reviews on visual culture and American Jewish self-representation. Currently researching the critical role played by graphic design in popular culture.

Robert Summers

Lecturer

ABD, UCLA (Art History and Critical Theory); MA, BA (History of Art), UC Riverside. Studied critical theory and contemporary art; specialized in continental philosophy, feminism, queer theory, contemporary art, performance and body art, and history of Photography. Published papers in anthologies, writes for ArtUS; presented research and chaired panels at conferences across the globe, and has curated exhibitions and organized academic conferences internationally.

Liberal Arts and Sciences

Department Faculty

Joan Takayama-Ogawa

Associate Professor

MA (Education) Stanford Univ.; BA (Geography/East Asian Studies) UCLA. Educator and ceramic artist in public collections of Renwick Gallery, Smithsonian Institution; LACMA, Oakland Museum, Long Beach Museum of Art, Celestial Seasonings, Hallmark Racene Art Museum.

Jean-Marie Venturini

Lecturer

BA (Classic and Classical Civilizations) Loyola Marymount Univ. Currently an MFA candidate in fiction at Otis.

Frauke von der Horst

Senior Lecturer

PhD (Art History), UCLA; MA (German Literature) Cal St Univ. Long Beach; BS (Pedagogy/Mathematics) Hamburg Univ. Specializes in critical theory, museology, and modernism. Has lectured extensively on museology both in the U.S. and Germany, and has curated exhibitions at Illinois State Museum, and Long Beach Museum of Art.

Nathan Westbrook

Adjunct Assistant Professor

MA (Philosophy) UC Riverside; BA Philosophy, with French minor) Brigham Young University. Interest include philosophy of mind, cognitive science, free will and moral responsibility, epistemology, logic and philosophy of science. Has taught philosophy and psychology courses at UCR and UCI.

Jean Willette

Associate Professor

PhD (Art History), UC Santa Barbara; MA (Art History) Cal St Univ. Long Beach; BA (Fine Arts) Cal St Univ. L.A. Specializes in modern and contemporary art, and critical theory with a particular emphasis on photography. Extensive publication record in both professional journals and exhibition catalogues.

Michael Wright

Associate Professor

BA (European History) and BFA (Painting and Drawing) Univ. of Washington. Widely exhibited digital artist.

Toy Design

Department Goals

The Toy Design Department prepares diverse students through a high-quality curriculum, taught by experienced faculty, to develop the marketable skills necessary for professional success as a designer in the toy industry or related fields. Students in the Toy Design Department will:

- Develop their individual expression and an entrepreneurial attitude, which results in unique, creative, innovative concepts and designs.
- Gain industry knowledge by learning the key areas of design and different categories recognized within the industry.
- Learn the necessary technical design skills used in the industry, including concepting, drawing, model-making, and computer skills.
- Develop their professionalism by practicing strong work ethics, as well as effective communication and presentation skills.
- Build mentoring relationships with guidance by professionals through corporate sponsorships, industry critiques, and internship programs.
- Learn to design with intent by understanding a designer's role as it relates to marketing and engineering.

Toy Design

Sophomore Year		Fall	Spring	Degree Requirements
TOYD200/201	Toy Design I/II	3.0	3.0	
TOYD220/221	Drawing I/II	2.0	2.0	
TOYD230/231	Technical Illustration I/II	2.0	2.0	
TOYD240/241	Model Making I/II	2.0	2.0	
TOYD250/251	Methods & Materials of Production I/II	2.0	2.0	
TOYD261	Conceptual Problem Solving & Brainstorming	—	2.0	
SSCI211	Child Psychology	3.0	—	
ENGL202	Sophomore English	3.0	—	
MATH246	Applied Trigonometry	—	3.0	
Total Credits per Semester		17.0	16.0	
Junior Year		Fall	Spring	
TOYD300/301	Toy Design III/IV	3.0	4.0	
TOYD320/321	Drawing III/IV	2.0	2.0	
TOYD330/331	Technical Illustration III/IV	2.0	2.0	
TOYD340	Model Making III	2.0	—	
TOYD350	Technical Problem Solving	2.0	—	
TOYD455	Portfolio Development	—	2.0	
*ILMS300	Integrated Learning Studio	2.0	—	
	Art History, English, or Liberal Studies Elective	—	3.0	
AHCS236	History of Toys	—	3.0	
AHCS220	Contemporary Art Survey	3.0	—	
Total Credits per Semester		16.0	16.0	
Senior Year		Fall	Spring	
TOYD400/401	Toy Design V/VI	4.0	4.0	
**TOYD415	Career Development	2.0	—	
TOYD420/421	Drawing V/VI	2.0	2.0	
TOYD425	Games and Game Theory	2.0	—	
TOYD430	Package Design	—	2.0	
TOYD450	Toy Industry Practices	2.0	—	
LIBS454	Business Practices	—	2.0	
NSCI308	Juvenile Anatomy and Ergonomics	3.0	—	
ILML400	Integrated Learning Lecture	—	3.0	
AHCS310	Art History Elective	3.0	3.0	
Total Credits per Semester		18.0	16.0	

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

**Note: TOYD415, Career Development: Though the coursework portion of this class is offered during the fall semester, students are encouraged to participate in an industry internship during the summer between junior and senior years.

Toy Design

Course Descriptions

Toy Design I

TOYD200 3 credits
The first semester of the design course focuses on designing within the Plush category. These toys include products such as teddy bears and original characters that are made of foam, fabrics, and other soft materials. Emphasis is on the technical skills of sewing and pattern-making as a means of constructing prototypes, as well as on an understanding of materials used within the category. Critiques by visiting toy industry professionals are included.

Toy Design II

TOYD201 3 credits
In this second semester studio course, students focus on the Infant and Preschool categories, designing and prototyping toys for children from birth to five years of age. Critiques by visiting toy industry professionals are included.

Drawing I

TOYD220 2 credits
The purpose of this class is for students to become fully articulate in a new drawing language called Visual Communication. To communicate effectively, a designer needs to have at their disposal a broad range of drawing tools with perspective being the foundation. Students spend the semester becoming familiar with the principals of perspective and more importantly, they learn the useful particulars and shortcuts pertaining to sketching.

Drawing II

TOYD221 2 credits
This second semester course is an introduction to the theory and practice of sketching, drawing, and rendering techniques as applied to toy product. Focus is on rapid vis sketching as well as marker rendering, which enable the designer to convey information about surface characteristics such as color, texture and material.

Technical Illustration I

TOYD230 2 credits
This second semester course is dedicated to giving form to objects via lighting. Every week a specific staging is set up in class with the specific goal of learning how light gives form to shape. Students learn exactly, from a scientific standpoint, how light and environment affect objects. As a result, they are capable of assessing how all forms, real or conceived, would translate to paper. Students render "perfect" illustrations of staged life in charcoal.

Technical Illustration II

TOYD231 2 credits
This class examines the computer as a means to construct and render an idea via 3D modeling, and then to output that information for computer aided rapid prototyping. It introduces Computer Aided Design (CAD) programs as toy design tools. Students start with a 3D modeling program that emphasizes the 3D construction and surface rendering of ideas and output to the rapid prototyping machine.

Model Making I

TOYD240 2 credits
This course teaches the basics of sculpting licensed characters from 2-D turnaround drawings. Students then learn to make molds of the sculpted figures, to cast them in resin, and then to paint the cast figures.

Model Making II

TOYD241 2 credits
This course introduces students to plastic fabrication and prototyping concepts through the use of various machines, including vacuum forming, milling, and the lathe.

Methods and Materials of Production I

TOYD250 2 credits
Materials used for manufacturing within the industry are important because they determine the durability and safety of toys, toy use by consumers, and the methods and costs of production. Each of these issues must be considered in order to successfully design and market a toy. This course focuses on different manufacturing processes as well as the understanding and use of materials used in toy design.

Methods and Materials of Production II

TOYD251 2 credits

This second semester course explores more advanced manufacturing processes and materials. Discussion focuses on the fundamentals of plastic components and on design, exploring the possibilities and limitations associated with plastic toy components.

Conceptual Problem Solving and Brainstorming

TOYD261 2 credits

Brainstorming is an essential part of the toy design process; therefore, this class emphasizes creativity through brainstorming techniques. Additional focus is on cobbling up quick toy ideas, given a specific design category.

Toy Design III

TOYD300 3 credits

This course focuses on executing the toy design process within the Action Figure category. Students design an action figure line complete with characters, accessories, vehicles, and a play set. Critiques by visiting toy industry professionals are included.

Toy Design IV

TOYD301 4 credits

This course focuses on executing the toy design process within the Vehicles category. Emphasis is placed on creating new concepts and executing the concepts from sketches and renderings to finished prototype models. Critiques by visiting toy industry professionals are included.

Drawing III

TOYD320 2 credits

Students focus on the full understanding of material indication in monochromatic values. Topics covered include concept sketching, composition, layout, perspective drawing, using sketching as a design tool, and understanding and rendering reflective forms. Sketches and renderings are executed in pencil, pen, chalk, marker and gouache.

Drawing IV

TOYD321 2 credits

This course introduces the computer as a digital tool, building upon sketching and rendering techniques learned in previous drawing classes.

Technical Illustration III

TOYD330 2 credits

A more advanced version of Technical Illustration II, this course continues the use of the rapid prototyping program used in the construction of prototyping models. Students gain a solid base in the use of 3D modeling programs for production of 3-dimensional objects, as well as for rendering and animation. This course combines instruction on the computer with guidance in the standard requirements for the production of 3D models.

Technical Illustration IV

TOYD331 2 credits

This is an advanced computer lab course that allows students to apply their knowledge from prior 3D modeling classes. Content focuses on the advanced use of computer programs to output models for on-going projects. Students practice complete application of acquired learning to improve toy design projects for use in their portfolios.

Model Making III

TOYD340 2 credits

This course focuses on advanced model making skills and techniques involving the lathe and milling machine with an emphasis on the issues and problems related to the projects developed in Toy Design III. Also included is an emphasis on advanced sculpting, molding, casting techniques, and building articulated armatures for action figures.

Technical Problem Solving

TOYD350 2 credits

This course introduces students to engineering theory and methods, covering subjects such as physics (forces and rotary motion), mechanics (power, specialty triggering devices and fluid dynamics), electricity (switches, electromagnets, and motors), and electronics (basic component connection). The objective is for students to solve problems involving mechanisms; therefore, rapid prototyping is encouraged without regard to aesthetics.

Toy Design

Course Descriptions

Portfolio Development

TOYD455 2 credits
This course concentrates on the organization and presentation of the student's portfolio. Additional attention is given to interviewing skills and techniques.

Toy Design V

TOYD400 4 credits
This course is a corporate sponsored studio. A major toy company mentors students throughout the semester as they execute the toy design process in a Girls' toy category. This could include such areas as large dolls, small dolls or play sets.

Toy Design VI

TOYD401 4 credits
This course is a corporate sponsored studio. Students are mentored by professionals from major toy companies throughout the semester as they execute the toy design process in an open category. Students also design and prepare their Senior Show, to be held at the end of the semester.

Career Development

TOYD415 2 credits
This class is the follow-up to the summer internship that the students participated in with a toy company. A formal presentation of the students' job duties and company profiles are required. In addition, the course will cover interviewing skills, research and targeting potential job prospects, and preparation of oral and written communications.

Drawing V

TOYD420 2 credits
Understanding of form and material indication from the previous semester is now executed in full color. The course starts with the application of color to backgrounds and other simple elements used in concept sketching. By the end of the course, students are rendering at photo-realistic levels using the computer as a digital tool. Students learn how to render a toy of their own design in full color at a professional level.

Drawing VI

TOYD421 2 credits
This is an advanced computer lab course that allows students to apply their knowledge from prior drawing classes to on-going projects in an effort to build their portfolios.

Games and Game Theory

TOYD425 2 credits
This course focuses on game theory from a behavioral science perspective, and applies that perspective to an understanding of a variety of games. The course includes a historical and cross-cultural emphasis. Students create an original game.

Package Design

TOYD430 2 credits
Package design focuses on creating three-dimensional solutions to solve a variety of packaging and retail problems. In addition to marketing issues, package design addresses a variety of storage and safety concerns. The students address these issues as well as the graphic treatment of the package.

Toy Industry Practices

TOYD450 2 credits
This course provides an introduction to marketing and product management within the toy industry. Discussion focuses on the four guiding principals of brand management: product, packaging, placement, and promotion. Various topics include consumer behavior, market research, product design, pricing, retail sales, merchandising, advertising, and promotions.

Independent Study

TOYD999 1-6 credits
Independent studies provide an opportunity for students to work closely and collaboratively with faculty on assignments that extend the scope of their current interests, or expand their expertise. Applications for independent study projects are reviewed and approved by the department chair based on proposals submitted by interested students.

Deborah Ryan

Chair

BS Magna Cum Laude (Design) Univ. of Cincinnati Coll. of Design, Architecture, and Art. Award -winning designer with extensive experience in designing toys, licensed products, apparel, dolls, feature plush, novelties, gifts, and other consumer products for Mattel, Disney, Applause, and Kenner Toys.

Jason Burton

Associate Professor

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

Christian Colquhoun

Lecturer

Principal designer for Applied Effects, Culver City. Special effects, mechanical makeup, miniatures, props, toy design and industrial design for over twenty years. Formerly at Mattel in Game/Puzzle design. Specialty props and special effects featured in "Pirates of the Caribbean," "Minority Report," "Edward Scissorhands," "Toys," and "Hook."

Brian Eun

Lecturer, Toy Design

Attended Center for Creative Studies-College of Art and Design. Freelance toy and entertainment designer. Design illustrator for Mainframe Entertainment working CG cartoons; Reboot, Beast Wars, Weird-Oh's, and product concept designer for Kenner Toys/Hasbro Toy Group; boy action properties such as G.I.Joe, Jurassic Park, Microvers, and Superman.

Kim Ferguson

Lecturer

BS (Communications) Northwestern Univ. Extensive experience as an executive in marketing and product development. Currently an independent contractor supporting Funosophy, a pre-eminent brand-building and consulting firm in the toy industry. Former Director of Large and Small Dolls, Mattel.

Dan Garr

Senior Lecturer

BA (International Relations) UC Davis. President of Hot Buttered Elves, Inc. Clients include Disney, Warner Bros., Hit Entertainment, Dreamworks, and Marvel. Extensive special effects experience as model maker, sculptor, and physical effects technician on movies such as "Forever Young," "Heart and Souls," "Leprechaun," and "Titanic." Invented and patented Wallables.

Jeannie Hardie

Lecturer

MA (Writing and Film) Regent Univ., BA (English Literature) Oral Roberts Univ. Creative Director Deadline Creative toy, game and licensing consulting. Previously, Senior Design Manager for the Licensed Games Group, Games & Puzzles Division, Mattel. Current licensed product lines include Yu-Gi-Oh, Harry Potter, Batman, Looney Tunes, Justice League, and Sponge Bob.

Candace Lavin

Lecturer

BA (Graphic Design) CSU Northridge. "Dr.Toy" award winner. Professional experience includes environmental graphic design for Walt Disney Imagineering, product design of toys, collectibles, and specialty gifts for Applause, Warner Bros., and Disney.

Marcus Maciel

Lecturer

BFA (Toy Design) Otis Senior Digital Designer, Digital D&D Support Group Mattel, co-manager Digital Training Center at Mattel. Proficient in multiple 3D softwares, digital file translations, reverse engineering and rapid prototyping. Previously worked in Hot Wheels Engineering group – modeled/reversed engineered Ferrari, Ford, Dodge, GM, Chrysler, Toyota, and Honda company vehicles.

Toy Design

Department Faculty

Joyce Mesch

Lecturer

Studied (Glass) California Coll. of Arts and Crafts. Extensive experience in the design and development of girls, infant and pre-school toys, feature plush, novelties, pet products and jewelry. Former Staff Designer at Fisher-Price, Senior Project Designer at Mattel, freelance graphic designer, and Art Director at *Discover* Magazine.

Eric Ostendorff

Senior Lecturer

BS (Mechanical Engineering) Virginia Polytechnic Inst. Hot Wheels Designer at Mattel. Specializes in electro-mechanical engineering and prototype design.

Drew Plakos

Senior Lecturer

MBA, Univ. of St. Thomas, MN; BA (Industrial Arts), CSU LA. Owner InSight Out LLC. providing product development services to the toy and premium trades. Extensive experience concepting, developing, designing and manufacturing premiums, toys, children's articles, housewares, and leisure products for Mattel, Lakeside Games, Schaper, Thermos, and Strottmann Int'l.

Norene Roxbury

Senior Lecturer

AA (Fashion Design) Fashion Inst. of Design and Merchandising. Freelance designer specializing in toy design, 3D prototyping, children and misses apparel, pattern making and illustrated presentations. Former creative manager at Applause working on licensed brands such as Children's Television Workshop, Warner Brothers, Disney, Hanna Barbera, and Paramount.

Dave Schultze

Senior Lecturer

MS (Industrial Design) Art Center Coll. of Design, BA (Architecture) Univ. of Oklahoma Coll. of Design. Independent designer with a firm servicing clients including Microsoft, Mattel, LEGO, and Applause.

Mark Taylor

Senior Lecturer

MFA CSULA, BFA Art Center Coll. of Design. Created He-Man (Masters of the Universe) for Mattel Toys. Other designs include Teenage Mutant Ninja Turtles, Men in Black, Starship Troopers, Micro Machines, Attack Pack, King Kong, and Collectable Hot Wheels for companies including Playmates, Galoob, Tomy, Lanard, and Mattel. Early career experience includes 8 years as Combat Illustrator, U.S. Naval Undersea Warfare Center.

Rebecca Salari Taylor

Senior Lecturer

MA, BA (Design) CSU Long Beach. Independent designer and fine artist, proficient in digital design. Major toy companies and design firms include Mattel, Tomy, Playmates, and LNJ Toys.

Jennifer Ure

Lecturer

MBA (Marketing) Pepperdine; BA (Broadcast Journalism/Film) USC. Extensive experience in marketing, licensing and product development for Disney and Applause. Currently a recruiter for marketing, licensing, sales and brand management executives, specializing in the toy and entertainment industries.

April Wilson

Lecturer

AA (Fashion Design) LA Trade Tech Coll. Freelance designer specializing in toy design, 3D prototyping, pattern making and illustrated presentations. Former Head Designer at Cal Toys working on licensed brands Warner Brothers, Disney, Hanna Barbera, and Paramount.

Paul Winter

Senior Lecturer

BA (Journalism and Advertising) San Diego State Univ. Creative Director and Staff Copywriter, Mattel. Product lines include Games, Barbie, Hot Wheels, Disney, and Nickelodeon.

Graduate Studies: Fine Arts

Department Goals

The Graduate Studies in Fine Arts Department encourages young artists to think critically and challenge existing modes of expression. Students in Graduate Studies, Fine Arts will...

- Develop and demand the high level of self-criticism needed for consistent development and growth in their work and practices.
- Learn from a variety of diverse experiences and resources representing a wide range of disciplines and points of view.
- Develop a working knowledge of and relationship to art history, criticism, and theory.
- Develop the communication skills needed to clearly and effectively express themselves.
- Develop the technical and theoretical resources and confidence to realize their professional ambitions.
- Develop the self-reliance and self motivation needed to sustain a professional career.
- Develop a sense of competition and camaraderie.

Graduate Studies: Fine Arts

First Year		Fall	Spring	Degree Requirements
LIBS650/651	Critical Theory and Practice	3.0	3.0	
GRAD 620/621	Graduate Studio I/II	3.0	3.0	
GRAD 610/611	Graduate Critique	3.0	3.0	
AHCS 575	Special Topics in Art History	2.0	2.0	
	*Electives	4.0	4.0	
Total Credits per Semester		15.0	15.0	
Second Year		Fall	Spring	
GRAD 720/721	Graduate Studio III/IV	3.0	3.0	
LIBS774/775	Thesis I/II	3.0	3.0	
GRAD 710/711	Graduate Critique	3.0	3.0	
AHCS 575	Special Topics	2.0	2.0	
GRAD 774	Professional Practice	1.0	—	
GRAD 775	Exhibition Preparation	—	1.0	
	*Electives	3.0	3.0	
Total Credits per Semester		15.0	15.0	

*Electives may be taken from the offerings of Fine Arts, Liberal Arts and Sciences and other departments with departmental approval, in addition to Independent Studies and the Visiting Artist Lecture Series.

Graduate Studies: Fine Arts

Course Descriptions

Special Topics in Art History

AHCS 575 2 credits
This course spotlights a different subject and instructor each semester. Instructors offer their own expertise on topics relating to contemporary issues involved in artistic practice.

Graduate Critique

GRAD 610/611/710/711 3 credits
In this two-year course sequence, all graduate students, regardless of media, discuss common issues of studio practice. The course provides an in-depth discussion and investigation of how an artist's work is perceived as a public statement, and how one's work exists in the world. Required.

Graduate Studio

GRAD 620/621/720/721 3 credits
This two-year course sequence focuses on each individual student's practice, specifically directed towards aesthetic and technical issues arising out of each student's work. Students meet with a number of individual instructors on an independent basis, as they have work or issues prepared for discussion. Required.

Critical Thought

GRAD 651 2 credits
This course builds on discussions from the Interdisciplinary Critiques, focusing the conversation to a more specific, in-depth level. From political, sociological or psychological points of view, the students and instructor explore what it means to have a critical practice and the ramifications of language and intent. Presentations are required.

In Context

GRAD 652 2 credits
The instructor contextualizes presentations by visiting guest lecturers through readings and presentations. The class prepares students to evaluate guest lecture presentations in an informed and intelligent manner, and to see their work and the work of their colleagues more clearly. Presentations are required.
Students who elect this course MUST also sign up for Visiting Artist Lecture Series.

Professional Practices

GRAD 774 1 credit
A seminar in which the intricacies, idiosyncrasies and responsibilities of the professional artist are discussed and deconstructed.

Critical Theory and Practice I/II

LIBS650/651 3 credits/3 credits
Year-long, joint offering with Graduate Writing, required of both first-year Fine Arts and Writing students. The in-depth examination of a critical or theoretical text focuses on contemporary issues in the verbal and visual arts, and how the text and the issues raised ultimately relate to the students' own work.

Thesis

LIBS 774/775 3 credits
This course encourages and trains students to write about their own work through the development of the requisite critical writing skills which will serve them in the future when applying for grants as well as preparing them for the literary demands of an artist's career.

Exhibition Preparation

GRAD 775 1 credit
Each student in the final year works on the organization, planning, and installation of MFA exhibitions. The course focuses on exhibition psychology, design, and documentation. Additionally, the professional practices needed for well-planned entry into the art world are discussed.

Visiting Artist Lecture Series

GRAD789 1 credit
This is a weekly lecture series where artists, theorists and curators present their own work and discuss some aspect of contemporary visual art that is of interest to the graduate student community. The class can be taken alone, or in conjunction with In Context.

Graduate Studies: Fine Arts

Roy Dowell

Chair

MFA, BFA Cal Arts. Nationally and internationally exhibited artist. Paintings included extensively in private, public, and museum collections. His work is the subject of a recent catalog publication presenting selected works from 1981-2005, in conjunction with an exhibition at the Margo Leavin Gallery, Los Angeles. Recipient of a J. Paul Getty Fellowship and a regular Artist-in-Residence at the Anderson Ranch Art Center, Snowmass, Colorado.

Annetta Kapon

Associate Chair, Professor

MFA (New Genres) UCLA, MA Univ. of London, BA Aristotle Univ., BFA Otis. Nationally and internationally exhibited artist. Publications include articles in the LA Times, Biennale of Sydney Catalog, Frieze, and Women in Dada. Recipient of several artist residency fellowships as well as California Community Foundation and Pollock-Krasner grants.

Judie Bamber

Senior Lecturer

BFA Cal Arts. Work has been included in many national group exhibitions, most notable: "Sexual Politics: Judy Chicago's Dinner Party in Feminist Art History," UCLA Hammer Museum of Art; "In a Different Light," University Art Museum, UC Berkeley; "Contemporary Identities: 23 Artists," The Phoenix Triennial, Phoenix Art Museum; L.A. Hot and Cool," MIT List Visual Arts Center, Cambridge, Massachusetts. Solo exhibitions at Gorney Bravin and Lee, NY and Pomona Museum of Art. Currently represented by Angles Gallery.

Carole Caroompas

Professor

MFA USC, BA CSU Fullerton. Painter. Represented by Western Project, Culver City. Exhibited at Mark Moore, Santa Monica; P.P.O.W., NY; Sue Spaid Fine Art; Hammer Museum, UCLA; Corcoran Gallery of Art, Washington DC; Retrospective exhibition at Otis Gallery. Grants include Adolph & Esther Gottlieb Foundation, two NEA grants, John Simon Guggenheim Memorial Fellowship, COLA Grant, and a California Community Foundation Grant.

Cletus Dalglish-Schommer

Lecturer

MFA (Interdisciplinary Studio) UCLA, A.B. Honors (Art History and Studio Art) Princeton Univ. Contributing editor to Cabinet. Board of Directors of the Foundation of Art Resources. Essay on the work of Eric Wesley published in the catalog for the Studio Museum in Harlem's "Freestyle" exhibition.

Abdelali Dahrouch

Lecturer

MFA Pratt Institute, BA Suny, Cortland Studio Fellow, Whitney Independent Study Program, Cultural Exchange Station, Tabor CZ, the Metamedial Center for the Arts, Piasy CZ, Ashkal Alwan, The Society of Plastics Arts, Beirut, Lebanon. Group and solo exhibition in LA, Berkeley, Portland, New York, Athens (GA0, Dearbon (MI), and internationally in Spain, Czech Republic and Jordan, Publication in Third Text.

Dana Duff

Professor, Sculpture/New Genres

MFA Cal Arts, BFA Cranbrook. Solo shows at Max Protech, NY; Richard Kuhlenschmidt, L.A.; Milford Gallery, NY; New Museum of Contemporary Art, Whitney Museum, NY; 2005 Biennale de l'Image en Mouvement, Geneva. Residencies at Foundation Kaus Australis, Rotterdam and American Academy in Rome.

Scott Grieger

Interim Chair, Fine Arts and Program Director,

Painting

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

**Department
Faculty**

Graduate Studies: Fine Arts

Department Faculty

Linda Hudson

Associate Professor

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

Larry Johnson

Associate Professor

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

John Knight

Senior Lecturer

MFA (Fine Arts) UC Irvine. Currently engaged in works and exhibitions in Belgium, France and Spain. Interviews and texts include *Texte Zur Kunst, Heft 59 o Art Since 1900: Modernism, Antimodernism, Postmodernism, Neo-Avantgarde* and *Culture Industry: Essays on European and American Art from 1955 to 1975, New Art in the 60's and 70's Redefining Reality*, and *Institutional Critique and After*.

Renee Petropoulos

Adjunct Professor

MFA (Studio Art), BFA (Art History) UCLA. Nationally and internationally exhibited artist. Recent exhibition Museum of Modern Art in San Salvador, El Salvador. Currently working on several projects to be located in the public arena, as well as a collaborative project in Oaxaca, Mexico. Grants include Durfee Foundation Fellowship and a COLA Individual Artist Grant. Represented by the Rosamund Felsen Gallery in Los Angeles.

Holly Tempo

Associate Professor

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

Graduate Studies: Writing

Department Goals

The Graduate Writing Program guides the developing talents of advanced students in the complex practice of writing as a verbal art. Students in Graduate Studies: Writing will...

- Produce the most compelling work of fiction, poetry, or creative non-fiction at this stage of their career.
- Demystify their perception of the professional world of writing and literature.
- Make their way in a profession that involves teaching or other institutional affiliations.
- Locate their own writing and that of their contemporaries within an international arena of 20th century world literatures.
- Focus on practical critical issues within the student's work vital to his or her practice.

Graduate Studies: Writing

First Year		Fall	Spring	Degree Requirements
LIBS652/653	Advanced Critical Theory & Practice I/II	3.0	3.0	
WRIT600/601	Fiction Workshop/Poetry Workshop I/II	3.0	3.0	
WRIT620/621	Writing as Critical Practice I/II	3.0	3.0	
WRIT640	Special Topics in Literary Study	3.0	3.0	
WRIT789	Visiting Writers Lectures	1.0	1.0	
Total Credits per Semester		13.0	13.0	
Second Year		Fall	Spring	
WRIT700/701	Fiction/Poetry Workshop III/IV	3.0	3.0	
WRIT720/721	Writing as Critical Practice III/IV	3.0	3.0	
WRIT750	Literary Seminar	6.0	3.0	
WRIT780	Writer's Tutorial	—	3.0	
WRIT789	Visiting Writers Lectures	1.0	1.0	
Total Credits per Semester		13.0	13.0	
Third Year		Fall	Spring	
WRIT790	Thesis	4.0	—	
Total Credits per Semester		4.0	0	

Graduate Studies: Writing

Course Descriptions

Advanced Critical Theory and Practice I/II

LIBS652/653 3 credits/3 credits
This course is a year-long, joint offering with the Graduate Program in Fine Arts. An in-depth examination of a critical or theoretical text, this pair of courses focuses on contemporary issues in the verbal and visual arts, and how the text and the issues raised ultimately relate to the students' own work.

Fiction/Poetry Workshop I/II/III/IV

WRIT600/601/700/701 3 credits/3 credits
This is a two-year course sequence in the student's area of emphasis, i.e. fiction, or poetry, with a different fiction writer or poet each semester. Also, as part of the course, the student meets with the program director, as well as other graduate faculty during the semester.

Writing as Critical Practice I/II/III/IV

WRIT620/621/720/721 3 credits/3 credits
In this two-year course sequence, both fiction writers and poets discuss practical critical issues by focusing on a literary historical or genre issue, such as the epic tradition, the quotidian, writing as social sign, the contemporary literary scene, etc. Topics and instructors will rotate on a semester basis.

Special Topics in Literary Studies: History of Translations

WRIT640 3 credits
This course is a study of literary translation and its radical impact on English-language poetry and fiction. Poetry or fiction translation is an option for the critical essay in this course. Students, in either case, acquire first-hand knowledge of literary traditions outside that of Anglo-American literature.

Special Topics in Literary Studies: History/Practice of the Book

WRIT640 3 credits
This course is an examination of the material history and theory of the "book" and its continuing problematic issues of reception, in which all students construct a small book that embodies the personal and public concerns implicit in their own writing.

Literary Seminar

WRIT750 3 credits
In-depth seminars focusing on particular issues or currents in contemporary fiction and poetry, with topics selected from various international literary traditions (e.g., "City as Fiction" or "Utopias/Dystopias in Contemporary Writing").

Publishing Practices

WRIT760 3 credits
An optional two-semester course directed toward the contemporary world of publishing, as well as working on the Writing Program's journal, the New Review of Literature, our Otis Books/Seismicity Editions imprint, and student-edited publishing projects.

Writer's Tutorial

WRIT780 3 credits
Second year students meet once a week with the director and other instructors to discuss work and issues of particular importance to completion of their theses.

Visiting Writers Series

WRIT 789 1 credit
A bi-weekly lecture series in which visiting writers, from the U.S. and abroad, read and discuss their own work and aspects of contemporary literary culture. A question and answer period follows each talk.

Thesis

WRIT790 4 credits
A publishable, book-length work of fiction, poetry or creative non-fiction is supervised by the department chair or faculty. Completed work will be submitted to a faculty committee of the student's choosing for final approval.

Paul Vangelisti

Chair

MA, ABD, USC; BA, Univ. of San Francisco. Author of more than twenty books of poetry. Translator, journalist, and former Cultural Affairs Director at KPFK Radio. NEA Translator Fellow and NEA Poetry Fellow.

Béatrice Mousli Bennett

Senior Lecturer

PhD, University of Paris-IV Sorbonne. 1998 winner of the Grand Prix de la Biographie de l'Académie Française for her book on Valéry Larbaud. Currently Director of the Francophone Resource Center at USC.

Guy Bennett

Senior Lecturer

PhD, BA (French) UCLA. Author of four books of poetry, most recently Drive to Cluster (2003). Noted translator from French.

Brian Blanchfield

Senior Lecturer

MFA, Warren Wilson Coll.; BA, Univ. of North Carolina, Chapel Hill. Author of Not Even Then (2004), published by the UC Press in the New California Poetry Series. Poet and critic.

Peter Gadol

Associate Professor

AB Harvard Coll. Author of five novels, most recently The Long Rain (1997) and Light at Dusk (2000). Work has been translated into several languages.

Lewis MacAdams

Senior Lecturer

MFA Univ. of Iowa; BA Princeton. Author of ten books of poetry, including The River (2005). Engaged in current Los Angeles scene through a strong interest in social and environmental issues.

Douglas Messerli

Senior Lecturer

MA, PhD Univ. of Maryland; BA Univ. of Wisc. Writer of fiction, poetry, and drama, as well as editor of Sun & Moon Press, now Green Integer Books, one of the country's foremost publishers of new writing.

Dennis Phillips

Senior Lecturer

BFA, Cal Arts. Former director of the Beyond Baroque Literary Center, Venice. Author of numerous books of poetry, including Sand (2002) and Credence (1996). His poetry forces the reevaluation of contemporary genres and aesthetics.

Martha Ronk

Senior Lecturer

PhD Yale Univ.; BA Wellesley Coll. Shakespeare scholar and author of numerous poetry collections, most recently In a Landscape of Having to Repeat (2004, PEN USA award in poetry), and Why/Why Not (2003).

Leslie Scalapino

Senior Lecturer

BA UC Berkeley. Poet and novelist whose publications over more than 20 years have put her in the forefront of today's most exciting and innovative writing.

James Sallis

Senior Lecturer

Author of numerous novels, books of poetry, short stories, studies of jazz and blues, as well as an award-winning biography of Chester Himes. His Lew Griffin series of six unconventional crime novels set in New Orleans has won praise here and abroad.

Benjamin Weisman

Senior Lecturer

BFA Cal Arts. Writer and visual artist, author of two collections of short fiction, Headless and Dear Dead Person. Solo shows of his art in the U.S. and abroad. Hosts "New American Writing Series" at UCLA Hammer Museum.

Graduate Studies: Public Practice

Department Goals

The Graduate Program in Public Practice offers young artists the opportunity to explore new artistic strategies and practices based on observation, research, social commentary and community activism in the public realm. Students in the Graduate Public Practice program will:

- Design and execute an art-based public project with professional-level craftsmanship and aesthetic quality.
- Translate this project for further telling, as an exhibition, website or other.
- Demonstrate an ongoing perspective of critical inquiry, including ability to frame questions and devise methodologies for answering them.
- Demonstrate successful communication with and ability to receive feedback from communities in which they work.
- Explore, in writing, aspects of public practice that are important to their work, to the field and to the visual arts in general.

Graduate Studies: Public Practice

First Year		Fall	Spring	Degree Requirements
PUBP600/601	Production Studio I/II	5.0	5.0	
AHCS580	History Public Strategies in Art	3.0	---	
LIBS654	Public Realm Seminar	---	2.0	
PUBP620/621	Case Studies I/II	2.0	2.0	
PUBP650	Field Methodologies for Artist	---	2.0	
	Studio Electives	5.0	4.0	
Total credits per semester		15.0	15.0	
Second Year		Fall	Spring	
PUBP700/701	Production Studio III/IV	5.0	5.0	
LIBS655/656	Public Realm Seminar II/III	2.0	2.0	
LIBS784/785	Thesis I/II	3.0	3.0	
PUBP790	Field Internship	3.0	---	
PUBP792	Pedagogy Practicum	---	2.0	
	Studio Electives	2.0	3.0	
Total Credits per Semester		15.0	15.0	

Graduate Studies: Public Practice

Course Descriptions

History of Public Strategies in Art

AHCS 580 3 credits
Weekly seminar with lectures and readings tracing the history of public practices in art from 1930 to today, with a focus on public art, installation, contemporary research in art, and current trends. Students will be expected to identify definitions and arguments on challenging themes, such as globalism, ethics, community-based initiatives, etc. This course is offered in collaboration with Liberal Arts and Sciences.

Public Realm Seminar

LIBS654/655/656 2 credits
Theory perspectives on working in public, topics in art criticism, interdisciplinary topics re: art/anthropology, civic policy, urbanism, etc. These are a changing set of topics determined by faculty interest and relevance to the MFA students critical repertoire.

Production Studio I: Developing a Vision

PUBP600 5 credits
Intensive, phased production on a project of student's interest. Includes collaboration, work review and critique, discussions with faculty and visitors, and independent studio production. (During this semester individual studio visits will focus on identifying student interests.) This series of four studios forms the core of the MFA Public Practice program and is where the student's Final Project is created. In the first Production Studio, students will focus on identifying interests and framing a project vision.

Production Studio II: Research and Design

PUBP601 5 credits
Intensive, phased production on a project of student's interest. Includes collaboration, work review and critique, discussions with faculty and visitors, and independent studio production. (During this semester individual studio visits will focus on research and design.) This series of four studios forms the core of the MFA Public Practice program and is where the student's Final Project is created. In the second Production Studio, students will determine a topic, a geographic location, do research, find partners, and design a project individually or in collaboration with other students.

Case Studies I: Visiting Artist Work

PUBP620 2 credits
Focusing on specific examples from public art and practices, this course features in-depth analysis of significant works from the field, deconstructing both practice and theory. Case Studies I will be taught by visiting artists and critics in intensive seminars.

Case Studies II

PUBP621 2 credits
Focusing on specific examples from public art and practices, this course features in-depth analysis of significant works from the field, deconstructing both practice and theory.

Field Methodologies for Artists

PUBP650 2 credits
Seminar on research methodology for artists, including building a case study. This seminar will feature discussions, readings, and individual appointments with students to design methods for gathering information for their Final Project. This is a companion course to Production Studio II.

Production Studio III: Implement and Critique

PUBP700 5 credits
Intensive, phased production on a project of student's interest. Includes collaboration, work review and critique, discussions with faculty and visitors, and independent studio production. (During this semester individual studio visits will focus on production.) This series of four studios forms the core of the MFA program and is where the student's Final Project is created. In the third Production Studio, students will implement their plan and begin a critique process within their community.

Production Studio IV: Translations

PUBP701 5 credits

Intensive, phased production on a project of student's interest. Includes collaboration, work review and critique, discussions with faculty and visitors, and independent studio production. (During this semester individual studio visits will focus on exhibition, curation, etc.) This series of four studios forms the core of the MFA program and is where the student's Final Project is created. In the final Production Studio, students will seek community critique and will design and implement a "translation" of their initial project in the field; examples include: an exhibition, web page, magazine, video, etc.

Field Internship Presentation

PUBP790 3 credits

Over the course of their study at Otis, students will select an internship with a professional artist working in public practice. This seminar provides an opportunity to reflect on learning and share with other students through presentations.

Pedagogy Practicum

PUBP792 2 credits

Offers the student an opportunity to assist in teaching an undergraduate class in Otis' Integrated Learning program. Students will meet as a group 2 or 3 times per semester to reflect on their classroom experience with a faculty mentor. In some instances, students may create a community-situated teaching experience that will substitute for this TA position. Students may fulfill this requirement during the first or second year.

Studio Electives

Studio production electives determined in consultation with the Chair in order to build specific skills for student's final project. These skills might include: photography, video, installation, landscape design, computer web design, etc. These courses (a minimum of 14 units overall) will be available each semester and will be sited in appropriate design or fine arts production labs. A student is expected to create a comprehensive skills learning plan with a convincing rationale, rather than make ad hoc skills course selections.

Graduate Studies: Public Practice

Department Faculty

Suzanne Lacy, Director

MFA Cal Arts; BA UC Santa Barbara
Internationally exhibited artist known for contributions in feminist, performance, public art. Co-founder Visual Public Arts Institute at CSU Monterey, author *Mapping the Terrain: New Genre Public Art*. As artist, educator, social activist, and writer, her work over the course of the last 30 years has focused on taking art out of the gallery and into the world to engage new audiences and galvanize a public discussion about race, poverty, and social justice.

Faculty members from other areas of the College may include, but are not limited to:

Jerri Allyn

MA Goddard Coll. Director, Otis
ACT (Artists, Community, Teaching) Program. Public performance artist. Rockefeller Foundation Fellowship, Italy; International Lila Wallace Readers Digest Grant, Mexico; Joan Mitchell Foundation Grant, NY State Council on the Arts Grant, NEA Fellowships.

Meg Cranston

MFA, Cal Arts; BA, Kenyon Coll.
Widely exhibited installation artist. Grants include Guggenheim Fellowship and Penny McCall Foundation grant.

Dana Duff

MFA Cal Arts, BFA Cranbrook
Widely exhibited artist and filmmaker. Residency at American Academy, Rome.

Larry Johnson

MFA, BFA, Cal Arts
Widely exhibited photographer whose solo exhibitions include Daniel Bucholz Gallery, Cologne; Margo Leavin Gallery, L.A.; 303 Gallery, N.Y.; Rudiger Schottle, Paris; and Patrick de Brok, Bruges; as well as a major survey show at the Morris And Helen Belkin Art Gallery, Univ. of British Columbia, Vancouver.

Annetta Kapon

MFA UCLA; MA Univ of London; BA Aristotle University, Thessaloniki; BFA Otis
Work exhibited in the 2004 Biennale, Sydney; Shoshana Wayne Gallery, LACE, and Exit Art. Recipient of a Pollock-Krasner Foundation Grant, California Community Foundation Fellowship, and a Fundacion Valpariso residency.

Laura Kuo

PhD UC Santa Cruz, BA UC Davis
Theorist and author on transnational and feminist issues.

Eduardo Navas

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

Renee Petropoulos

BA, MFA UCLA
Exhibits throughout the U.S and internationally. Represented by Rosamund Felsen Gallery, Santa Monica. Numerous national public site commissions, and exhibited at the San Francisco Jewish Museum; Blaffer Museum; Occidental College Weingart Gallery; and Galerie Krinzinger, Vienna.

Katie Phillips

MFA Claremont Grad School, BFA Univ of Illinois
Chair, Otis Foundation Dept. Widely exhibited artist.

Paul Vangelisti

MA USC, BA Univ of San Francisco.
Chair, Otis Graduate Studies: Writing
Author of twenty books of poetry, translator, and journalist. NEA Fellowships in translation and poetry. Editor of *Ribot*, recipient of 2006 Premio Flaiano for translation.

College Policies

**You are
Responsible**

Students have the responsibility to be aware of all of the regulations of the College. These regulations are listed in the Student Handbook, which is available to all students. The Office of Student Affairs can clarify any inquiries about these rules and regulations. The following section of the Catalogue features:

- Academic Policies
- Financial Policies
- Financial Aid Policies
- General Campus Policies
- Resources Information
- College History
- College Boards

Otis College of Art and Design has the right to apply and enforce any and all of the rules and regulations set forth in this catalog, as well as any other rules and regulations of the College not set forth herein. The catalog and its contents, however, in no way serve as a binding contract between the student and the College. The information in this publication is subject to change at any time, for any reason, at the unilateral discretion of the College without prior notice to or approval of the student.

Academic Policies

Attendance Policy

Students are expected to attend all class sessions and course-related activities. Absence from class is a serious matter, and substantially impacts grading as follows:

Three absences (two during the summer semester) within a given class, or the equivalent to 20% of the semester course meeting hours, constitute an automatic failure for the class. Three tardies are equal to one absence. Faculty will inform their department when a student has missed two sessions (one session for the summer semester), and the department will notify students that a third absence (a second for summer semester) will constitute a failing grade for the class.

In exceptional circumstances, the department chair, at his/her discretion, may approve emergency absences for medical or other legitimate reasons. Students must provide medical documentation, make up the assigned work, and/or meet additional attendance requirements. Students must inform their department chair immediately if they expect to be absent for a lengthy period, and should be prepared to substantiate these absences. Absences of a short duration (i.e., one or two days) must be discussed with the individual instructors whose classes will be missed. Absence due to observance of religious holidays must be pre-approved by the department chair at least one week in advance.

Attendance requirements of individual instructors may be stricter than those defined above. Instructors will notify students of their attendance requirements on the first day of class. Students must be present for all regularly scheduled examinations and submit completed assignments when they are due unless excused in advance. If students fail to take examinations or to submit work on time without a legitimate excuse they should expect to receive reduced grades or lose credit for the work not completed. Any charges for makeup work, when it involves additional instruction time by the faculty or use of facilities, will be assessed to the student.

Academic Majors

Otis undergraduate students complete an academic major in one of the following departments:

- Architecture/Landscape/Interiors
- Communication Arts (Graphic Design, Illustration, or Advertising Design)
- Digital Media
- Fashion Design
- Fine Arts (Sculpture/New Genres, Photography, or Painting)
- Interactive Product Design
- Toy Design

Undergraduate students must declare their major during the second semester of their Foundation (first) year. To assist in this process, "Foundation Forward," a two half-day symposium introduces students to each of the degree programs. Students may also visit studio departments to meet the chairperson, faculty members, and current students, and to see examples of their work.

Note: Admission to Foundation does not guarantee admission to a particular major; therefore, students should declare a first- and second-choice major.

Grading System

The grading system used for the BFA degree is:

A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D	1.0
F	0
UW	0, Unofficial Withdrawal
I	Incomplete
W	Withdrawal without Penalty

The grading system for the MFA degree is:

P	3.0 or better, Pass
F	Below 3.0, Fail
UW	Unofficial Withdrawal
I	Incomplete
W	Withdrawal without Penalty

Note: W grades have no effect on the GPA (grade point average). UW grades count as "F" and are factored into the GPA.

College Policies

Academic Policies

College Policies

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

Each Otis faculty member has the authority to determine the grades that each student will receive for work done under his or her instruction. Depending on the content of the class, grades include the following elements: attendance, participation, concept, technical facility, execution, papers, examinations, and individual progress. Faculty members customarily discuss their grading practices with students during the first class session.

The Office of Registration and Records mails grade reports to students at the end of each semester. If there is an outstanding balance on a student's account, grades will be held until the account is paid in full.

Academic Standing

Dean's List

BFA students carrying a load of 12 credits or more and with a semester grade point average of 3.5 or above will be placed on the Dean's List for that semester. This distinction is noted on students' transcripts, and becomes a permanent part of the academic record. There is no Dean's List for the MFA program, as students are graded Pass/Fail.

Grades of Incomplete

The grade of "I" or "Incomplete" is issued to students only in cases of emergency such as serious illness or accident (which require a doctor's note), or a death in the family. The student must be in good standing at the time of the emergency, having completed all but the final project, paper, etc.

If granted, the student will have four weeks from the end of the semester in which to complete the course work, at which time the instructor must contact the Office of Registration and Records to indicate a change of grade. If extenuating circumstances warrant special consideration, the student may be granted a deadline extension up to the end of the following semester. Such a deadline extension requires the approval of the department chair.

If students meet these criteria, they should be instructed to obtain an Incomplete Form from the Office of Registration and Records. The form must state the reason for the incomplete grade and the work that must be completed. Any required documentation must be attached. Once the student has obtained the necessary signatures, the form is to be returned to the instructor for submission with the final grade roster.

In cases where it is impossible for the student to obtain the necessary signatures, the Incomplete Form may be submitted by the faculty member in consultation with the student and the department chair.

Probation and Academic Dismissal

If a student's semester or cumulative GPA falls below 2.0, he or she will be placed on academic probation. The student will receive notification, in writing, regarding academic standing from the Chair of the Academic Standing Committee. Academic probation may be cause for reduction of some financial aid awards. A student will be eligible for dismissal from the College after two consecutive semesters of academic probation. The Academic Standing Committee may review a student's academic record for dismissal after only one semester of work when, in the opinion of the Committee, a student is not meeting the minimum standards for academic and collegiate success.

If dismissed, a student may file a written appeal to the Academic Standing Committee in care of the Office of Registration and Records. The letter should include an explanation of any exceptional circumstances that contributed to the student's dismissal and information about changes the student will make to improve academic

performance. Students may then be invited to appear before the Committee, as necessary.

If readmitted, the student will be placed on probationary status with special requirements. If the student does not meet all the requirements of continued enrollment, he or she will be permanently dismissed from the College.

Enrollment Categories

Full Time Enrollment

Students register for between 12 and 18 credits per semester. Exceptions require special approval.

Taking Fewer Than 12 Credits

Students enrolled at Otis must understand that the College does not permit part time schedules except in cases that are required by law (Americans with Disabilities Act) or in special circumstances (documented illness, death in the family, etc.) Students who believe their situation is a special circumstance must receive permission from their studio and liberal studies advisors. After receiving advisor approval, students must have their part time schedule approved by the Vice President for Enrollment Management.

International students are not permitted to enroll in fewer than 12 credits except during their final semester, if they have fewer than 12 credits remaining to complete their degrees. Any international student considering a part time schedule must receive advisement from the Designated School Official in the Office of Registration and Records as well as approval from their studio department, liberal studies, and the Vice President for Enrollment Management.

Students on financial aid, including loans, seeking approval for a part time schedule must receive advisement from a financial aid counselor to determine the effect of a part time schedule upon their aid packages. Many forms of financial aid require full time attendance on the part of awarded students. Students who take fewer than 12 credits will be charged the per credit tuition rate for each credit taken. See the tuition and fees schedule, page 164.

Taking More Than 18 Credits

Students who wish to register for more than 18 credits must submit a request form to their department chairs for approval prior to registering for the additional credits. The request form must also be approved by the Bursar in the Student Accounts Office. This request form is available from the Office of Registration and Records. Students who take more than 18 credits will be charged the per credit tuition rate for each credit taken above 18. See the tuition and fees schedule on page 164 for per-credit tuition charges.

Limited Non-Degree Seeking Status

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

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

Graduation

Graduation Requirements

In order to graduate from Otis, a final degree check must be performed to determine that all degree requirements have been completed. Students anticipating graduation must fill out a Petition to Graduate available in the Office of Registration and Records. All graduating students must have their accounts current with the Student Accounts Office. In addition, graduating students

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who have received grants, loans, or other aid must schedule an exit interview with the Financial Aid Office. Official diplomas are mailed within the following semester to graduated students, after verification of successful completion of degree requirements, and after all accounts have been cleared. Students must keep the registration staff informed of their current contact information to ensure that diplomas are mailed to the correct address.

Commencement

Commencement takes place once a year at the end of the spring semester. In order to participate in the Commencement Ceremony, students must have a minimum cumulative GPA of 2.0 at the end of the previous fall semester, as well as a minimum Grade Point Average of 2.0 in the major. The Office of Registration and Records must confirm that official transcripts for all transfer credits have been received, and that students have no more than the maximum of six (6) credits to complete following Commencement.

Participation in Commencement

BFA Candidates

Commencement takes place at the end of each spring semester. To participate in the commencement ceremony, BFA students must complete all degree requirements by the end of the spring term. Students missing up to a maximum of six credits toward the completion of their degree requirements may submit an Application for Inclusion in Commencement to the Registrar as follows:

- Students must demonstrate that the missing credits (maximum of 6) can and will be completed no later than December 31st of the Commencement year.
- Students must state specifically how and where the course work will be completed.
- Students must provide proof of registration (at Otis or, with departmental approval, at another accredited institution) for the required credits prior to commencement. Students who fail to register will not be permitted to participate in commencement.
- The application will be treated as a contract

and requires the signatures of the petitioning student, as well as the Registrar and the Chairs of Liberal Arts and Sciences and/or the major studio department. Only students with signed and approved plans will be allowed to participate in commencement.

- Except in cases of medical or other emergency, students will not be permitted to drop their contracted courses after commencement.

MFA Candidates

Commencement takes place at the end of each spring semester. To participate in the commencement ceremony candidates for the MFA in Fine Arts must successfully complete all degree requirements by the end of the spring term. Candidates for the MFA in Writing may participate in the commencement ceremony if they have successfully completed all course work except the 4-credit thesis course.

Degree Requirements

Credit Requirements

The BFA degree requires completion of 130 total credits for all departments. This number includes a minimum of 12 credits of Art History and 30 credits of Liberal Arts and Sciences. Please check department listings for actual credit distribution requirements.

Definition of Studio and Lecture Credit

One studio credit represents an average of three hours of work each week, for a semester of 15 weeks. In lecture and seminar courses, one credit represents one hour each week in class and two hours of work outside class during a semester.

Transfer Credit

The College places significant limitations on credits taken at other institutions; this is especially true during the junior and senior years. The department chair and the Registrar must approve all credits transferred. Transfer credits from any institution attended before enrollment at Otis will be determined by review of official transcripts by both the Admissions Office and the department chair. All final official college transcripts must be received before the date of registration. Any questions or disputes about transfer of credits

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must be resolved within one year of entering Otis.

A current student who wishes to take a class at another college must submit a course approval form signed by the department chair. Courses taken at other institutions must be similar in contact hours, content, purpose and standards to Otis courses. The student must receive a "C" or better for the transfer credit to be accepted. Transfer credit will be accepted only from appropriately accredited institutions in the U.S. or from international colleges of comparable status.

Residency Requirement

Otis has a minimum undergraduate residency requirement for graduation of 62 credits; therefore, undergraduate students may transfer in a maximum of 68 credits from other institutions. The Graduate Studies Department allows a maximum of 15 transfer credits for Fine Arts majors and a maximum of 12 transfer credits for Writing majors.

BFA program students must complete all degree requirements within a period of 10 years from their first date of registration. MFA students must complete all degree requirements within a period of 5 years from their first date of registration. Students who fail to complete all degree requirements by the stipulated deadlines may be required to complete additional course work to fulfill the current degree requirements for their majors.

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Adding, Dropping Or Withdrawing From Courses

Students may add, drop or withdraw from a course by:

- 1) Consulting the academic calendar for add, drop and withdrawal deadlines.
- 2) Completing an Add/Drop or Withdrawal Form, available in the Registration Office.
- 3) Having the department chair sign the form for studio courses. If the course is a studio elective in a different department, the form must be signed by both the student's major

department and the department offering the course. For Liberal Arts and Sciences courses, students must have the form signed by an academic advisor in the Liberal Arts & Sciences Department.

- 4) Returning the form with all required signatures to the Office of Registration and Records.

Those attending school on an F-1 (student) visa may not take less than 12 credits. International students should consult the Designated School Official prior to dropping below 12 credits. Students receiving financial aid may have their awards adjusted downward if they drop below twelve credits. Such students should seek advice from the Financial Aid Office before dropping to part-time status.

Important: Students enrolled as part-time (less than 12 credits) who wish to increase their total number of credits must see the Student Accounts Office prior to returning the Add/Drop Form to the Office of Registration and Records. Students who are adding a course that will make their total number of credits greater than 18 must see the Student Accounts Office prior to returning the form to the Office of Registration and Records.

Participation in Continuing Education Courses

Degree students who plan to enroll in a Continuing Education class and receive credit toward their degrees must take the course as an Independent Study course. Students must:

- 1) Add the Independent Study class by the Last Day to Add a Class, as specified on the academic calendar.
- 2) Obtain the department chair's signature of approval on the Add/Drop Form.
- 3) Receive approval from the Dean of Continuing Education.
- 4) Complete and submit an Independent Study Form signed by the department chair and the Dean of Continuing Education. The Independent Study Form will state which

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*Important!
Students who register for a Continuing Education course do so at their own risk. Degree students do not receive priority when enrolling in Continuing Education courses, and Continuing Education courses are subject to cancellation after the Last Day to Add a Class for Degree students.*

Academic Policies

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Please note: Students who register for a Continuing Education course do so at their own risk. Degree students do not receive priority when enrolling in Continuing Education Courses and Continuing Education courses are subject to cancellation after the last day to Add a Class for Degree students.

degree requirement is being replaced by the Continuing Education course and will specify any additional work to be performed or other conditions of approval.

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

Wait Lists

Wait lists for closed classes are established at the discretion of the department. Students who wish to register for a class that is full may ask the department assistant to add their names to the wait list. If space becomes available, the department will contact the student. An Add/Drop Form must be completed and submitted before a student may attend the new class.

Change of Status

To officially withdraw from the College, a student must:

- 1) Obtain a Request to Withdraw from the College form from the Office of Registration and Records.
- 2) Obtain signatures from his/her Department Chair, the Director of Financial Aid, and the Student Accounts Office.
- 3) Return his/her student identification to the Office of Registration and Records.
- 4) Satisfactorily meet all financial obligations.
- 5) Return all materials to the Tool/AV Crib, Photo Lab, and Library.
- 6) Schedule an exit interview with the Dean of Students.
- 7) Return the Request to Withdraw from the College Form to the Office of Registration and Records.

Readmission to the College

Students who wish to re-enroll after a period of absence must apply for readmission. The readmission application should be submitted at least 3 months prior to the start of the semester in which the student wishes to enroll. An application fee of \$40 is required. Students must submit official transcripts for any courses attempted at another college during the period of absence.

In addition, students who left the College while on academic probation (term or cumulative grade point average below 2.0) must have their readmission applications reviewed by the Academic Standing Committee. This process will include an in-person interview with the Committee members.

Students who have been academically dismissed from the College may sometimes reapply, based upon completion of any conditions outlined in their dismissal letters. Dismissed students must have their readmission applications reviewed by the Academic Standing Committee. This process will include an in-person interview with the Committee members.

Students who take a leave-of-absence from the College must also follow the above readmission process. Readmission will be accommodated on a space-available basis, with no guarantee of continuation in the major of choice.

Readmission Process

Students who seek readmission at the same class level and major as when they left the College and who have satisfactory academic standing, must go through the following steps:

- 1) Complete the Readmission Application Form and submit it with the readmission application fee to the Registration Office.
- 2) Have official transcripts sent from all colleges attended during the absence from Otis.

Students who left the College while on academic probation must do the following in addition to the procedures listed above:

- 1) Write a letter of appeal to the Academic Standing Committee explaining the reasons for their poor academic performance and outlining the changes they will make to be more successful if readmitted.
- 2) Appear before the Academic Standing Committee to present their appeals.

Students who wish to return to Otis at a different level or major must do the following in addition to the procedures listed in the first section:

- 1) Present a portfolio to the studio department chair consisting of work to support the change in level or major.
- 2) For change in level, present transcripts that support admission at a higher level. These transcripts must be assessed by the Chair of Liberal Arts and Sciences to determine if there are adequate credits to qualify for the level change.

In all cases, readmission is on a space-available basis.

Completion of Foundation Studio Courses

Students must complete any missing Foundation studio courses before they may begin their junior level studio courses. The missing requirements may be taken during the fall, spring or summer semesters at Otis, or with the Foundation Chair's approval, may be completed off campus at an accredited community college or university. In some cases, students may be permitted to substitute a different studio course for selected missing foundation work. The Foundation Chair must approve any such course substitution prior to enrollment in the course.

Graduation Rate

Information regarding the current Otis student graduation rate is available in the Office of

Registration and Records.

Mobility (Exchange) Program

The Mobility Program allows students to spend one semester in their junior year at another participating art/design college. Students pay regular Otis tuition and fees to attend any AICAD College (see below) or another participating college, on a space-available basis. Credit for mobility study varies by department (see transfer credit, page 156). The program offers personal enrichment through study in a new context with different faculty. For more information or an application, see the Office of Registration and Records.

AICAD (Association of Independent Colleges of Art and Design) Member Colleges

Alberta College of Art and Design • Calgary, Alberta, Canada
Art Academy of Cincinnati • Cincinnati, Ohio
Art Institute of Boston • Boston, Massachusetts
Atlanta College of Art • Atlanta, Georgia
California College of the Arts • Oakland, California
Cleveland Institute of Art • Cleveland, Ohio
College for Creative Studies • Detroit, Michigan
Columbus College of Art and Design • Columbus, Ohio
Cooper Union School of Art • New York, New York
Corcoran School of Art • Washington, DC
Emily Carr Institute of Art and Design • Vancouver, British Columbia, Canada
Kansas City Art Institute • Kansas City, Missouri
Laguna College of Art and Design • Laguna Beach, California
Lyme Academy College of Fine Arts • Old Lyme, Massachusetts
Maine College of Art • Portland, Maine
Maryland Institute College of Art • Baltimore, Maryland
Massachusetts College of Art • Boston, Massachusetts
Memphis College of Art • Memphis, Tennessee
Milwaukee Institute of Art and Design • Milwaukee, Wisconsin
Minneapolis College of Art and Design • Minneapolis, Minnesota
Montserrat College of Art • Beverly, Massachusetts

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Moore College of Art and Design • Philadelphia, Pennsylvania
Nova Scotia College of Art and Design • Halifax, Nova Scotia, Canada
Ontario College of Art and Design • Toronto, Ontario, Canada
Oregon College of Art and Craft • Portland, Oregon
Pacific Northwest College of Art • Portland, Oregon
Parsons School of Design • New York, New York
Pennsylvania Academy of the Fine Arts • Philadelphia, Pennsylvania
Rhode Island School of Design • Providence, Rhode Island
Ringling School of Art and Design • Sarasota, Florida
San Francisco Art Institute • San Francisco, California
School of the Art Institute of Chicago • Chicago, Illinois
School of the Museum of Fine Arts • Boston, Massachusetts
University of the Arts • Philadelphia, Pennsylvania

Non-AICAD Participant Colleges

École Nationale Supérieure des Beaux Arts • Paris, France
Konstfack National College of Art • Stockholm, Sweden
Ravensbourne College of Design • Chislehurst, Kent, United Kingdom
Tyler School of Art • Philadelphia, Pennsylvania
Winchester School of Art • Winchester, Hampshire, United Kingdom
Willem de Kooning Academy • Rotterdam, Netherlands

Mobility Student Responsibilities

As an applicant for the mobility program, it is the student's responsibility:

- 1) To prepare the application in accordance with the instructions on the Mobility Application Form including obtaining all required signatures.
- 2) To pay all tuition and fees to Otis College and to clear the student account with the Student Accounts Office.

- 3) To inform the Financial Aid Office of plans to participate in the mobility program.
- 4) To contact the host college regarding housing. Otis College does not guarantee housing at the host campus. Housing is the responsibility of the student.
- 5) To obtain catalog information from the host college for use in determining the courses the student should take there.
- 6) To maintain contact with the host college mobility representative. Contact information is available from the Registrar.
- 7) If going outside the United States, to obtain a student visa from the host country's embassy; to obtain a current U.S. passport; and to arrange for any necessary immunizations.
- 8) After completing the mobility studies, to arrange for official transcripts to be sent to Otis College. In the case of colleges without traditional transcripts, the student must obtain descriptions of course work completed, including contact hours for each course, and must document work completed on mobility for future review by the department chair at Otis.

Deadlines

Completed applications must be received by the host college by:

Fall term applications: April 10*
Spring term applications: November 1*

Therefore, completed applications must be received by the Registrar by:

Fall term applications: April 1
Spring term applications: October 15

* Participating Non-AICAD Colleges may have different deadlines. Please contact their mobility coordinators.

Veterans

As a recognized institution of higher learning, Otis welcomes veterans and the dependants of 100% service-connected disabled or deceased veterans who qualify under the provisions of the United States public laws pertaining to their education. A Certificate of Eligibility from the Veteran's Administration must be presented with the application for admission. Veterans must be accepted into a degree program to be eligible for Veterans Administration benefits. Please refer to this catalogue, pages 153-160 for academic regulations.

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Payment of Tuition and Fees

Financial arrangements must be made with the Student Accounts Office during registration for each semester. Outstanding balances must be paid in full before a student is cleared to register for the next semester. To determine the upcoming semester's balance, refer to the tuition and fees schedule in the Student Academic Planner, the Financial Aid award letter, and the on line Registration Fee Assessment. The balance due will be the difference between total tuition and fees and the total net amount of any financial aid awarded. Tuition balances owed may be paid using any of the following methods:

- Payment Plan (Please note that this option is not available to International Students)
- Received or anticipated award of financial aid
- Cash, personal check, cashier's check, money order or credit card (Visa or Mastercard)
- Any combination of the above

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

Tuition Refunds

The official date of withdrawal used in calculating refunds will be the student's last date of attendance as determined by the Registrar. Refer to "Change of Status" on page 147. Students dismissed from Otis for disciplinary reasons forfeit the right to claim refunds of tuition, deposits, and fees. Students who withdraw will have their tuition and fees reduced according to the following schedule. In addition, students will be charged a \$100 administrative fee.

If you withdraw in Fall 2007

by 5:00 pm	Tuition Reduction
Friday, August 24	100%
August 31	90%
September 7	75%
September 14	50%
September 21	25%
after September 21	0%

If you withdraw in Spring 2008

by 5:00 pm	Tuition Reduction
Friday, January 11	100%
January 18	90%
January 25	75%
February 1	50%
February 8	25%
after February 8	0

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If you withdraw in Summer 2008 by 5:00 pm	Tuition Reduction
Friday, May 16	100%
May 23	90%
May 30	75%
June 6	50%
June 13	25%
after June 13	0

Title IV Federal regulations require that a student who withdraws and is receiving Title IV financial aid will retain a portion of his/her federal aid based on the percentage of time he/she has attended classes during the semester. The remaining financial aid must be returned to the government.

Important Notes:

- Any and all Otis grants and scholarships are not earned until after the completion of the tuition adjustment period as published in the catalogue.
- Students who drop below full-time status or withdraw after the completion of the tuition adjustment period as published in the catalogue will retain Otis grants and scholarships.
- Students who drop below full-time status or withdraw before the completion of the tuition adjustment period as published in the catalogue forfeit all Otis grants and scholarships.

Tuition and fees are calculated using the following charges, as applicable. Full payment (less committed financial aid) is required at the time of registration. All financial arrangements must be made with the Student Accounts Office prior to registration. Fees are subject to change without notice. Please note that the tuition and fees listed below are per semester.

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Tuition and Fees for 2007 - 2008

B.F.A. Tuition per semester	\$14,173.
Per Credit Tuition <i>(under 12 or over 18 credits)</i>	\$945.
M.F.A. Tuition	\$14,673.
Per Credit Tuition <i>(under 12 or over 18 credits)</i>	\$978.
Registration Fee	\$200.
Technology Fee	\$75.

Course Based Fees

General College Material Fee	\$25.
ESL English Class Fee	\$1000.
Studio Course Materials Fees	Varies - see schedule.

Miscellaneous Fees

Unofficial Academic Transcript	no charge
Official Academic Transcript <i>(5-day service)</i>	\$5.
Rush Official Academic Transcript <i>(24 hour service)</i>	\$25.
Financial Aid Transcript <i>(5-day service)</i>	no charge
Returned Check Charge	\$50.
Parking Fee <i>(Goldsmith Campus)</i>	no charge
Replacement Parking Sticker Fee	\$20.
Parking Violation	\$35.
Late Registration Fee	\$275.

Financial Aid

Financial aid is a very important resource for most students who wish to attend Otis. Financial assistance in the form of grants, loans, scholarships, and/or work-study will help to bridge the gap between the students' own resources and the cost of tuition and fees.

The financial aid application is different from the admission application, and must be completed accurately and carefully. Every student who is interested in receiving some form of federal or institutional financial assistance should apply for financial aid. Scholarships are awarded on the basis of merit and financial need. Students must apply in order to determine the financial aid for which they are eligible. When students apply for financial aid, they will be considered for all forms of assistance, including grants, loans, and work-study.

To receive financial aid each year at Otis, students must:

- A) Be a U.S. citizen or legal resident alien;
- B) Be registered with Selective Services (males over the age of 18);
- C) Maintain satisfactory progress;
- D) Have a high school diploma or a General Education Development (GED) Certificate, pass a test approved by the U.S. Department of Education, meet other standards your state establishes that are approved by the U.S. Department of Education, or complete a high school education in a home school setting that is treated as a home school or private school under state law. See the financial aid administrator for more information.

Frequently Asked Questions

Am I eligible to receive Financial Aid?

Most students who are citizens of the U.S. or Legal Resident Aliens and who are enrolled in an accredited degree program will be eligible to receive federal grants, loans, or work-study to help pay tuition and fees.

How do I apply for Financial Aid?

In order to apply for financial aid a student must complete a Free Application for Federal Student Aid (FAFSA). Returning students must submit an Otis Financial Aid Application every year. Both applications are available from the Otis Financial Aid Office. FAFSAs are also available from high school guidance counselors and college Financial Aid counselors. Online filing of the FAFSA is highly recommended. (www.fafsa.ed.gov)

The federal government and the Otis Financial Aid Office will process your application to determine your eligibility for financial aid. The Financial Aid Office will notify students of their financial aid awards beginning March 1.

Do I still have to pay a tuition deposit if my Financial Aid is more than the amount of tuition and fees?

All new students are required to pay a tuition deposit if they have been admitted, in order to secure a place in the entering class. The deposit is applied to tuition and fees, and is not an additional charge. It demonstrates your intention to enroll in one of a very limited number spaces each semester.

When should I apply for Financial Aid?

The FAFSA can be filed after January 1 of the year you plan to attend college. Online filing is highly recommended. It takes two to four weeks for the FAFSA to be processed. The Otis priority date is February 15. Some Financial Aid awards are limited and awarded to students on a first-come, first-awarded basis, so it is very important to apply early.

March 3rd is the California Student Aid Commission deadline. Go to www.casac.ca.gov for more information on state grants.

Students must reapply for financial aid every year.

My parents have not filed their income tax forms yet. Can I apply for aid without this information?

Yes. You may complete the FAFSA using an estimate based on your family's previous year's tax return. The federal government will generate and send you and the college a Student Aid Report

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in approximately two to four weeks. You must review the Student Aid Report and make any necessary changes or corrections. Any changes or corrections must be processed before your financial aid can be finalized.

I am under 24 years of age and live on my own. Must I use my parents' financial aid information on the FAFSA?

Except in unusual circumstances, students under 24 years of age are considered dependent and must use their parents' income information on the FAFSA. Students will be declared independent only according to the guidelines set by the Department of Education. Federal funds (known as Title IV funds) are distributed according to federal regulations, not Otis regulations.

Will Financial Aid cover all of my expenses at Otis?

Probably not. Financial aid is just that—assistance in paying the costs of tuition and fees. Most students should plan to pay some part of the tuition and fees, as well as living expenses.

If my Financial Aid award does not completely cover tuition and fees, does Otis have a payment plan?

Otis offers an interest-free payment plan, administered by Academic Management Services (AMS), which allows students and their families to make monthly payments toward full tuition and fees.

How and when will financial aid funds be paid?

Federal, state and institutional grants/scholarships will be paid to students' tuition accounts at the beginning of each semester if all financial aid paperwork is complete and student is registered. Electronically transmitted Stafford, PLUS and private loans/private scholarships will be paid to students' accounts within three days of receiving the funds.

What additional documents will I be required to turn in?

The following additional documentation may also be required to complete the financial aid application process. The Financial Aid Office will

notify applicants if additional information is required:

- Copy of parents' previous year's federal tax form
- Copy of student's previous year's tax form
- Dependent/Independent Verification Worksheet.
- Final award disbursement will depend on the receipt of all documentation.

What is the tuition deposit?

All students must pay a tuition deposit if they have been admitted to Otis and want to secure a place in the entering class. The deposit is applied to tuition and fees, and is not an additional charge. It demonstrates your intention to enroll in one of a limited number of spaces at Otis

What other resources are available in addition to Otis and federal funds?

Many organizations provide scholarships to qualified students in all areas of study. Your local library is a good starting place for researching scholarships. Many web sites provide information on outside assistance and scholarships. In addition, credit unions and civic or religious organizations are good places to look. Check with your state and local government for financial aid programs.

Important information

The Otis College of Art and Design Title IV Code is 001251.

On-Line Resources

Frequent Sites

FAFSA on-line www.fafsa.ed.gov – The initial step to getting federal aid is by filling out the form online

PIN www.pin.ed.gov– You and your parents will need a PIN for the whole time you have want and have federal aid.

Fastweb www.fastweb.com– Scholarship database. It takes approximately 20 minutes to register but is worth doing to have access to a large database.

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American Student Assistance

<https://asadirect.amsa.com/ewp/login/conditions.asp>
ASA is the guarantor of your loans. You will need to sign the Stafford Master Promissory Note and/or the PLUS Master Promissory Note on their site.

Stafford Entrance Counseling

<http://mapping-your-future.org/OSLCSchoolPages/?SchoolPageID=6882&SchoolID=2003246> – This is mandatory for your Stafford loan to be disbursed to the school.

Perkins Entrance Counseling

<http://mapping-your-future.org/OSLCSchoolPages/?SchoolPageID=6885&SchoolID=2003246> – After completing this section you must make an appointment with Student Accounts Office (310-665-6838) to complete the Perkins Promissory Note.

Stafford Exit Counseling

<http://mapping-your-future.org/OSLCSchoolPages/?SchoolPageID=6883&SchoolID=2003246> – This is mandatory for graduating seniors or student who have left the school. Students will have a hold on their account until this is completed.

Selective Service www.sss.gov-All males above the age of 18 must be registered with the selective service before aid is released to the student account. Keep a copy of your registration since this is your only proof.

Government Sites

National Student Data Services (NSLDS) - www.nsls.ed.gov - Federal government site about individual federal loans. Information on exactly how much has been borrowed so far with which lender. A pin is needed to access.

Free Annual Credit Check -

www.annualcreditreport.com- A free annual credit report from all three credit bureaus: Experian, Equifax and Transunion

Federal Trade Commission - www.ftc.gov
Consumer information for everything from credit to scholarship scams.

Access America - www.students.gov- Excellent source about federal student aid direct from the federal government

California Student Aid Commission -

www.csac.ca.gov - Information about California State Grant, income limits and aid eligibility.

Internal Revenue Services - www.irs.gov
Information on tax benefits for going to school is under Educational Benefits. Instructions and forms for the 1040EZ are also here.

National Do Not Call Registry -

www.donotcall.gov - Keep your information private and avoid unsolicited calls.

College Policies

Types of Financial Aid

Gift Aid

- Otis Institutional Grant
- Otis Transfer Scholarship
- NPDA Scholarship Award
- Otis International Scholarship
- Federal Pell Grant
- Academic Competitiveness Grant
- Federal Supplement Education Opportunity Grant (SEOG)
- State grants, such as the Cal Grant

Loans/Work Programs

- Federal Work-Study
- Institutional Work-Study
- Federal Stafford Subsidized and Unsubsidized Loans
- Federal Perkins Loan
- Federal Parent Loan for Undergraduate Students (PLUS)
- Federal PLUS Loan for Graduate Students (Grad PLUS)
- Alternative/Private Educational Loans

Named Scholarships

- Ahmanson Foundation Undergraduate Scholarship
- Ahmanson Foundation Graduate Scholarship
- Akiyama/Westcoast Knitwear Scholarship
- Saul and Sally Bernstein/Friends of Joe Mugnaini Award
- Abe Bolsky Memorial Scholarship
- Gail and Stuart Buchalter Award
- Council on Fashion Design America Scholarship
- Betty and Monte Factor Graduate Scholarship
- Henry Milton Foster Scholarship
- Rosalinde Gilbert Memorial Scholarship
- Peter Goulds Fine Arts Scholarship
- THE GROUP Scholarship
- GUESS? Inc. Fashion Scholarship
- Jack Handford Memorial Scholarship

Financial Aid Policies

College Policies

- William H. Hannon Foundation Scholarship
- William Randolph Hearst Foundation Scholarship
- Stephanie Hopp Memorial Scholarship
- Neil Konheim Memorial Scholarship
- Ben Maltz Scholarship
- Frederick Monhoff Memorial Prize
- Claire & Theodore Morse Foundation Scholarship
- NAMS Foundation Scholarship
- David Narva Memorial Scholarship
- Bruce and Nancy Newberg Fashion Scholarship
- NIKE Scholarship in Design
- Otis Benefit & Fashion Show Scholarship
- Alexis Riekeman Memorial Scholarship
- Phillip Rosenberg Memorial Scholarship
- Security Textile Scholarship
- Sidney Stern Memorial Trust Scholarship
- Target Scholarship
- Toy Industry Foundation Scholarship
- Edie & Lew Wasserman Scholarship
- Hannah Winderman Memorial Scholarship

Important!
Reinstatement of Financial Aid Eligibility: During the next semester that a disqualified student enrolls in 12 or more units, that student must complete at least 12 units.

Otis awards grants and scholarships on the basis of merit and need. These grants and scholarships do not have to be repaid. The determination of merit for continuing students is by review of academic records and department chair nominations. Named scholarship awards are not automatically renewable; students must reapply each year. An applicant who does not receive a scholarship one year may apply in subsequent years. Merit for new incoming students is determined through a competitive evaluation of the applicant's admission materials.

Important Notes

- Any and all Otis grants and scholarships are not earned until after the completion of the tuition adjustment period as published in the catalogue.
- Students who drop below full time status or withdraw after the completion of the tuition adjustment period as published in the catalogue will retain Otis grants and scholarships.
- Students who drop below full time status or withdraw before the completion of the tuition adjustment period as published in the catalogue forfeit all Otis grants and scholarships.

Federal Pell Grant

The Pell Grant program is for undergraduates only, and is one of the government's predominant student aid programs. This grant is open to all qualified students and it does not have to be repaid. It may be used at any accredited college. The applicant must be enrolled as an undergraduate in a degree program and must meet the Pell Grant eligibility criteria, which are determined annually by the government. Awards vary from year to year. Students may apply through completion of the Free Application of Federal Student Aid (FAFSA). After submission of the FAFSA to the federal processor, the student's financial information will be sent to the Financial Aid Office for processing. Based on this information, and the student's enrollment status, the Financial Aid Office determines the amount of the applicant's award. After enrollment, these funds are credited to the student's tuition account.

Federal Academic Competitiveness Grant (ACG Grant)

The ACG Grant is for undergraduate students who are Pell eligible. Student must be a full-time student, a citizen of the United States, have not been previously enrolled in a program of undergraduate education (if a first-year student) and completed a rigorous high school program. Eligible students may receive this grant in the first and second year of the undergraduate program.

Federal Supplemental Educational Opportunity Grant (SEOG)

For undergraduates only, eligibility for this governmental grant depends on the applicant's need as determined through completion of the FAFSA and the availability of SEOG funds.

California State Grant Program (Cal Grant)

To apply, a student must be a California resident for at least one year prior to application, from March to March. California residents apply by completing a Cal Grant GPA Verification Form and the FAFSA by March 2 each year.

Applications are available through the California Student Aid Commission website:

www.csac.ca.gov or through the Financial Aid Office beginning January 1.

Applicants may also request a GPA Verification Form from their high school or community college counseling office or from Otis' website at www.otis.edu/finaid. Cal Grants, awarded by the state to qualified residents, are based on financial need and grade point average. Students who attended a non-graded high school must take the Scholastic Aptitude Test (SAT). The deadline for filing the SAT forms is September of each year. Further information can be obtained from the College Board Admissions Testing Program, P.O. Box 1025, Berkeley, CA 94701.

Out-of-State Scholarship and Grant Programs

Many states maintain scholarship and grant programs. The requirements for qualifying students may vary from state to state, but students must maintain a legal permanent address in their home state.

Work-Study

The Federal Work-Study Program (FWS) is a government-supported work program administered by the College. Depending on availability, funds will be awarded to qualifying students up to a maximum of \$4,000 a year. Unlike grant programs, these funds must be earned by the student through part time on-campus or approved off-campus employment. Each year, in addition to FWS funds, Otis adds institutional funds to its FWS funds so that more students have the

opportunity for employment on campus. Part-time work is available, and a limited number of temporary employment opportunities are available during vacation periods.

Subsidized Stafford Loans

The Stafford Subsidized Loan Program is a federally funded program. Interest is subsidized while the student is in school at least half-time. Loan eligibility is determined by the Financial Aid Office. The student must have a complete financial aid file before loans are processed, and an entrance interview (completed on-line at www.otis.edu/finaid) before funds are disbursed.

Unsubsidized Stafford Loan

This loan is similar to the Subsidized Stafford Loan, except that the interest is not subsidized by the government. These funds must be repaid and can be used only for school-related expenses such as tuition, fees, books, supplies, and room and board. This is only available to independent students or students who were denied for the parent loan.

Federal Parent Loan for Dependent Students (Parent PLUS Loan)

The Federal PLUS loan program allows parents to borrow money for their children's education. These loans allow parents to apply for financial aid for each dependent student, whether he or she is a freshman, sophomore, junior, or senior.

Other Available Loans

Several private, non-federal loan programs are available. See www.otis.edu/finaid

Other Financial Aid Information

International Students

International Students with student visa status qualify for limited scholarship aid, only. All other aid listed is available only to United States citizens and legal permanent residents. International applicants should research all sources of aid from government and private organizations in their country before leaving, since it is extremely difficult to obtain aid after arriving in the U.S.

Financial Aid Policies

College Policies

Study Abroad (Mobility) Program

Financial aid funds can help with costs associated with studying at an out-of-state or foreign institution.

Student Rights And Responsibilities

Students have the right to know the programs available at Otis; the procedures and forms for applying for student assistance; how eligibility is determined; the criteria for selecting recipients from a group of eligible applicants; the criteria for determining the types and amounts of financial assistance; access to relevant records in their student file; the terms and conditions governing the receipt of funds from any College scholarship, grant, student work, and loan programs; and policies that govern processes regarding financial aid offers and appeals regarding refusal of award offers.

Changes in Financial Aid Information

If you drop from full-time (12 units) status within the first three weeks of the semester, you must notify the Financial Aid Office. If your address changes, you must inform the Office of Registration and Records.

Changes in Enrollment Status

Students who drop from full-time to part-time status within the first three weeks of the semester receive tuition credit according to the appropriate refund schedule and their financial aid is adjusted as follows:

- Federal PELL Grant: determined by the Federal Payment Schedule
- Cal Grant: calculated based on half or three quarter-time enrollment
- Federal Stafford/PLUS Loans: reviewed for eligibility based on at least half-time enrollment
- Otis Scholarships/Grants: cancelled
- Federal SEOG: prorated

Students who enroll in less than 6 units will have all aid cancelled except for the Federal Pell Grant and SEOG, which will be reduced. Students who

withdraw will be charged an administrative fee amounting to 5% of the total institutional costs, or \$100.00, whichever is less.

Satisfactory Academic Progress (SAP)

Maintaining SAP means that students must fulfill certain minimum standards in regard to academic progress and performance. These minimum standards are demonstrated in three areas: Grade Point Average (GPA), completion of academic year credits, and completion of the student's degree objective (maximum credits).

GPA Requirement

Undergraduates are required to have and maintain a 2.0 cumulative Otis GPA at the end of each year to qualify for all state and Otis institutional aid. Undergraduates must have and maintain a 2.0 cumulative Otis GPA by the end of the second academic year to qualify for federal aid. Progress is monitored on a semester basis. Students who fail to meet these requirements will become ineligible for aid and remain so until they have a 2.0 cumulative Otis GPA. To be reinstated for federal, state and Otis institutional financial aid eligibility, the cumulative Otis GPA must be brought up to 2.0.

Completion of Credits

If a student receives financial aid he/she must complete the minimum number of credits each semester for which aid was paid.

Units Attempted	Units Completed		
	SAP Progress Met	Probation	Disqualified
12+ units	11-12 units	8-10 units	0-7 units

If a student receives a failing grade, an incomplete, or audits or withdraws from a class, these credits cannot be counted toward credit requirements. The Financial Aid Office monitors completed units at the end of each semester and determines if students:

- 1) have made satisfactory academic progress,
- 2) will be placed on probation for one semester, or
- 3) will be disqualified from receiving financial aid.

Financial Aid Policies

College Policies

Maximum Credit

Students are required by federal regulation to complete their degrees within a reasonable time frame and within a reasonable number of credits. Undergraduate students are allowed a maximum of 150 units and graduate students are allowed 65 units to complete their degrees.

Appeal

Students who are determined to be ineligible for financial aid due to lack of Satisfactory Academic Progress (SAP) may appeal this decision. Students must complete and submit an SAP Appeal Form to the Financial Aid Office. Students will be notified of the decision by mail.

Important Notes

- Any and all Otis grants and scholarships are not earned until after the completion of the tuition adjustment period as published in the catalog.
- Students who drop below full time status or withdraw after the completion of the tuition adjustment period as published in the catalog will retain Otis grants and scholarships.
- Students who drop below full time status or withdraw before the completion of the tuition adjustment period as published in the catalog forfeit all Otis grants and scholarships.

Return of Financial Aid at the Time of Withdrawal Policy

Students who completely withdraw during the semester at Otis will lose all or part of their financial aid depending on how many days they attended Otis. The amount of financial aid earned is determined on a prorated basis.

Refunds are Disbursed in the Following Order:

- 1) Federal Stafford Loan (unsubsidized)
- 2) Federal Stafford Loan (subsidized)
- 3) Federal PLUS Loan
- 4) Federal Perkins Loan
- 5) Federal Graduate PLUS Loan

- 6) Federal Pell Grant
- 7) Federal Academic Competitiveness Grant (ACG Grant)
- 8) Federal FSEOG
- 9) Cal Grant and other state grants
- 10) Otis College of Art and Design
- 11) The Student

Example of Return of Financial Aid Policy

Mary receives the following financial aid package:

- \$1000 FSEOG
- \$1000 Pell Grant
- \$1000 PLUS Loan
- \$1000 Subsidized or Unsubsidized Stafford Loan
- \$3000 Otis Institutional Grant
- \$7000 Total

Mary attends 45 days of the 111 day fall semester and then withdraws.

45 days attended/111 days in the semester = 40% earned aid.

Total federal financial aid earned: 40% of \$4000 = \$1600

She retains:

- \$3000 Otis Institutional Grant
- \$1000 FSEOG
- \$600 Pell Grant

Otis returns federal aid in the following order:

- \$1000 Subsidized or Unsubsidized Stafford Loan
- \$1000 PLUS Loan
- \$400 Pell Grant
- \$0 FSEOG

Unearned federal grants and loans will be returned to the Department of Education or the lender within 30 calendar days from the date Otis determines the student's withdrawal status.

Financial Consequences of Withdrawal

In the above example Mary is withdrawing at a time in which she will receive no reduction of tuition charges. The following is her financial liability:

Tuition fees and charges:	\$11,710
- Financial Aid:	\$4,600
= Balance Due:	\$7,110

Financial Aid Policies

College Policies

2007-2008 Cost of Attendance (COA)

COA is an estimate of what it costs to attend Otis. Actual COA depends on enrollment and personal lifestyle. These figures are estimates only, since actual costs depend on enrollment and lifestyle.

9-Month Undergraduate (BFA)	Live with Parents	Off-Campus
Estimated Tuition <i>(12-18 credits)</i>	\$28,346	\$28,346
Registration Fees	\$400	\$400
Technology Fee	\$150	\$150
General College Materials Fee	\$50	\$50
Room and Board	\$3,000	\$9,000
Books and Supplies	\$2,400	\$2,400
Personal and Transportation	\$2,400	\$2,600
Loan Fees (average)	\$300	\$300
Total	\$37,046	\$43,246

9-Month Graduate (MFA)	Off-Campus
Estimated Tuition <i>(12-18 credits)</i>	\$29,346
Registration Fees	\$400
Technology Fee	\$150
General College Materials Fee	\$50
Room and Board	\$9,000
Books and Supplies	\$2,400
Personal and Transportation	\$2,600
Loan Fees (average)	\$300
Total	\$44,246

One-Semester Undergraduate (BFA)	Live with Parents	Off Campus
Estimated Tuition <i>(12-18 credits)</i>	\$14,173	\$14,173
Registration Fees	\$200	\$200
Technology Fee	\$75	\$75
General College Materials Fee	\$25	\$25
Room and Board	\$1,500	\$4,500
Books and Supplies	\$1,200	\$1,200
Personal and Transportation	\$1,200	\$1,300
Loan Fees (average)	\$150	\$150
Total	\$18,523	\$21,623

One-Semester Graduate (MFA)	Off-Campus
Estimated Tuition <i>(12-18 credits)</i>	\$14,673
Registration Fees	\$200
Technology Fee	\$75
General College Materials Fee	\$25
Room and Board	\$4,500
Books and Supplies	\$1,200
Personal and Transportation	\$1,300
Loan Fees (average)	\$150
Total	\$22,123

Due Process Procedure

In the event a student has an issue or concern that is not otherwise addressed or provided for in the Student Academic Planner or Otis' other rules, regulations or procedures, the student may inform the Dean of Students of the issue or concern. Otis' subsequent determination and resolution of the issue or concern shall be final.

FERPA

The Family and Education Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. They are:

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

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

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

- The right to file a complaint with the U.S. Department of Education concerning alleged failures by the College to comply with the requirements of FERPA. The Office that administers FERPA is:

Family Policy Compliance Office, U.S.
Department of Education, 400 Maryland
Avenue, SW, Washington, DC 20202-4605

Campus Policies

College Policies

Non-Discrimination

Otis does not discriminate on the basis of race, religion, color, national origin, gender, sexual orientation, handicap, or age. Otis seeks compliance with Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973, as amended, which respectively prohibit such forms of discrimination. Otis policy prohibits students, faculty, staff and Otis agents from discrimination against, and abuse or harassment of any person because of his or her race, color, or national origin. This prohibition against discrimination includes engaging in behavior that may:

- a) Threaten the physical safety of any member of the community;
- b) Create an educational environment hostile to any member;
- c) Discriminate against another person or persons;
- d) Inflict physical, emotional or mental injury to, or provoke a violent response from, a reasonable person.

This policy applies to all members of the College including students, faculty, and staff, as well as guests, visitors and those functioning in relationship to or as agents of Otis. Otis is committed to providing and promoting an environment free of racially discriminatory conduct, and each member of the College community shares in the responsibility of this commitment and the promotion of these values.

Accident/Medical Insurance

Accident insurance is required as part of enrollment, and the cost is automatically included. It provides minimal coverage for College-related accidents only. Centinela Hospital Medical Clinic (Goldsmith Campus) and Good Samaritan Hospital (Fashion Campus) accept this insurance. The Office of Student Affairs has details and claim forms. The mandatory accident insurance does not provide coverage for medical or other health-related issues. Information about optional medical insurance for health maintenance and illness, provided by an outside vendor for an

additional fee, is available through the Office of Student Affairs.

Career Services

The Office of Career Services provides students and alumni with assistance in career planning and development. Workshops and individual counseling are available for resume preparation, interview skills and career mapping.

Crime Statistics

The Federal Government mandates the disclosure of certain crime statistics so that students, employees and families can be educated about the safety of college campuses. Please be aware that these are statistics for the most severe forms of crime. Students should still be vigilant about their personal safety and take care of their personal possessions. A guard, available 24 hours a day, is stationed at the front entrance of Ahmanson Hall. The guards make regularly scheduled rounds of the building and perimeter. Please contact them immediately if you need assistance at ext. 6965. If you need the police or paramedic assistance, dial 911. Incident Report Forms, available from the Office of Student Affairs or the Security Desk, should be used to report any crime against person or property. The following statistics, as reported to the Dean of Student Affairs for both the Goldsmith and the Fashion Campuses, are provided in accordance with the Student Right to Know and Campus Security Act, 1990.

Reported Incidents	2003-2004
Murder	0
Sex Offenses	0
Robbery	0
Aggravated Assault	0
Burglary	0
Motor Vehicle Theft	0
Liquor Law Violations	0
Drugs	0
Weapons	0
Total	0 Arrests

Housing

The Student Housing Program is an off-campus housing arrangement for Otis Foundation and first-year transfer students, offered on a priority basis (e.g., out-of-country, out-of-state, etc.) Otis' residential community provides student programming (i.e. seminars, workshops, events) and guidance from the Residence Life Staff. All units have four residents (two per room) and roommate assignments are made by Residence Life Staff based upon a roommate questionnaire. Within the apartment complex students must maintain the highest level of conduct

What are the amenities?

Each unit has two bedrooms and two baths. Amenities include: paid utilities, separate master suites, two walk-in closets, T1 internet, cable ready, phone ready (four separate lines), access to pool, Jacuzzi, laundry facilities, entertainment room, and recreational center. Each is furnished with stove, refrigerator, microwave, and dishwasher. For security, the building and garage have a state-of-the-art card key entry system.

Are there any additional costs for Otis student housing?

Furniture, food, phone, and cable/direct T.V. are not included in the semester payment. Otis has a relationship with Brooks Furniture which offers student furniture rental packages at a discounted price. Brooks Furniture (310) 306-2131.

How can I find out about roommates and apartments?

Student Affairs maintains a bulletin board that lists roommates and available housing. Local apartment agencies are also available to help students with their housing/roommate search. These agencies agree to provide certain services for a small fee. More information may be found in the Office of Student Affairs.

What is the typical price range for apartment housing?

Monthly rates will vary depending on the area and type of vacancy. Average monthly rental prices for each vacancy type are:

• Bachelor	\$650
• Single	\$800
• 1 Bedroom Apartment	\$1,200
• 2 Bedroom Apartment	\$1,900

Good sources are local newspapers such as the *Los Angeles Times* and *The Argonaut*. The internet is another good resource. Some websites worth visiting for vacancy listings include www.recycler.com and www.latimes.com.

Can you suggest some safe/convenient areas to obtain housing?

- Westchester: Clean, comfortable area minutes from the beach and Los Angeles International Airport. Many shops and restaurants.
- Culver City: Approximately four miles away, close to freeways, shops, movie theaters, excellent services, and recreational facilities
- Marina Del Rey/Playa Del Rey/ Playa Vista: Minutes away, some apartments within walking distance to the ocean. Many shops and restaurants.
- Mar Vista: Four miles away, this area is a prime spot for affordable housing. Supermarkets, health food stores, fix-it shops, small restaurants.
- Palms: Reasonably priced apartments five miles away. College students from throughout L.A.

Will I need a car?

Having a car in Los Angeles is beneficial but not absolutely necessary. Many people walk, ride bikes, or use the bus to travel to work, school, or other points of interest. Many destinations surrounding the Westchester area are only one bus ride away. Bus schedules, which correspond to selected routes, can be found in the Office of Student Affairs, or call 1 (800) COMMUTE, or Santa Monica's Big Blue Bus, (310) 451-5444, or check the internet.

Campus Policies

College Policies

Student Organizations

- AA (Alcoholics Anonymous)
- Aikido Martial Arts
- BAABA (Baubles and Accessories Benefiting Artists)
- Health and Wellness
- KCCC (Korean Campus Crusade for Christ, a religious based organization open to all students)
- Otis Craft Club
- Otis Now (Writing Club)
- OW! (Otis on Wheels Mountain Biking Club)
- UBT (Under the Baobab Tree, African American)
- SGA (Student Government Association)
- SIGGRAPH (student chapter)
- WASH literary magazine

Orientation

The week before the beginning of fall and spring classes, orientation provides a foundation for life-long learning to new members of the college community. Students are also introduced to the city of Los Angeles. Parents participate in their own orientation, and meet key faculty and staff members.

Elaine and Bram Goldsmith Campus

The five-acre campus is centrally situated on L.A.'s Westside amid the technical film, digital imaging and toy industries, and close to many galleries, museums and artists' studios. Campus buildings include Kathleen Ahmanson Hall, which houses Architecture/Landscape/Interiors, Communication Arts, Digital Media, Interactive Product Design, and Toy Design. Each program has dedicated student space as well as shared resources such as the academic computing lab, wood/metal shops, video/sound editing, projection studio, photo lab, printmaking, and letterpress lab. Much of the common space within Ahmanson Hall is open and free of permanent walls and corridors. This intentional fluidity embodies the Otis philosophy, which encourages creativity and the interplay of art and technology.

The California Market Center

Occupying the second floor of the California Market Center, the Fashion Design Program is anchored in the heart of the Los Angeles fashion district. The campus is custom-designed with floor-to-ceiling interior glass walls, bringing abundant natural light into its eight spacious sewing and fitting studios, six drawing and design rooms, two seminar spaces, textile studio, fully-equipped computer lab, fashion library, and comfortable student lounge.

The Galef Center for Fine Arts

Opened in fall 2001, the Galef Center is a dynamic presence on the Goldsmith Campus. It houses the Fine Arts Program — painting and sculpture studios, lighting and video studios, department and faculty offices, individual senior studio spaces, and the Bolsky and Ben Maltz Galleries.

The Center's orientation in the landscape creates an entry plaza, a sculpture garden, and a large outdoor space for all-College gatherings. Natural light and interaction with the outdoors are essential elements of the interior architecture. The open, flowing spaces of this "art factory" stimulate new approaches to thinking, working, and visualizing.

Helen and Abraham Bolsky Gallery

Students produce exhibitions of student work. The Gallery's flexible space acts as a laboratory where students develop installation, curatorial and event-planning skills.

The Millard Sheets Library

The Library houses over 45,000 volumes, with the collection concentrated in art and design. In addition to books, the Library includes 5,000 circulating videos, DVDs and CD-ROMS.

Otis subscribes to over 150 magazines and journals, and provides 24/7 online access to millions of articles in thousands of additional periodicals. Students can browse through magazines on subjects as diverse as art, news, business, popular culture, history, science, music, and fashion.

The Library's web site offers a wealth of electronic resources, including more than 20,000 e-books, all accessible from off campus. To equip students with the sophisticated information search techniques they need, the Library provides information literacy instruction. Library staff are always available to assist students one-on-one.

The Audio/Visual Lab

Students from a variety of disciplines learn the language of video and sound, and gain a respect for past and current technologies. Encouraged to experiment with many different mediums, they learn the philosophy behind the production with audio and video; everything from lighting, filming, green screen techniques, non-linear editing, sound design/composition and projection. Our fully equipped facility includes high-end video and film cameras w/accessories, professional lighting kits, green screen studio/stage, audio booth & control room, Editing Lab and projection studio to critique final projects.

Equipment available for check out includes video cameras, miniDV, High 8, and VHS); audio equipment (miniDV, DAT, and analogue recorders with a wide variety of quality microphones and preamps); film equipment (Super8 cameras/accessories and 1 Arriflex 16mm

Resources

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camera/accessories); and tripods, glidecam, lighting kits, and high-end LCD projectors for installations and presentations. The Lab also provides mobile multimedia stations for presentations, with Macintosh G4s, projectors, and all the latest software and wireless connectivity.

The Photography Lab

Open to all disciplines, this facility brings faculty, students and professionals together to work side by side, creating an environment where learning happens naturally through informal discussion and interaction. Equipment includes black-and-white and color enlargers, 20 Omega D5 enlargers capable of handling 35mm, 120mm and 4"x5" film, and tray processing of prints up to 20"x24". On the color side, students may use one of 10 individual color darkrooms and the 30" RA-4 processor. In the mural facility, students enlarge their negatives into huge prints up to 4'x7'. A variety of cameras (35mm, medium format, 4"x5" and digital), as well as lights, stands and tripods are also available for student use. An Agfa Duoscan flatbed scanner accommodates both transparent and opaque media.

The Lighting Studio

Students will find everything they need for fashion shoots, portraiture and still life in this spacious facility. Norman strobes, tungsten lights and some natural light are available, along with soft boxes, umbrellas, diffusers, reflectors and gels.

Laboratory Press

In this hands-on facility, students investigate the origins of typography and the notion of the book as a visual communications medium. Conceived as a laboratory for aesthetic exploration and practical production, the Lab Press is an integral part of the graphic design and illustration curriculum, linking time-honored tools to today's digital media.

From metal type to digital plates, students experience the traditional disciplines of typography, letterpress, printing, and bookbinding while learning to integrate type and image,

structure and content, process and product. Student work produced in the Lab Press, which boasts a large collection of wood and metal type and Vandercook printing presses, has been widely exhibited in many major book arts collections, including the UCLA Special Collections Library.

Frederick Monhoff Printing Lab

The Print Lab, with two unique studios, offers the latest imaging technologies: photo-based lithography, intaglio, screen-printing and sandblast-resist films—as well as more traditional printing media. Two lithography presses, and space for approximately 12 to 14 screenprinting frames, and an intaglio press comprise the resources. A centrally located darkroom allows students to work on a variety of media in lightfast conditions.

Wood/Metal Shops

Everything from furniture to sculpture is created in this facility. Milling, shaping, joining, and finishing of fine hardwoods, fiberboard, plywood, plastics, foam and bent laminations take place.

Students also experiment with state-of-the-art computer milling machinery, two Z-Corp computer driven rapid prototyping machines, plastic vacuum forming equipment and small-scale model making equipment for plastic and wood. A large selection of hand and power tools can be used here or in the studios. In the Metal Shop, students cut, form, shape, grind, polish, and finish materials. They also use precision machine plastic and metal, and weld with oxyacetylene and TIG. Adjacent to the facility is the foundry where lost wax and ceramic shell bronze casting take place.

Computer Center

Academic Computing Services supports the computing technology requirements of Otis' academic programs through labs designed around digital-based production methods including image manipulation, digital illustration, digital video and audio, 3D modeling and animation.

The open-access labs and computer classrooms are equipped with the latest Mac OS and Windows workstations including large format scanners, digital projectors and wide-format color printers. Here Otis' art and design courses merge studio and computer based techniques of illustration, typography, layout, 3D imaging, interactive design, video editing and motion graphics. Students have the opportunity to produce original work in various forms of output including large format color prints, DVDs and rapid prototyping.

About
Otis

College History

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History

In 1918, General Harrison Gray Otis, the founder and publisher of the *Los Angeles Times* bequeathed his home to the city for “the advancement of the arts.” For almost eighty years, Otis remained at this Wilshire Boulevard address until 1997, when the College moved to the Westside campus.

From Spanish-Moorish mansion to seven-story cube, Otis continues to evolve. Designed by architect Eliot Noyes for IBM, the 115,000 square-foot building was renovated by Bobrow Thomas, using the concept of an artist’s loft, or a working studio, rather than that of a traditional classroom. Ahmanson Hall’s open plan encourages communication among the departments, as well as between students and faculty. The 40,000 square-foot horizontal Galef Fine Arts Center, designed by Frederick Fisher Architects, opened in 2000. Its complex geometry and corrugated metal forms contrast with the “punchcard” vocabulary of Ahmanson Hall. Together, these buildings comprise the Elaine and Bram Goldsmith Campus.

Timeline

- 1979: After six decades as a public institution, Otis goes private by allying with New York’s Parsons School of Design. The fine arts curriculum is supplemented with three new design departments.
- 1992: Otis splits from Parsons, becoming the autonomous Otis College of Art and Design.
- 1997: Otis relocates from its historic Westlake home to new campuses—one downtown in the heart of the fashion district, and the other on L.A.’s Westside, a few miles from the beach. Graduate Studies is relocated to its own campus in nearby El Segundo.

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