TABLE OF CONTENTS

PROGRAMS

CAIL PROGRAM LEARNING OUTCOMES

Foundation

Flowing from the PLOs, each class-level has specific learning outcomes that tie into the larger goals of the program. They are exposed to best practices as well as successful case studies in multidisciplinary collaboration. The foundation year teaches through participant observation, with students visiting partner sites as well as interacting with guest speakers and one another. Most of the faculty in the foundation year are practicing fine artists or illustrators and grades are given based on outcomes, collaborative skills, and professional development.

Formally, foundation year learning outcomes are:

- Students will understand best practices for working in teams on a collaborative visual art and design.
- Students will be able to give a clearly articulated classroom presentation,
- Students will respond to an issue and/or site using skills and concepts based on their community engagement and basic research.

Sophomore

The sophomore CA class is administered through Otis College's Liberal Arts and Sciences Program (LAS) and focuses on strengthening the academic research and response skills of students. Social scientists, art historians, and community organizers predominantly teach LAS classes. A major signature assignment for sophomore LAS classes is a research paper. Every student completes an 8-page research paper that is focused on relevant topics to their site partner and students create hypothetical art and design projects in groups.

Formally, sophomore year learning outcomes are:

- Students will engage in context-driven research (in terms of history, culture, and/or politics) for a specific purpose.
- Students will develop collaborative skills and work in teams.
- Student teams will organize their concepts and communicate their ideas to community partner or group.

Junior

The junior level CA classes are the ultimate culmination of the skills learned at the foundation and sophomore level. At this point, students actively engage with their site partner, are able to independently research and assess needs within the community served, and finally utilize their art and design skills collaboratively with other Otis College students to fulfill the mission of the partner organization. Specifically, students do project-driven research; they look at the ethical implications of art and design; negotiate the complexities of art and design in each unique environment; and begin to learn about project management and successful implementation. While previous sophomore and foundation classes do not focus on the creation of an actual object or piece of intellectual property, junior CA classes require this.

Formally, junior year learning outcomes are:

- Through diverse research practices, students will be able to critically analyze the social, cultural and environmental contexts of art and design problems, identify ethical considerations and develop sustainable solutions that address the needs and aspirations of the communities we engage with.
- Student groups will synthesize knowledge and organize ideas in an oral and visual presentation to a community partner, a classroom or organization.
- Students will plan, propose and in some cases implement creative solutions for a specific context, informed by engagement with a community and/or group.

Electives

Electives

Course Title	Course Number	Credits
Collaborating with Catastrophe	CAIL 301	3.00
Community Radio	CAIL 301	3.00
Rise Above Plastics	CAIL 301	3.00
Otis Goes Green	CAIL 301	3.00
AI Play	CAIL 301	3.00
Comic Book Heroes	CAIL 301	3.00
Re-imagining MacArthur Park	CAIL 301	3.00
Made for Kids - Malawi	CAIL 301	3.00
True Stories	CAIL 200	3.00
Food/Community/ Gardening	CAIL 200	3.00
Innovative Materials Research	CAIL 200	3.00
kNOw Memorials	CAIL 200	3.00
Trees in Paradise	CAIL 200	3.00
Shelter Me	CAIL 200	3.00

Ethnic Angelinos	CAIL 200	3.00
LA Past Lives: Villa Aurora	CAIL 200	3.00
Homeboy Histories	CAIL 200	3.00
True Stories	CAIL 200	3.00
Human Ecology	CAIL 201	3.00

Elective Descriptions

CAIL 301 - Collaborating with Catastrophe (3.00)

How can we, as artists/designers, contribute positively in times of crisis? Paola Antonelli curated and organized the exhibition ""Safe: Design Takes on Risk"" at the Museum of Modern Art in 2006. With this exhibition Antonelli emphasized the myriad of ways art and design are able to create sympathetic and valuable products that help people navigate disaster. In an increasingly uncertain world, focusing our skills and talents on the issues that revolve around disaster allows us to better define our role as producers in the culture at large. The desire to effectively help our fellow humans in times of crisis is a key element to how we define ourselves. The issues we work with directly address the questions of: What good can I do as a artist/designer? What type of citizen do I consider myself to be? What type of artist/designer do I see myself being when I leave the Otis environment? The class experience emphasizes dialogue, discussion and exchange of ideas. There are a few required short readings and a hand full of lectures both by the professors and visiting artists/designers. Discussions about the ideas presented are encouraged and expected. Students work individually for the start of the semester and then are put into working collaboratives of 3-5 people to create a midterm presentation and a final project. The class is on-line with both synchronous and asynchronous elements. If the Otis campus is opened up we will decide, as a class, how we will adapt to the possibility of on-campus work. Course work includes various short written responses to readings and lectures as well as a midterm presentation and final project. The midterm presentation is a digital presentation of the work group's final project ideas. Final projects are these ideas realized to their most refined states. Whether the final product is an in depth proposal or an actualized product depends on the idea and the student's access. Examples of previous final projects are: A children's toy that d

CAIL 301 - Community Radio (3.00)

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

CAIL 301 - Rise Above Plastics (3.00)

This course investigates ways to reduce global pollution from single-use plastics. Students develop ideas and strategies to reduce global single-use plastic pollution. Starting with research on the impact plastic trash has on our local oceans, wildlife, and communities, students will then work in multidisciplinary teams to develop proposals to educate and encourage the reduction, reuse, and refusal of single-use plastics such as plastic bags, bottles, and packaging. Partner: 5 Gyres Expediton

CAIL 301 - Otis Goes Green (3.00)

This course provides art and design students with the knowledge and tools needed to make ecodesign an integral part of the design process. Students in this course will have an opportunity to discuss Green Design with top Green Designers and work with Otis College's Environmental Steering Committee to create green solutions for the campus. We believe it is at the design education level where we have the best opportunity to create a sustainable future. Sustainability minor elective. Partner: Environmental Steering Committee, Otis College

CAIL 301 - AI Play (3.00)

By the time you finish reading this, AI programs like Midjourney will have generated at least three hundred thousand images. It is estimated that 400 million workers could be displaced because of AI, including teachers :-(AI has little or no ethical oversight or commitment to values. This course takes place in a liminal space, a space in between, on a journey. Going back to the beginning - to Cultural Ideas focused on Consciousness - to Analog, Somatic and Sensory experience . . . in order to engage in a more meaningful way with AI, as an artist, designer and creator. PLAYMATES include guests who will engage us in conversations about topics like Psychedelics, Dreams (-_-) zzz, and Brain Activity to better understand what consciousness is. PLAYTIME includes activities like Teaching an AI machine to recognize sound and image, Reading your own brainwaves and translating them into art + music. and Understanding a computer by becoming one. Join us. Chill, Warm, Experimental and unexpected. (##### ##) Partners: NEIGHBORGAPBRIDGE, A Brain Scholar, A Jungian Analyst, A Folklorist / AR Enthusiast, an Ayahuasca Enthusiast

CAIL 301 - Comic Book Heroes (3.00)

Comics have a rich history of championing progressive causes, creating community, and inspiring real- life heroes. This on-line course focuses on the power of storytelling and collaboration in the medium of comics. Working with students from different programs of study, you will learn techniques to create a compelling visual narrative–and the value of teamwork as it applies to comic production and beyond. By the end of this class, you and your team will deliver and present to the community partner a final work that will serve as a form of outreach and inspiration for LGBTQ+ youth. Recommended studio elective for ACT and Teacher Credential Prep Minors."

CAIL 301 - Re-imagining MacArthur Park (3.00)

This course engages students in a process that looks at history, urban planning, art, design, and community organizing in order to reimagine MacArthur Park in the Westlake neighborhood of Los Angeles (the original home of Otis College). Student work will support three planned closures of Wilshire Blvd where it bisects the park. Working with the City of Los Angeles Council District 1 as a client, Student artists will design alternative visions of the park that interrogate the park's history, reunify its 35 acres of greenspace and reimagine its place in the city.

CAIL 301 - Made for Kids - Malawi (3.00)

In this interdisciplinary course, students from Otis College of Art and Design will have the unique opportunity to collaborate with Akil West, founder of Sole Folks, a retail incubator for young designers and artisans from Leimert Park neighborhood. Together, we will embark on a transformative journey that integrates art and design principles, branding, historical education, social design, and the cultivation of a growth mindset through creative collaboration. By the end of the semester, you will refine your design skills, deepen your historical knowledge, and complete a socially impactful research project. This course offers a holistic educational experience, equipping you to become a socially conscious and versatile creative professional. JosephBrandon Thomas Faculty

CAIL 200 - True Stories (3.00)

Everyone has a story to tell. Our collective history is made up from stories of individuals. All we have to do is listen. The best way to learn about history is to walk in someone else's shoes. In small groups we interview elders in the community - which we record and directly transcribe in order to hear the voice on the page. The art of a good interview is where we start. Be unafraid, be curious, try the obvious question, words matter, strive for empathy, be informed, be simple and be gracious. By the end of the semester, each group puts together a book using the words and stories of the elders, as well as the student's own reactions in their writing and their visual art. Partner: The Wende Museum

CAIL 200 - Food/Community/ Gardening (3.00)

In big cities like Los Angeles, we consume more resources every year than what we can put back and this directly affects our food source. This course, therefore, gives specific attention to community gardens as creative projects established by everyday people to address the big, daunting problems at local levels and often using minimal resources. Partner: Emerson Community Garden Sustainability minor elective. Creative Action seats are limited by Major. Please make sure you have 2-3 options ready on registration day.

CAIL 200 - Innovative Materials Research (3.00)

The goal of the Innovative Materials Research class is to create a Materials Library for Otis College. Students will develop professional skills while conducting extensive research into the world of alternative innovative materials. These materials will include renewable and sustainable materials, biomaterials, materials made from waste, 3D printed options and those with natural filaments. Through lecture and in-class material exploration, students will learn about the advances in bio-grown materials such as mycelium, bio-synthetics, reutilizing waste materials, and redefining the approach to waste. Students will begin designing how these materials should be organized and displayed within the library. Ultimately, students will gain an understanding of the new environmentally sustainable materials being introduced into a variety of fields like product, fashion, and toy design. A Process Book will be required with research, notes, sketches, and photographs.

CAIL 200 - kNOw Memorials (3.00)

Monuments in American society often signify the myth of power, specifically the legacy of white supremacy. Together we will research the history of the monument as a visual representation of hegemonic power in governmental policies and practices and societal values and structures. We will explore how artists and designers have historically upended these visual symbols of power through excerpts from No Common Ground: Confederate Monuments and the Ongoing Fight for Racial Justice, "Sculpture in the Expanded Field," and The Originality of the Avant-Garde and Other Modernist Myths. This CAIL 200 course will partner with the arts and culture organization Clockshop, based along the LA river, to help study and build place-based community-centered environments open to the public. Students will be assigned research presentations from a shortlist of famous and lesser known American monuments to be decoded as signs and texts "written on the land." Students will visit various Los Angeles monuments to explore the legacy of white supremacy in the West, the erasure of Indigenous cultures, and critique and decode these monuments' myths.

CAIL 200 - Trees in Paradise (3.00)

Trees in Paradise asks students to consider the landscaped and endemic history of California by researching both native and non-native trees and plants in local Los Angeles ecosystems. Through a series of fields trips, lectures and group research students will understand the role these plants and trees play in the current state of climate change in the state of California, and how we can manage them to help create an environmentally sustainable future for the state. Working with Friends of Ballona Wetlands, students will have the opportunity to take part in plant restoration and creek clean-up projects to protect one of LA County's only remaining wetlands and use their knowledge and skills to create tools to assist the organization in educating and raising awareness of the environmental importance of the Ballona wetlands and the restoration and preservation of native species.

CAIL 200 - Shelter Me (3.00)

Homelessness. It's a sad fact that both nationally and locally, we are seeing dramatic increases in the numbers of people who find themselves unhoused. The demographics of those experiencing homelessness has changed: the unhoused are not only getting younger but they are more likely to work at full-time jobs while others have college degrees. Many are families with children. Some are elderly who have aged into homelessness. Still others have just fallen on hard times and can't afford the high price of housing. Students are presented with weekly readings, lectures, a diverse group of guest speaker media professionals, two research papers and a final project. By reading and reporting on issues of poverty and individuals experiencing food and shelter insecurity, we examine how we got here and how the college, the city and the state are confronting the crisis. An artist's work has an impact on the public. At semester's end, students will have created powerful infographics illustrating the extent of this crisis. Site partner: SELAH Neighborhood Coalition

CAIL 200 - Ethnic Angelinos (3.00)

This course explores ideas of multiculturalism in the history of Los Angeles arts through the comparative study of community arts, with particular attention to Asian, Black, Indigenous and Latinx communities and social movements. The course engages with intersections of cultural-political practices and artistic practices; it examines community-based art practices as well as arts praxis that is informed by community, alongside the history of ethnic community development, identity based artistic practices, and social and cultural movements in Los Angeles. By focusing on the relationship between aesthetics, place, and history we will explore the significant role(s) of arts in the creation of urban space, civic culture, community organization, and anti-racist struggles for justice. We will compare the history of mainstream arts institutions, on the one hand, with the networks of community-based art making, on the other, to explore the relationship between arts institutions, communities, artistic practices, and the community members those institutions serve in greater Los Angeles. This class will also explore the many arts organizations and community spaces of Los Angeles, with a focus on a diverse range of spaces and moments, museums, galleries, publications, theaters, public arts spaces, exhibitions, conferences and other cultural events. Through our collective engagement with a broad range of digitized archival sources, primary texts, secondary literature, and oral testimony, our primary focus will center around a digital mapping project of Los Angeles' multiethnic art histories. This cartographic project employs a practical interdisciplinary approach to art history—tracing the city's heterogeneous formations by inweaving urban, social, and cultural studies with textual analysis and emergent data visualization tools. We will approach the city of Los Angeles as a palimpsest, unearthing and mapping its innumerable layers of historical development with attention to

CAIL 200 - LA Past Lives: Villa Aurora (3.00)

LA Past Lives: Villa Aurora will focus on the cultural landmark and artists' residency at Villa Aurora in Pacific Palisades. This historic home of exiled German-Jewish writer Lion Feuchtwanger and his wife Marta is a metaphor for the urban history of Los Angeles and the creative communities concerned with the ongoing explorations associated with art and design. We will focus on Villa Aurora's history and impact on Los Angeles both as a site of refuge and residence for an international body of artists.

CAIL 200 - Homeboy Histories (3.00)

How many of the beliefs we have about gangs and gang members are accurate? While we perceive gang culture as a social nuisance, the Homeboy Histories class explores the social, political, and racialized contexts that foster gang culture and violence. To develop solutions, we research the problems affecting the community and the underlying causes that normalize them. We use our research to evaluate the role of new and established forces challenging the community to design a collaborative project that can address some aspects of the problem while serving as a steppingstone for a community-based solution. Through readings, lectures, and interactions with ex-gang members, we will understand how and why communities of color are singled out as the only ones with the problem even though gang violence occurs within many cultural groups. Collaborative teams will challenge stereotypical views of stigma, violence, and racism to develop artistic outcomes that address the issue of your group's choosing. Creative Action seats are limited by Major. Please make sure you have 2-3 options ready on registration day.

CAIL 200 - True Stories (3.00)

Everyone has a story to tell. Our collective history is made up from stories of individuals. All we have to do is listen. The best way to learn about history is to walk in someone else's shoes. In small groups we interview elders in the community - which we record and directly transcribe in order to hear the voice on the page. The art of a good interview is where we start. Be unafraid, be curious, try the obvious question, words matter, strive for empathy, be informed, be simple and be gracious. By the end of the semester, each group puts together a book using the words and stories of the elders, as well as the student's own reactions in their writing and their visual art. Partner: The Wende Museum

CAIL 201 - Human Ecology (3.00)

BFA IN ANIMATION: MOTION DESIGN

Our Mission

Animation students bring characters and stories to life through the magic of computer animation. Using a wide variety of techniques, from traditional 2D animation to 3D computer-generated imagery (CGI), students learn to develop narratives that evoke emotion and create the illusion of movement. Special emphasis is placed on critical thinking and problem-solving, technical and creative skills, as well as acting and business acumen.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the BFA in Animation program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Principles of Design	FNDT 115	2.00
Drawing and Building Form	FNDT 160	3.00
Choose of the following courses: Life Drawing I Creative Practices I	FNDT 180 FNDT 172	3.00 3.00
Writing in the Digital Age	ENGL 107	3.00
Introduction to Visual Culture	AHCS 120	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00
Connections thru Color & Desig	CAIL 101	3.00
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00
Foundation Elective	FNDT 145	2.00
Birth of the Modern	AHCS 121	3.00
Ways of Knowing	LIBS 114	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Storytelling Fundamentals	ANIM 210	3.00
Type for Illustrators	ILUS 220	3.00
Animation Basics	ANIM 230	3.00

Art History of Animation	AHCS 228	3.00
Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Motion Design Fundamentals	MOTN 230	3.00
Storyboarding and Pre-viz	ANIM 215	3.00
Animation Studio Project I	ANIM 250	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Des & Drawing for Animation II	ANIM 320	3.00
Motion Design I	MOTN 330	3.00
Studio Elective	ELEC 299	3.00
Social Science	SSCI 210	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Motion Graphics II	MOTN 331	3.00
Animation Studio Project II	ANIM 350	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Des & Drawng for Animation III	ANIM 420	3.00
Choose 1 of the following courses: Animation Senior Project I Animation Internship	ANIM 450 ANIM 470	3.00 3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Design Explorations	MOTN 325	2.00
Choose 1 of the following courses: Animation Senior Project II Animation Internship	ANIM 451 ANIM 470	3.00 3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 115 - Principles of Design (2.00)

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

FNDT 160 - Drawing and Building Form (3.00)

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

ENGL 107 - Writing in the Digital Age (3.00)

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

AHCS 120 - Introduction to Visual Culture (3.00)

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 - Life Drawing II (3.00)

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 - Creative Practices II (3.00)

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

CAIL 101 - Connections thru Color & Desig (3.00)

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

FNDT 162 - Drwg Studio-Expanded Practices (2.00)

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 161 - Form and Space (2.00)

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage

the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 145 - Foundation Elective (2.00)

See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

AHCS 121 - Birth of the Modern (3.00)

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

LIBS 114 - Ways of Knowing (3.00)

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

ANIM 210 - Storytelling Fundamentals (3.00)

The basic principles of story structure are applicable to any medium: film, TV, novels, comic books, theatre, video games, even works of sculpture and dance. A foundational understanding of basic storytelling structure will deepen audience engagement and help to create emotional resonance. This course will utilize multimedia presentations, group work, reading and viewing assignments, response papers, and creative writing to foster a deeper understanding of the nature of story structure, its role in various mediums, and techniques to enhance its effectiveness.

ILUS 220 - Type for Illustrators (3.00)

This course is designed for Sophomores to introduce and expand upon the fundamentals of typography and the study of letterforms, with the emphasis placed on exploring type as a tool integral to contemporary Illustrative practices.

ANIM 230 - Animation Basics (3.00)

In this course, students will learn industry standard principles and techniques for creating professional animation t. Students will gain an introductory level understanding of the "12 animation principles" using Digital 2D and 3D animation tools and techniques. In each class, students will concentrate on a series of exercises related to the many topics of study in Traditional Animation techniques. Course Fee of $135

AHCS 228 - Art History of Animation (3.00)

The "Art History of Animation" course provides a comprehensive survey of the history of animation from its earliest beginnings to the present day. The course explores the development of animation techniques, styles, and themes, and their relationship to cultural and social contexts. Students will gain a thorough understanding of the artistry and creative processes that underlie animated productions and develop an appreciation for the role of animation in shaping popular culture. Upon completion of this course, students will be able to: Identify the key historical milestones in the development of animation as an art form, and the social and cultural contexts in which they occurred. Analyze the visual language and stylistic techniques used in animated productions, including the use of color, line, and shape. Evaluate the role of animation in shaping cultural values and attitudes towards race, gender, and identity. Discuss the cultural and artistic significance of major animated films and series, and their impact on popular culture. Demonstrate an understanding of the creative processes involved in animation, including storyboarding, character design, and animation production. This course may be taken in either fall or spring, must be completed in the sophomore year.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

MOTN 230 - Motion Design Fundamentals (3.00)

An introduction to basic design and motion design principles and techniques.

ANIM 215 - Storyboarding and Pre-viz (3.00)

In this class students will learn how to illustrate a story through the use of storyboarding and Previsualization (Pre-viz). Students will learn how to break down a script and translate it onto a presentable, self-explanatory, traditional and digital format. Pre-viz will be used to expand on storyboards, testing different shot angles, timing and transitions with different camera placements and movements.

ANIM 250 - Animation Studio Project I (3.00)

Students will work in teams to create a digital animation project, synergizing skills learned in all Previous courses. Students will be exposed to the dynamics of teamwork and the importance of project management using shotgrid.

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

LIBS 214 - Sophomore LAS Elective (3.00)

ANIM 320 - Des & Drawing for Animation II (3.00)

This focuses on advance design concepts with an emphasis on creating memorable characters with interesting personalities & shapes to tell a story. The goal is to get students used to the idea of research and sketching from life or reference. Then apply the process of revisions to refine their designs in better serving the story. Students will practice draftsmanship to demonstrates the interplay of structure, anatomy, design, and expression in effective figures.

MOTN 330 - Motion Design I (3.00)

This course gives students a comprehensive overview of the motion graphic production process using industry standard applications. Emphasis will be placed on the fundamental concepts of digital media, motion design, editing techniques and art direction.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MOTN 331 - Motion Graphics II (3.00)

These classes will balance further instruction in design principles with actual production of motion graphics pieces. Prerequisites: MOTN230 Motion Design Basics

ANIM 350 - Animation Studio Project II (3.00)

Students will work in teams to create a digital animation project, synergizing skills learned in all Previous courses. Students will be exposed to the dynamics of teamwork and the importance of project management. This is an advancement of Animation Studio project I. Student will be expected to use advance techniques.

CAIL 301 - Creative Action Junior Studio (3.00)

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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

ANIM 420 - Des & Drawng for Animation III (3.00)

Students will explore concepts through research, critical analysis, and brainstorming to create elements needed for conveying story. Design and Drawing Fundamentals III is a class that combines artistic exploration, perceptions, observations, personal narratives, and intuition to create new work. A series of stories and situations will provide both context and a point of departure for our projects.

ANIM 450 - Animation Senior Project I (3.00)

This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a final project. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles.

ANIM 470 - Animation Internship (3.00)

This course engages students to work with established companies that are related to their academic and career interests. The purpose of this course is to expose students to live workplace environments and expand networking resources. Students are expected to do well and represent Otis and the BFA animation program. At the end of the Internship, students will report on their experience through a sharing session. Students who wish to participate in the internship program need to submit updated resume, portfolios and websites. **Students need to apply for internship opportunities on their own or through career services. Approval of the Department Chair required.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

MOTN 325 - Design Explorations (2.00)

Typography, color, shape, light, and more help make for effective motion design. Learn the fundamental principles of each of these and work on combining them to create effective motion design pieces

ANIM 451 - Animation Senior Project II (3.00)

Animation Senior Project II is a production class which takes students through the process of conceptualizing, proposing, planning and executing an original project. Students will learn how to deliver professional level work and deliver presentations to represent their work. Goal setting, scheduling, research, and expanding knowledge will be skills developed through the class. For the final project, each student will complete an original work or project and present it to members of the professional community. Goal: To create an original work and demo reel in a production environment.

ANIM 470 - Animation Internship (3.00)

This course engages students to work with established companies that are related to their academic and career interests. The purpose of this course is to expose students to live workplace environments and expand networking resources. Students are expected to do well and represent Otis and the BFA animation program. At the end of the Internship, students will report on their experience through a sharing session. Students who wish to participate in the internship program need to submit updated resume, portfolios and websites. **Students need to apply for internship opportunities on their own or through career services. Approval of the Department Chair required.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - LAS Upper Division Elective (3.00)
This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Motion Design Fundamentals	MOTN 230	3.00
Dev Anim Express & Script	MOTN 490	3.00
3D Rigging & Animation	ANIM 310	3.00
Scriptwriting for Animation	ANIM 310	3.00
Character Design for Animation	ANIM 310	3.00
2D Character Animation	ANIM 310	3.00
Digital Sculpting & Z-Brush	ANIM 310	3.00
Storytelling: Studio Ghibli	ANIM 490	3.00
Producing & Productn Managemnt	ANIM 490	3.00
Digital Painting II	ANIM 490	3.00
Advanced Storyboarding	ANIM 490	3.00
Environment Design for Game	GAME 310	3.00
Gesture Drawing	GAME 310	3.00
Animal + Creature Drawing	GAME 310	3.00
Introduction to Blender	GAME 310	3.00
Anatomy for Entertnmnt Design	GAME 310	3.00
Adv Game Creative w/ USC I	GAME 315	3.00
Adv Game Creative w/ USC II	GAME 316	3.00
Adv Game Creative w/ USC III	GAME 317	3.00
UI/UX	GAME 490	3.00
Character Design for Game	GAME 490	3.00
3D Motion Graphic Cinema 4D II	MOTN 490	3.00
Pixels to Products	ANIM 310	3.00
MOTN Design: Prof. Studio Stud	MOTN 310	3.00

Elective Descriptions

MOTN 230 - Motion Design Fundamentals (3.00)

MOTN 490 - Dev Anim Express & Script (3.00)
In this class students will learn how to create complex animations in After Effects using simple JavaScript expressions. Students do not need to know how to write code to use expressions. Starting with simple, visual based expressions students will progress into developing more complex expressions that can drive a multitude of animation behaviors. Prerequisite: MOTN230 Motion Fundamentals

Pre-requisites: MOTN 331

ANIM 310 - 3D Rigging & Animation (3.00)
This hands-on course provides a comprehensive introduction to essential rigging techniques for 3D animation. Students will learn the technical processes required for 3D character animation, non-linear 3D animation, and procedural rigging setups. Key topics include joint systems, constraints, skinning, and FK/IK controls, enabling students to create functional rigs for a range of animation applications. The course emphasizes mechanical rigging for hard-surface models as well as organic character rigs. Through lectures, demonstrations, and hands-on projects, students will develop a strong understanding of rigging's role within production pipelines, equipping them to collaborate effectively with animators and modelers.

Pre-requisites: ANIM 230

ANIM 310 - Scriptwriting for Animation (3.00)
In "Scriptwriting for Animation" we will dive into the vibrant, detailed world of animation storytelling, crafting engaging scripts and bringing your animated characters and worlds to life. Through a mix of lectures, hands-on exercises, and collaborative projects, you will explore the unique narrative techniques specific to animation, including character development, dialogue, and visual storytelling. There's a reason Homer J. Simpson is still on the air! Through collaborative projects and peer workshops, you will gain hands-on experience as you learn to write for various formats. We will analyze iconic animated

works, from Disney to Seth MacFarlane, break down their scripts, and discuss the role of visual elements in enhancing stories. With a mix of playful exercises, insightful discussions, and industry insights, this course will empower you to turn your imaginative ideas into captivating animated narratives. Perfect for both seasoned writers and newcomers. Get ready to bring your stories to life in a lively, supportive environment.

Pre-requisites: ANIM 230

ANIM 310 - Character Design for Animation (3.00)

The purpose of the class is to introduce students to methodologies and styles for designing characters with appeal that are ready to animate. Assignments and critiques develop problem-solving, collaboration, creative visual interpretations that result in portfolio ready art/ illustrations of unique character designs for the purpose of animation.

Pre-requisites: ANIM 230

ANIM 310 - 2D Character Animation (3.00)

In this course, students will develop skills and techniques for creating 2D character animation. Students will learn in-depth character design, development, rigging, and animation techniques, used to create facial expressions and lip syncing.

Pre-requisites: ANIM 230

ANIM 310 - Digital Sculpting & Z-Brush (3.00)

This course will teach you how to start sculpting digitally in Zbrush. We will begin with intuitive techniques used to deform digital clay into shapes and forms. Navigating Zbrush's interface will be fully explained at the start of this course. Important features will be covered like, DynaMesh, ZRemesher, and TPoseMesh. For anyone already familiar with Zbrush, you will learn the critical steps for prepping a complex character and posing it. Hard surfaces and multiple techniques for hair will be covered. I will teach you the same workflows that I used for many of the online lectures I conducted over the past several years.

Pre-requisites: ANIM 230

ANIM 490 - Storytelling: Studio Ghibli (3.00)

Learn the art and craft of storytelling by exploring classic Studio Ghibli animated films, including Hayao Miyazaki's Spirited Away, My Neighbor Totoro, and Princess Mononoke and Isao Takahata's Grave of the Fireflies. Study the elements of storytelling, such as the three-act structure, the Japanese four-act structure, concept, character and conflict creation, point of view, and world building -emphasizing visual storytelling. Assignments will help you become skilled with these elements of storytelling. By the semester's end, you will create your own story and write a treatment for an animated short.

ANIM 490 - Producing & Productn Managemnt (3.00)

An in-depth exploration on how a TV series, Feature Film, Web Series are produced. We will walk through each part of how a TV show or Feature film gets made, including a break-down of each part and talk about each job on the team. How to set up a production from the ground up.

ANIM 490 - Digital Painting II (3.00)

This course will train you in the fundamentals of digital painting/design. Students will learn to use the tools and techniques of digital painting to produce artwork with applications to the fields of game design and animation such as animation backgrounds, textures for 3D animation, concept art, and illustration.

ANIM 490 - Advanced Storyboarding (3.00)

This course will cover the concepts of storyboarding for 2D television animation, visual storytelling, and basic filmmaking/ cinematography. Lecture topics will begin with reverse engineering thumbnails and move through assignments that simulate a variety of visual storytelling projects which commonly are seen in the industry. Basic professional practices for today's working storyboard artists will also be included. Prerequisite: DGMD 334 Storyboarding Basics

GAME 310 - Environment Design for Game (3.00)

This class will focus on how to create compelling and thoughtful environment concepts for the entertainment industry such as video games and films. The students will learn how to make a good composition and how to apply lighting and texture to the artwork. Throughout the course, students will work on BW comps and full-color landscape concept art with some architectural elements. Pre-requisite classes: Introduction to Photoshop / Digital Painting, Drawing intensive.

GAME 310 - Gesture Drawing (3.00)

Gesture Drawing emphasizes observational drawing from live models to develop strong posing skills for artists In animation, storyboard, illustration and fine arts tracks. In class lectures and demos will reinforce principles of animation. This course is designed to introduce and develop an understanding of life drawing that will serve as foundation for further studies in animation and entertainment arts. The class will focus on aspects of drawing that are used in the field of entertainment arts including but not limited to: • Constructive Drawing based on gesture and form. • Narrative or "storytelling: drawing and creating strong poses with emotion and impact. • Observational drawing. • Review of anatomical features. • Thumbnail and quick sketch for quick concept sharing. • Students will become familiar with successful artists relating to this field.

GAME 310 - Animal + Creature Drawing (3.00)

This course teaches fundamental skills and techniques for creating realistic and imaginative animal and creature drawings. You will learn anatomy, structure, proportions, perspective, texture, and detail, which are essential for creating convincing and dynamic drawings. You will also develop your creativity and design skills by inventing your own unique creatures. Throughout the course, you will practice through a series of exercises and projects and receive feedback to refine your skills. By the end of the course, you will have a solid foundation in animal and creature drawing and the ability to create your own unique artwork. Prerequisite: Drawing and Design for Game I

GAME 310 - Introduction to Blender (3.00)

This introductory course provides students with a comprehensive foundation in Blender, a powerful and free 3D modeling and animation software used in industries like game development, animation, visual effects, and digital art. Over 15 weeks, students will explore the core functionalities of Blender, from creating basic 3D models to rendering animations. Through hands-on projects, students will gain practical experience in modeling, texturing, lighting, rigging, and animating objects. By the end of the course, participants will be able to create fully realized 3D assets and simple animated sequences.

GAME 310 - Anatomy for Entertnmnt Design (3.00)

This course is designed to guide students in mastering the art of bringing characters to life by deeply understanding the human figure from the inside out. Students will learn to visualize the structure of the body by studying gestures, skeletal frameworks, muscles, and forms, and translating them into dynamic figures. They will work with various basic shapes—such as cylinders, cubes, and blocks—to build figures with accurate proportions and motion. As they progress, students will focus on challenging aspects such as hands, feet, and the head in perspective, and learn techniques to stylize anatomy and create exaggerated poses for more dynamic storytelling in their designs. In addition to technical skill development, this course will explore how muscle movement, body types, and aging impact character design. A diverse range of body types, genders, and ages will be examined to ensure students can create authentic, relatable characters. The course will also delve into light logic, hair studies, and value rendering to give students a holistic approach to

figure drawing and visual storytelling. Ultimately, students will develop their skills to creatively connect anatomical accuracy with expressive, narrative-driven character designs in the context of entertainment.

GAME 315 - Adv Game Creative w/ USC I (3.00)

GAME 316 - Adv Game Creative w/ USC II (3.00)

GAME 317 - Adv Game Creative w/ USC III (3.00)

GAME 490 - UI/UX (3.00)

This course is designed to introduce you to the principles and best practices of designing user interfaces and user experiences for video games. Whether you are a game developer, designer, or just someone interested in creating great game experiences, this course will provide you with the tools and knowledge you need to make your games stand out. Throughout the course, we will cover topics such as UI design, UX design, game accessibility, and the latest trends and innovations in UI/UX for games. By the end of the course, you will have a foundation in UI/UX design principles and best practices for games and will be able to apply these skills to create engaging and immersive game experiences. Prerequisite: Game Design I

Pre-requisites: GAME 210

GAME 490 - Character Design for Game (3.00)

This course will teach the principles and techniques of designing characters for games. Students will learn about anatomy, proportion, gesture, and expression, as well as the importance of storytelling, personality, and gameplay mechanics in creating compelling and memorable characters. The course will cover the role of technology in character design, including 3D modeling, rigging, animation, and optimization for real-time rendering. In addition, students will think critically about the relationship between character design and narrative, gameplay, and player experience. They will examine the cultural and social implications of character design, including issues of representation, diversity, and inclusivity. By the end of the course, students will have the ability to create memorable and effective characters for a variety of game genres and develop a portfolio showcasing their technical skills and creative vision. Prerequisites include foundational knowledge of drawing and design principles and experience with digital art tools. Prior experience with 3D modeling and animation tools is preferred. Prerequisite: Drawing and Design for Game I

Pre-requisites: GAME 210

MOTN 490 - 3D Motion Graphic Cinema 4D II (3.00)

Students will use Cinema 4D to create elements and 3D animation for motion graphics. This course will Include an advanced look at C4D's procedural animation system. Modeling, materials, shader development, lighting, and multi pass rendering for compositing with After Effects will be addressed. Throughout the semester, students will be given projects that mimic what a client might expect when working in the industry. The students will use their previously acquired C4D skills to complete finished motion design animations individually and as a team to simulate real world situations.

Pre-requisites: MOTN 331

ANIM 310 - Pixels to Products (3.00)

Pixels to Products is an elective course for Animation students to transform digital designs into marketable products, including T-shirts, stickers, and more. Students will learn techniques for designing physical merchandise, building brand identity, and understanding eco-conscious production options like drop shipping, sourcing local and sustainable manufacturing. This course blends creative design with practical skills, preparing students to bring their digital art to a broader audience through merchandisable products.

Pre-requisites: ANIM 230

MOTN 310 - MOTN Design: Prof. Studio Stud (3.00)

In this class students will be immersed in the environment of a professional motion design studio. Beginning with concept development including creating style frames and pitch decks, the class will break down the project into production phases and develop a plan how to produce the project as a motion design team along with solo projects. The class will then focus on the last phase of the production pipeline of finishing, rendering and delivering the final motion design assets. Emphasis will be on learning professional studio practices including: file hierarchy, file naming conventions using team project management software.

PROGRAM PAGE

Our Mission

We live immersed in a world created and defined by products, systems, and experiences that product designers create. Students learn a process consisting of physical and digital skills that evolve from discovery through development to the delivery of meaningful design solutions. Product Design is broad and encompasses design aspects related to all the other art and design majors. The program aims to prepare students for future design practice through a broad-based, hands-on experience that blends traditional art and craft with industry-related skills, technology, design knowledge, and practices. The curriculum allows students to select elective courses that align with their needs, career interests, abilities, or skill sets. Students emerge from the program empowered with the design and business skills that enable them to work in any design field. Alums of the program work for companies and consulting firms such as Apple, Raytheon, SpaceX, Crate & Barrel, Target, Disney, Coach, Guess, Vans, Herman Miller, IBM, Mattel, Nike, Adidas, Sony Pictures, Nissan, and more.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the Product Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Principles of Design	FNDT 115	2.00
Drawing and Building Form	FNDT 160	3.00
Choose of the following courses: Life Drawing I Creative Practices I	FNDT 180 FNDT 172	3.00 3.00

Writing in the Digital Age	ENGL 107	3.00
Introduction to Visual Culture	AHCS 120	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	 FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	 3.00 3.00 3.00 3.00 2.00 2.00
Connections thru Color & Desig	CAIL 101	3.00
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	 FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	 3.00 3.00 3.00 3.00 2.00 2.00
Foundation Elective	FNDT 145	2.00
Birth of the Modern	AHCS 121	3.00
Ways of Knowing	LIBS 114	3.00
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	 FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	 3.00 3.00 3.00 3.00 2.00 2.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Design Studio I	PRDS 202	3.00
Design Communication I	PRDS 210	3.00
Methods and Materials I	PRDS 230	3.00
History & Future/ Product Desg	AHCS 225	3.00
Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Product Design Studio II	PRDS 203	3.00
Design Communication II	PRDS 211	3.00
Methods & Materials II	PRDS 231	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Design Studio III	PRDS 302	3.00
Design Communication III	PRDS 310	3.00
Studio Elective	ELEC 299	3.00

Social Science	SSCI 210	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Design Studio IV	PRDS 303	3.00
Design Communication IV	PRDS 311	3.00
Creative Action Junior Studio	CAIL 301	3.00
Human Factors in Product Des	NSCI 319	3.00
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Product Design Studio V	PRDS 402	3.00
Design Communication V	PRDS 410	3.00
Design & Market I	PRDS 440	3.00
Studio Elective	ELEC 299	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Product Design Studio VI	PRDS 403	3.00
Design & Market II	PRDS 441	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 115 - Principles of Design (2.00)

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

FNDT 160 - Drawing and Building Form (3.00)

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

ENGL 107 - Writing in the Digital Age (3.00)

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current

trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

AHCS 120 - Introduction to Visual Culture (3.00)

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 - Life Drawing II (3.00)

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 - Creative Practices II (3.00)

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

CAIL 101 - Connections thru Color & Desig (3.00)

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

FNDT 162 - Drwg Studio-Expanded Practices (2.00)

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 161 - Form and Space (2.00)

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 145 - Foundation Elective (2.00)

See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

AHCS 121 - Birth of the Modern (3.00)

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

LIBS 114 - Ways of Knowing (3.00)

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

PRDS 202 - Design Studio I (3.00)

This course forms the introduction to the profession, practices, and thinking involved in the product design process. Through a series of individual and team-based investigations and projects, students begin their acculturation into the field of Product Design. They use the design process while applying various 2D drawing, computer, and making skills to develop their ideas and explore the relationships between form, function, and how culture can be expressed by and be an influence on the object of design. Skills introduced: design process, user experience, identification of form and function relationships, cultural design influence and forces.

PRDS 210 - Design Communication I (3.00)

Sketching and technical drawings are fundamental to product design in developing and communicating ideas, designs, and concepts. This course presents techniques, tips, and tricks, from quick concept sketching to producing technical drawings to develop and communicate ideas. Students will begin to delineate 3-D forms in 2-D space and the various phases and deliverables of the design process. Skills introduced: rapid ideation, iterations, concept

sketches, perspective drawing and shading, color rendering, visual fluency, cross-sections, exploded views and digital rendering, 3-D modeling, and visual presentation. Skills reinforced: design process, design communication, storytelling, and intention.

PRDS 230 - Methods and Materials I (3.00)

An introduction to all the shops, labs, tools and techniques used in the fabrication of both study and presentation models for Product Design. In this hands-on studio, students work with various materials in a series of small skills-oriented projects. This is an introduction to the basic tools used for both hard and soft materials. Students develop skills in form making, surface treatments, and finishing techniques. Field trips and off-site workshops at local manufacturers enhance students' knowledge of production techniques. Skills introduced: model making, shop skills, 3D form, surface finishing, sketching, visual fluency, and forces on the form,

AHCS 225 - History & Future/ Product Desg (3.00)

When did art become design? Product design influences and is influenced by culture and technological developments. From the Dark Satanic Mills and the Spinning Jenny to advanced 3D printers and the advent of AI, how have technology and manufacturing processes influenced and driven product design and what were the global societal and cultural consequences of these? Objects and products do not exist in a vacuum and thus must be seen through various lenses and themes such as the continual search for utopia and social reforms, the economic and psychological implications of man vs. machine, material exploration for functional and aesthetic potential, human inspiration from the natural world and our impact on the environment. This course examines how technology shaped today's design thinking and its potential impact on transforming the future of designed objects and the world as we know it. Required for all Product Design majors.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

PRDS 203 - Product Design Studio II (3.00)

Students deploy the skills learned in the first semester, in thoroughly investigated and contextualized designs, that demonstrate cultural awareness, and self-expression. Digital modeling and design components are introduced as part of the design process. Different projects throughout the semester, allow students to learn how to distill research, contextualize and visualize data and information, recognize trends, and understand the user. Students will connect these insights to questions and decision-making in their design process. Skills introduced: Students learn to communicate their design concepts and user scenarios using 2D, 3D, and 4D methods (UX). Skills reinforced: design process, research, contextualization, user interaction.

PRDS 211 - Design Communication II (3.00)

Students continue to develop a 2D drawing foundation of 3D space by hand and digitally. Interface design is introduced to add a digital element to the previous semester's project. Students will learn orthographic hand drawing and rendering (precise annotation, translating physical assets and photographic references into graphic representations) with pencil, pen, and marker, as well as 2D digital drawing and rendering (Illustrator, Photoshop, basic technical package for manufacturing, storyboarding), and advanced digital sketching. Skills introduced: orthographic drawing, composition, digital drawing. Skills reinforced: hand and digital rendering, 2D form, visual fluency, and visual stylization. Software and tools: Illustrator, Photoshop, InDesign, Figma. Students will learn to prepare work for portfolios, presentations, exhibitions, decks, and websites.

PRDS 231 - Methods & Materials II (3.00)

A continuation of the previous semesters' course students continue to visit manufacturers and work with various materials in a series of small skills-oriented projects. Students build upon their prior semester's experience and begin to integrate the design process skills they have learned in the Design Studio courses while exploring processes and materials. Skills reinforced: sketching, 3D form giving, forces of form, visual fluency, surface finishing, and craftsmanship.

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

LIBS 214 - Sophomore LAS Elective (3.00)

PRDS 302 - Design Studio III (3.00)

Students further practice the design process while learning to design a family of products, within a brand's form language. These will include consumer electronics and/or lighting. The focus is on investigating issues such as human factors, need finding, materials exploration, functionality, internal components that allow the object to work, and user/product interaction with a strong emphasis on concept and form excellence. The content, theme, and focus of this studio vary from semester to semester. Skills and knowledge introduced: product category, business dynamics/value analysis, product development, and design writing. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, brand, materials, manufacturing, sustainability, industry awareness, individual & group critique, meaning/semantics, model making, 3D form, storytelling, visual & oral presentation, design research, observational research, ideation, brainstorming.

PRDS 310 - Design Communication III (3.00)

]This introductory course to SolidWorks teaches the basics of 3D modeling, rendering techniques, and the processes for manufacturing. Students learn to digitally build and manipulate 3D forms and output their efforts through renderings, drawings, or 3D objects. Instructors give weekly demonstrations of the software techniques and capabilities. Feedback on each student's design process and abilities is provided through individual desk crits as well as group presentations and critiques. Skills introduced: Solidworks 3D CAD software, modeling, rendering, and 3D print output. Skills reinforced: drafting, rendering, 2D digital fluency, visual stylization, and composition. Software: Solidworks, Keyshot.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

PRDS 303 - Design Studio IV (3.00)

Students connect and apply the soft goods-making skills learned to design a family of objects in the soft goods category of projects that include fashion accessories, footwear, and activewear. Students will design and create three-dimensional products from flat patterns. Students will investigate issues such as human factors, need finding, materials and hardware exploration, function, style, and performance. Strong emphasis on concept, form, style, and excellence in execution. Skills and knowledge introduced: Patternmaking, CLO software. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, brand, materials, manufacturing, sustainability, industry awareness, individual and group critique, meaning/semantics, modelmaking, 3D form, storytelling, visual & oral presentation, design & observational research, ideation, brainstorming.

PRDS 311 - Design Communication IV (3.00)

This studio course is a continuation of Design Communication III. The instructor provides feedback on each student's design process and abilities through individual desk crits and group presentations and critiques. Skills reinforced: 3D modeling, digital rendering, and visual storytelling. Skills introduced: SolidWorks or Rhino 3D CAD software, modeling, rendering, and 3D print output. Skills reinforced: drafting, rendering, 2D digital fluency, visual stylization, and composition.

CAIL 301 - Creative Action Junior Studio (3.00)

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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year

NSCI 319 - Human Factors in Product Des (3.00)

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

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

PRDS 402 - Product Design Studio V (3.00)

This advanced project-based studio course introduces students to more in-depth product design scenarios and explores and discovers possible design solutions, users, and markets. Students engage in investigative research within a field of interest to discover a problem, theme, or opportunity to serve as their project. Students are expected to integrate all aspects of their education in a comprehensive brief for in-depth investigation and development of their senior project. Instructors mandate deliverables for all research, concept, and design work that the students complete. The thesis project concept, support research, and ideation are submitted as both a public presentation, physical prototype, and written artifact (process book) at the end of the semester. Students are expected to perform at a high level of critical thinking and creativity, aesthetics, functionality, craftsmanship, communication, presentation, and documentation of their design process. Skills developed: research, teamwork, information design, sustainability, prototyping, leadership, ideation, brainstorming, time management, meaning/semantics, design writing, ethics, point of view, and voice.

PRDS 410 - Design Communication V (3.00)

This is an elective studio that allows students to choose to focus on specific software or areas that will further support their skills and goals as they prepare to graduate. Skills introduced or reinforced: 3D modelling, digital rendering, and visual storytelling. Solidworks or Rhino 3D CAD software, , rendering, and 3D print output. Software: SolidWorks or Rhino 3D CAD software. Keyshot, After Effects, Cinema 4D, Figma, drafting, rendering, 2D digital fluency, visual stylization, and composition.

PRDS 440 - Design & Market I (3.00)

Design-driven companies of today and the future are looking for hybrid designers who can work across design, business, and marketing functions while retaining their depth of design savvy. This advanced project-based course focuses on design, development, brand, and line extensions related to the development of the cycle of products from design concept to manufacturing and product distribution. Skills reinforced: cross-functional skill development, industry awareness, professional design practices.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

PRDS 403 - Product Design Studio VI (3.00)

Having completed their designs the previous semester, the course serves as a place to execute and create a professional grade prototype but has a strong focus on preparing students for their post-Otis experience by introducing professional practices germane to product design as a field. This includes a heavy focus on their presentation skills and exhibition design aimed at their Senior Exhibition. Skills introduced: Exhibition design, graphic communication, video, animation, and editing. Skills reinforced: design research, observational research, UX-UI, FIGMA, teamwork, information design, sustainability, prototyping, leadership, ideation, brainstorming, time management, meaning/semantics, design writing, ethics, point of view, and voice.

PRDS 441 - Design & Market II (3.00)

Design-driven companies of today and the future are looking for hybrid designers who can work across design, business, and marketing functions while retaining their depth of design savvy. This advanced project-based course focuses on design, development, brand, and line extensions related to the development of the cycle of products from design concept to manufacturing and product distribution. Skills reinforced: cross-functional skill development, industry awareness, professional design practices.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Design for Furture Living	PRDS 345	3.00
Design for Furture Living	PRDS 345	3.00
Beginning Ceramics	PRDS 362	3.00
Intermediate Ceramics	PRDS 363	3.00

Elective Descriptions

PRDS 345 - Design for Furture Living (3.00)

Transform the way we live by partnering with Jonathan Louis, one of the largest furniture companies in the US, to define the future of interiors. In this course, you'll collaborate with working designers, trend forecasters, and sample makers to craft visionary solutions that reflect the evolving needs of contemporary and future living spaces. With cultural, technological, environmental and economic developments, the world of interiors is changing fast. This is your opportunity to tap into those trends, designing furniture that harmonizes with diverse living environments - from compact city apartments to flexible home offices. You'll delve into the psychology of what makes a living space feel like home and explore how an existing furniture company can adapt and broaden its offerings to meet the needs of renters, urban dwellers, and design-forward consumers. By understanding the driving factors behind furniture choices, you'll design innovative furniture pieces and expand the realm of modern interior design.

PRDS 345 - Design for Furture Living (3.00)

Transform the way we live by partnering with Jonathan Louis, one of the largest furniture companies in the US, to define the future of interiors. In this course, you'll collaborate with working designers, trend forecasters, and sample makers to craft visionary solutions that reflect the evolving needs of contemporary and future living spaces. With cultural, technological, environmental and economic developments, the world of interiors is changing fast. This is your opportunity to tap into those trends, designing furniture that harmonizes with diverse living environments - from compact city apartments to flexible home offices. You'll delve into the psychology of what makes a living space feel like home and explore how an existing furniture company can adapt and broaden its offerings to meet the needs of renters, urban dwellers, and design-forward consumers. By understanding the driving factors behind furniture choices, you'll design innovative furniture pieces and expand the realm of modern interior design.

PRDS 362 - Beginning Ceramics (3.00)

PRDS 363 - Intermediate Ceramics (3.00)

Pre-requisites: PRDS 362

PROGRAM PAGE

Our Mission

The Major in Illustration offers a broad, cross-disciplinary learning experience for students that focuses on effective and arresting visual communication across a wide range of digital and analog media. Illustrators develop a strong personal style in their images and use their image-making skills to support the communication needs of a variety of clients in multiple contexts — including but not limited to: digital animations; editorial illustration; comics; children's books; murals; and advertisements.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the Product Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Principles of Design	FNDT 115	2.00
Drawing and Building Form	FNDT 160	3.00
Choose of the following courses: Life Drawing I Creative Practices I	FNDT 180 FNDT 172	3.00 3.00
Writing in the Digital Age	ENGL 107	3.00
Introduction to Visual Culture	AHCS 120	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00

Connections thru Color & Desig	CAIL 101	3.00
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	 FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	 3.00 3.00 3.00 3.00 2.00 2.00
Foundation Elective	FNDT 145	2.00
Birth of the Modern	AHCS 121	3.00
Ways of Knowing	LIBS 114	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Illustration I	ILUS 200	3.00
Drawing and Painting I	ILUS 212	3.00
Type for Illustrators	ILUS 220	3.00
Graphic Design/ Illus History	AHCS 222	3.00
Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Illustration II	ILUS 201	3.00
Drawing and Painting II	ILUS 213	3.00
Studio Elective	ELEC 299	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Illustration III	ILUS 300	3.00
Drawing and Painting III	ILUS 312	3.00
Professional Practice	GDIL 354	3.00
Social Science	SSCI 210	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Communication Studio IV	ILUS 301	3.00
Drawing and Painting IV	ILUS 313	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Alt Materials & Processes	ILUS 363	3.00

Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Project/Seminar	ILUS 440	3.00
Entrepreneurship 101	GDIL 410	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 115 - Principles of Design (2.00)

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

FNDT 160 - Drawing and Building Form (3.00)

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

ENGL 107 - Writing in the Digital Age (3.00)

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

AHCS 120 - Introduction to Visual Culture (3.00)

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 - Life Drawing II (3.00)

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 - Creative Practices II (3.00)

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

CAIL 101 - Connections thru Color & Desig (3.00)

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

FNDT 162 - Drwg Studio-Expanded Practices (2.00)

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 161 - Form and Space (2.00)

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 145 - Foundation Elective (2.00)

See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

AHCS 121 - Birth of the Modern (3.00)

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

LIBS 114 - Ways of Knowing (3.00)

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

ILUS 200 - Illustration I (3.00)

Professional Illustrators capture your attention and compel you to look further. Illustration 1 is an introduction to the visual communication methodologies that illustrators use to craft that skill. You will explore exercises and projects in diverse media to begin to develop a work process that involves visual research, observational drawing, concept generation, and journalistic storytelling. Projects are designed to encourage expression of your individual voice. The coursework includes historical and contemporary perspectives that have shaped history and culture,and examines the range of markets available to illustrators.

ILUS 212 - Drawing and Painting I (3.00)

Drawing and Painting I is one of two consecutive courses for sophomore illustrators that introduces students to a variety of drawing and painting materials and methods used by professional working artists and illustrators to communicate narratives. To develop these necessary skills, special emphasis is given to representational drawing as a fundamental means for thinking, looking, and authorship. Drawing and Painting I will guide students through the stages of completing a project from concept sketches to finished drawings using value, line, observation, appropriate materials, dry and wet techniques, composition, narrative and development of a unique style using traditional media.

ILUS 220 - Type for Illustrators (3.00)

This course is designed for Sophomores to introduce and expand upon the fundamentals of typography and the study of letterforms, with the emphasis placed on exploring type as a tool integral to contemporary Illustrative practices.

AHCS 222 - Graphic Design/ Illus History (3.00)

How do the communication arts reveal the expectations and values of a culture and society at any given time? What are the moral and ethical responsibilities of the communication artist? From typography to photography, trademarks to corporate logos, and from posters to postcards to illustrated electronic paperless forms, the communication arts provide a crucial link to people, places, and to popular culture. This course presents an overview of the communication arts, focusing upon the instrumentality of graphic design, advertising, and illustration in the construction of complex social, political, cultural, racial, ethnic, and gender identities. Activities and assignments such as panel discussions and photo essays afford students a chance to see the connection between their work, and larger historical, contemporary, and global aspects of culture. Most significantly, this course provides an opportunity to understand the vast influence that the communication arts have wielded and continue to wield across the world. This course may be taken in either fall or spring, must be completed in the sophomore year.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

ILUS 201 - Illustration II (3.00)

Effective illustration can inform, provoke, and delight while shaping ideas and culture. Illustration II is a continued exploration of the visual communication theories and methodologies used by professional illustrators. Through exercises and projects emphasizing concept development, cultural literacy, type and metaphor, this course will further develop personal image-making, visual problem solving, editorial and narrative methods. Projects will focus on strategies and skills from print to motion through the conditions of real world illustration projects.

ILUS 213 - Drawing and Painting II (3.00)

Drawing and Painting II provides students with an opportunity to explore and develop an intimate sense of color within the design world. Students are introduced to a variety of color painting media including oil, acrylic, watercolor, gouache, etc. Curriculum is focused on color theory, color mixing/matching, handling of media, proficiency of application, uses of media based on context, experimentation with pigments, and pigment chemistry. Additionally, students will implement the conceptual design strategies learned from Drawing and Painting I including maintaining a sketchbook, intentional research, design development via rough thumbnail sketches, studies, and comprehensive sketches.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

LIBS 214 - Sophomore LAS Elective (3.00)

ILUS 300 - Illustration III (3.00)

An increasingly sophisticated examination of illustration concepts and their applications; students broaden their understanding of illustration as visual language in projects that involve research and analysis, focusing on image making, aesthetics, message clarity, audience, and intent with refined use of media and technique. Prerequisite: ILUS201 Illustration II or approval of Chair

ILUS 312 - Drawing and Painting III (3.00)

Students refine their expressive and observational drawing, painting and composition skills as they relate to illustration as a means of visual communication. Emphasis is placed on contemporary illustrative applications and strategies, including the use of both analog and digital techniques particular to contemporary illustration methodologies. Studio sessions encourage experimentation and personal development. Conceptual and practical skills pertinent to contemporary illustrative practice are discussed and demonstrated throughout the semester. Prerequisite: ILUS213 Drawing and Painting II or approval of Chair

GDIL 354 - Professional Practice (3.00)

This course prepares students to enter the expansive and ever-changing graphic design field. Students leave the class having completed a professional website, resume, business card, letterhead, cover letter, invoice, promotional leave-behind, and a product available for sale in a real-world marketplace. Students develop and improve interview and networking techniques vital to engaging in the professional world. At the end of this class students will be able to locate, research, and secure internships and employment that aligns with their interests, ambitions, and professional goals. May be taken in either fall or spring, must be completed in the junior year

SSCI 210 - Social Science (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

ILUS 301 - Communication Studio IV (3.00)

An increasingly sophisticated examination of illustration concepts and their applications; students broaden their understanding of illustration as visual language in projects that involve research and analysis, focusing on image making, aesthetics, message, audience, and intent with refined use of media and technique. Prerequisite: For ILUS301 is ILUS300

ILUS 313 - Drawing and Painting IV (3.00)

This course further develops students' use and understanding of advanced tools and applications defining the most forward-thinking sectors of contemporary Illustration. Students improve technical skills in both traditional and experimental media with regard to line, form, lighting, and space, while focusing on critical and conceptual issues framing the future of Illustration. Students create ambitious projects designed to engage expansive and dispersed audiences. Intensive real-world assignments prepare students for professional experience in diverse established and exploratory venues. Prerequisite: ILUS312 Drawing and Painting III

CAIL 301 - Creative Action Junior Studio (3.00)

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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

ILUS 363 - Alt Materials & Processes (3.00)

Course focuses on the use of mixed media and alternative materials for image construction. The class explores the "use values" of different mediums and how they affect communication. Some materials explored are graphite, paint, paper collage, cloth, digital collage, transfers, oil bars, duct tape, resin, inks, wax, and more. Exploring and experimenting with different combinations of materials is required. Class instruction will include lectures, assigned projects, media demonstrations, readings, slide presentations, and group feedback. Prerequisite: ILUS301 Illustration IV

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

ILUS 440 - Senior Project/Seminar (3.00)

The purpose of this course is to develop complete and professional work derived from research collected during the previous semester in Senior Project Research. In this course, each student will define their own goals, methodologies and schedule of deadlines. We will address appropriate target audiences for each project and the media to best reach those audiences, as well as the specific direction each student wishes to pursue as a professional artist. Emphasis is placed on physical realization of each project's content. Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies.

GDIL 410 - Entrepreneurship 101 (3.00)

An intensive introduction to all facets of running a business - marketing, promotion, developing a client base, pricing, legal, ethical, financial aspects, mindset, networking, interviewing. Students will learn best practices from: creative agencies, creative directors, Otis Alumna, clients, an accountant, an attorney, business coach and recruiters. This course teaches students how to plan, establish, and sustain a meaningful studio, office, and/or agency. It also provides tools and insights for sustaining winning strategies and securing FT work within an organization - integrating with career services, job fairs and recruitment opportunities. Eligibility: senior level standing. Must be at senior level standing.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Advertising Workshop	ADVT 240	3.00
Advanced Imagemaking	GDES 458	3.00
Designing for Digital Products	GDES 472	3.00
Making with AI Generators	GDIL 334	3.00
Exhibition Design/Senior Show	GDIL 442	3.00
Bookmaking Projects	GDIL 456	3.00
ST: Scientific Illustration	ILUS 358	3.00
Print Media Workshop	PRNT 373	3.00
Hybrid Letterpress	PRNT 375	3.00
ST: Watercolor Illustration	ILUS 358	3.00
ST: Digital Paths	ILUS 358	3.00
ST: Narrative Illustration	ILUS 358	3.00
ST: Energetic Editorial Exp.	ILUS 358	3.00

Elective Descriptions

ADVT 240 - Advertising Workshop (3.00)

GDES 458 - Advanced Imagemaking (3.00)

GDES 472 - Designing for Digital Products (3.00)

GDIL 334 - Making with AI Generators (3.00)

GDIL 442 - Exhibition Design/Senior Show (3.00)

GDIL 456 - Bookmaking Projects (3.00)

ILUS 358 - ST: Scientific Illustration (3.00)

Scientific Illustration will introduce students to scientific illustration as it could be used to educate, preserve, advertise, etc for various types of California farms. These could include food farms (vegetable, animal, orchards, vineyards, olive, date), non food farms (biofuels, building- hemp, bamboo, flax, and pharmaceuticals), using traditional farming methods or non-traditional such as hydroponics or aquaculture. Projects will be based on one chosen farm and include taxonomy of a farmed species, diagrams of the species and informational illustrations of farmed species.

PRNT 373 - Print Media Workshop (3.00)

Pre-requisites: PRNT 263 PRNT 273 ILUS 355

PRNT 375 - Hybrid Letterpress (3.00)

ILUS 358 - ST: Watercolor Illustration (3.00)

Students are introduced to traditional and contemporary watercolor approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression using this medium. It helps prepare students for the field of illustration. Students will be using watercolors to paint from observation as well as from imagination in conjunction with reference materials and various other painting and mixed media methods.

ILUS 358 - ST: Digital Paths (3.00)

Digital paths is a basic introduction to computer graphics and video editing software, such as Adobe Photoshop/Illustrator/After Effects/Media Encoder and Procreate in iPad. Students do not need relevant experience to enroll in this course, but the final assignments are presented in digital media. Through classroom demonstration and video watching, students will be able to make one motion graphic animation, and one experimental film.

ILUS 358 - ST: Narrative Illustration (3.00)

Students will create illustrations that convey moments in a story or script. They will use existing or personal ideas to illustrate these scenes while learning from film compositions, scripts, books, and other works to help communicate the narrative. Students should have a Tablet or Drawing Tablet that can attach to a laptop or computer, styles pen to use with Photoshop.

ILUS 358 - ST: Energetic Editorial Exp. (3.00)

PROGRAM PAGE

Our Mission

The Major in Graphic Design offers a broad, cross-disciplinary learning experience for students that focuses on effective and arresting visual communication across a wide range of digital and analog media. Graphic Designers are challenged to research, develop, and refine projects that create meaning with image-making and typographic form. Graphic Design majors learn to understand and create visual and structural systems, tell complex stories, and develop functional and compelling user experiences and interfaces, developing skills and fluency with a wide variety of digital, analog, and conceptual tools that embrace and evolve with technology.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the Product Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Principles of Design	FNDT 115	2.00
Drawing and Building Form	FNDT 160	3.00
Choose of the following courses: Life Drawing I Creative Practices I	FNDT 180 FNDT 172	3.00 3.00
Writing in the Digital Age	ENGL 107	3.00
Introduction to Visual Culture	AHCS 120	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00
Connections thru Color & Desig	CAIL 101	3.00
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I	FNDT 180 FNDT 182 FNDT 172	3.00 3.00 3.00

Creative Practices II	FNDT 173	3.00
Drwg Studio-Expanded Practices	FNDT 162	2.00
Form and Space	FNDT 161	2.00
Foundation Elective	FNDT 145	2.00
Birth of the Modern	AHCS 121	3.00
Ways of Knowing	LIBS 114	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Graphic Design I	GDES 200	3.00
Typography I	GDES 220	3.00
Studio Elective	ELEC 299	3.00
Graphic Design/ Illus History	AHCS 222	3.00
Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Graphic Design II	GDES 201	3.00
Typography II	GDES 221	3.00
Studio Elective	ELEC 299	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Graphic Design III	GDES 300	3.00
Typography III	GDES 320	3.00
Professional Practice	GDIL 354	3.00
Social Science	SSCI 210	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Graphic Design IV	GDES 301	3.00
Typography IV	GDES 321	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Systems and Identity	GDES 453	3.00
Visual Language	GDES 459	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00

Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Project	GDES 440	3.00
Entrepreneurship 101 (Gr.Des.)	GDIL 410	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 115 - Principles of Design (2.00)

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

FNDT 160 - Drawing and Building Form (3.00)

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

ENGL 107 - Writing in the Digital Age (3.00)

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

AHCS 120 - Introduction to Visual Culture (3.00)

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 - Life Drawing II (3.00)

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 - Creative Practices II (3.00)

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

CAIL 101 - Connections thru Color & Desig (3.00)

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

FNDT 162 - Drwg Studio-Expanded Practices (2.00)

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 161 - Form and Space (2.00)

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 145 - Foundation Elective (2.00)

See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

AHCS 121 - Birth of the Modern (3.00)

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

LIBS 114 - Ways of Knowing (3.00)

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

GDES 200 - Graphic Design I (3.00)

Graphic Design I is an introduction to the mechanics (technique), histories, culture and methodologies (practice and process) used by graphic designers in visual communication. Through exercises and projects, you will develop a process of articulating ideas, research, concept generation, experimentation, form-making, and craft skills. The coursework will oscillate between technique and culture throughout the semester, working incrementally from basic form-making to complex meaning and composition.

GDES 220 - Typography I (3.00)

Typography I introduces the mechanics (technique) and concepts (culture) of typographic applications. Throughout the semester's coursework, the class will oscillate between learning basic typesetting techniques and reading about and discussing the cultural conversations that typography can be part of. The coursework evolves incrementally: beginning with single letterforms and sentences to paragraphs and complex typographic applications.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

AHCS 222 - Graphic Design/ Illus History (3.00)

How do the communication arts reveal the expectations and values of a culture and society at any given time? What are the moral and ethical responsibilities of the communication artist? From typography to photography, trademarks to corporate logos, and from posters to postcards to illustrated electronic paperless forms, the communication arts provide a crucial link to people, places, and to popular culture. This course presents an overview of the communication arts, focusing upon the instrumentality of graphic design, advertising, and illustration in the construction of complex social, political, cultural, racial, ethnic, and gender identities. Activities and assignments such as panel discussions and photo essays afford students a chance to see the connection between their work, and larger historical, contemporary, and global aspects of culture. Most significantly, this course provides an opportunity to understand the vast influence that the communication arts have wielded and continue to wield across the world. This course may be taken in either fall or spring, must be completed in the sophomore year.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

GDES 201 - Graphic Design II (3.00)

Graphic Design II is a continuation of Graphic Design I, exploring visual communication histories, theories, and methodologies commonly used by contemporary graphic design practitioners. Through exercises and projects emphasizing type + image integration and visual + cultural literacy, you will further develop a process that involves visual research, concept generating, form-making, and craft skills. The coursework will expand and extend the knowledge base of Graphic Design 1, focusing on semiotics, multi-page publications, digital media and motion-based applications. Prerequisite: GRDS200 Graphic Design I or approval of Chair

GDES 221 - Typography II (3.00)

Typography II is a continuation of Typography 1, extending the typographic palette beyond form and composition to focus on the detail in typography— letter-spacing, typesetting, typographic history, type systems, typeface familiarity, complex layout, grid structures, and multi-page applications. You will work on assignments with rigorous parameters, increasing in complexity throughout the semester. You will develop and refine your typographic sensibility and design process. Prerequisite: GDES220 Typography I or approval of Chair

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

LIBS 214 - Sophomore LAS Elective (3.00)

GDES 300 - Graphic Design III (3.00)

Graphic Design III is an increasingly sophisticated examination of design and its applications. Students broaden their understanding of effective design as a visual language in print and screen-based media. Assignments focus on form-making and problem-solving for specific audiences, using research, prototyping, testing, iteration, and developing proposals. The course builds on the skills learned in Graphic Design 1 and 2, preparing students to practice professionally in the 21 century. Prerequisite: GRDS201 Graphic Design II or approval of Chair

GDES 320 - Typography III (3.00)

Publication focuses on building content-driven typographic systems and structures, and understanding their relationship to content, concept, and narrative. Students will curate, design, and produce a typographic book. Heavy emphasis will be placed on typographic detailing and refinement (typographic craft), in addition to the advanced, systematic application of the modular grid. Students will also be expected expand their visual liter- acy with respect to both contemporary and historical publication typography through continued visual research. Prerequisite: GDES221 Typography II or approval by Chair

GDIL 354 - Professional Practice (3.00)

This course prepares students to enter the expansive and ever-changing graphic design field. Students leave the class having completed a professional website, resume, business card, letterhead, cover letter, invoice, promotional leave-behind, and a product available for sale in a real-world marketplace. Students develop and improve interview and networking techniques vital to engaging in the professional world. At the end of this class students will be able to locate, research, and secure internships and employment that aligns with their interests, ambitions, and professional goals. May be taken in either fall or spring, must be completed in the junior year

SSCI 210 - Social Science (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

GDES 301 - Graphic Design IV (3.00)

Graphic Design IV expands and builds upon the previous course by focusing on experimentation with form and media and building increasingly complex visual systems and narratives. Students cultivate their interests via research and begin developing their working methods, emphasizing presentation skills, iteration, articulation, and refinement. Throughout the course, students develop visual narratives and apply them to print and screen-based media, including 2d, 3d, 4d, using analog and digital methods. Prerequisite: GRDS300 Graphic Design III

GDES 321 - Typography IV (3.00)

Type on screen and beyond. This course is an expansion of typographic fundamentals from Type 1–3 (hierarchy, composition, system, structure, sequence/ pacing) to new contexts and mediums. Although projects are more self-directed and outcomes are more open-ended, assessment of work is still based on functionality, legibility in context, visual interest, and typographic craft regardless of medium, scale, or format. The projects emphasize a dialogue between classroom work and the larger cultural and historical context. There is no programming requirement for this class. Even if students know how to program or write code, they should not plan to program any of their projects. The focus of this class is the design of project(s). They will be expected to present their screen-based work in an organized way that clearly demonstrates the hierarchies, formal palette, and functionality of their project. This can take the form of an interactive PDF, a video, a slideshow, or any other appropriate format. Prerequisite: GRDS320 Typography III

CAIL 301 - Creative Action Junior Studio (3.00)

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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

GDES 453 - Systems and Identity (3.00)

In this course, students explore the past, present, and future of visual identity, branding, and systems design. The course asks whether a static mark can truly represent an organization in our hyper-connected global world. The work produced in the course focuses on identity as a system (typography, voice, color, application, etc...) of interrelated parts derived from a research-driven, conceptual premise. In seeking more nuanced approaches, students will create a distinctive visual identity system through a structured, yet experimental process. They will work through iterations and build an expansive visual language that moves beyond traditional branding applications. While developing these applied skills, students will begin to think about these practices critically from socio-political contexts as well as potentially through speculative investigations and world-building. Class Level Eligibility: Must be at Senior Level Standing

GDES 459 - Visual Language (3.00)

This course allows students to investigate and deconstruct visual languages in history and culture while also creating their own visual language through a semester-long project based on their own personal interest. The studio class is self-directed, providing a vehicle for rigorous design research, the development of an individual process, and refinement of their craft and formal skills across a variety of media. Prerequisite: GRDS300 Graphic Design IV

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

GDES 440 - Senior Project (3.00)

In Senior Project/Seminar, students explore conceptual, theoretical, and experimental communications problems in graphic design, offering them the opportunity to integrate their personal vision with professional goals into a semester-long project. The course schedule is self-driven—each student is expected to define the goals, milestones, and schedule of their project. Weekly lectures, demonstrations, and workshops supplement the coursework and expand/expose students to a variety of technical and critical approaches defining a well-rounded contemporary practice. The result is a well-researched, thoroughly executed project representative of the culmination of education up to this point.

GDIL 410 - Entrepreneurship 101 (Gr.Des.) (3.00)

An intensive introduction to all facets of running a business - marketing, promotion, developing a client base, pricing, legal, ethical, financial aspects, mindset, networking, interviewing. Students will learn best practices from: creative agencies, creative directors, Otis Alumna, clients, an accountant, an attorney, business coach and recruiters. This course teaches students how to plan, establish, and sustain a meaningful studio, office, and/or agency. It also provides tools and insights for sustaining winning strategies and securing FT work within an organization - integrating with career services, job fairs and recruitment opportunities. Eligibility: senior level standing. Must be at senior level standing.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Advertising Workshop	ADVT 240	3.00
Advanced Imagemaking	GDES 458	3.00
Designing for Digital Products	GDES 472	3.00
Making with AI Generators	GDIL 333	3.00
Exhibition Design/Senior Show	GDIL 442	3.00
Bookmaking Projects	GDIL 456	3.00
ST: Scientific Illustration	ILUS 358	3.00
Print Media Workshop	PRNT 373	3.00
Hybrid Letterpress	PRNT 375	3.00
ST: Watercolor Illustration	ILUS 358	3.00
ST: Digital Paths	ILUS 358	3.00
ST: Narrative Illustration	ILUS 358	3.00
ST: Energetic Editorial Exp.	ILUS 358	3.00
MOTN Design: Editing & Finishi	MOTN 490	3.00

Elective Descriptions

ADVT 240 - Advertising Workshop (3.00)

GDES 458 - Advanced Imagemaking (3.00)

GDES 472 - Designing for Digital Products (3.00)

GDIL 333 - Making with AI Generators (3.00)

This class uses established methods for idea and image-generation while employing new tools. Students work with faculty to generate and test guidelines for the use of AI art generators in projects and portfolios. Constrained projects pave the way for open-ended prompts. Guests include artists/designers who use AI in their process, as well as those that have been included in AI training sets without their permission. Students will present their work thus far to establish a baseline for their output. We will hold each other accountable, seek transparency, and test the boundaries of the tools and the value of their use in our creative practices. Open to juniors, seniors and graduate students only.

GDIL 442 - Exhibition Design/Senior Show (3.00)

GDIL 456 - Bookmaking Projects (3.00)

ILUS 358 - ST: Scientific Illustration (3.00)

Scientific Illustration will introduce students to scientific illustration as it could be used to educate, preserve, advertise, etc for various types of California farms. These could include food farms (vegetable, animal, orchards, vineyards, olive, date), non food farms (biofuels, building- hemp, bamboo, flax, and pharmaceuticals), using traditional farming methods or non-traditional such as hydroponics or aquaculture. Projects will be based on one chosen farm and include taxonomy of a farmed species, diagrams of the species and informational illustrations of farmed species.

PRNT 373 - Print Media Workshop (3.00)

Pre-requisites: PRNT 263 PRNT 273 ILUS 355

PRNT 375 - Hybrid Letterpress (3.00)

ILUS 358 - ST: Watercolor Illustration (3.00)

Students are introduced to traditional and contemporary watercolor approaches and concepts, with emphasis on its formal language and the fundamentals of artistic expression using this medium. It helps prepare students for the field of illustration. Students will be using watercolors to paint from observation as well as from imagination in conjunction with reference materials and various other painting and mixed media methods.

ILUS 358 - ST: Digital Paths (3.00)

Digital paths is a basic introduction to computer graphics and video editing software, such as Adobe Photoshop/Illustrator/After Effects/Media Encoder and Procreate in iPad. Students do not need relevant experience to enroll in this course, but the final assignments are presented in digital media. Through classroom demonstration and video watching, students will be able to make one motion graphic animation, and one experimental film.

ILUS 358 - ST: Narrative Illustration (3.00)

Students will create illustrations that convey moments in a story or script. They will use existing or personal ideas to illustrate these scenes while learning from film compositions, scripts, books, and other works to help communicate the narrative. Students should have a Tablet or Drawing Tablet that can attach to a laptop or computer, styles pen to use with Photoshop.

ILUS 358 - ST: Energetic Editorial Exp. (3.00)

MOTN 490 - MOTN Design: Editing & Finishi (3.00)

The purpose of this class is to work through real-world scenarios that you will find in the world of motion graphics and broadcast design, relating to editing, finishing and delivery. Each assignment will focus on a different type of job, each one requiring you to think and plan differently. You will be designing, animating, editing, compositing, color correcting and even recording voice-over for your assignments. Even if you are only interested in one of these things, it is important for you to see how they are all required to finish a job. While there is value in knowing how to do one thing very well, there is greater value in having a working knowledge of the other aspects and skills required to bring a project to a truly finished state. Prerequisite: MOTN 331 Motion Graphics II

Pre-requisites: MOTN 331

PROGRAM PAGE

Our Mission

The Liberal Arts and Sciences are the nexus of all education, providing us with the tools to understand the past, negotiate the present, and create the future. Without them we are lost; with them, we can reimagine anything.

Degree Requirements

Liberal Arts and Sciences courses and credits for the Bachelor of Fine Arts Degree make up one-third of the credits required for graduation with a Bachelor of Fine Arts degree. The three credit courses are distributed among the following: Liberal Arts and Sciences course designations and abbreviated as follows:

- Art History (AHCS)
- English (ENGL)
- Liberal Studies (LIBS)
- Social Science Critical Studies (SSCI)
- Natural Sciences Critical Studies (NSCI)
- Mathematics (MATH)
- Creative Action Integrated Learning (CAIL)

Required Foundation Liberal Arts and Sciences Courses

Your studio major determines the overall number of LAS credits you need to complete. However, students in all majors are required to fulfill the courses listed below in their Foundation (first) year:

- AHCS120 Introduction to Visual Culture (3)
- AHCS121 Birth of the Modern (3)
- ENGL107 Writing in the Digital Age (3)
- LIBS114 Ways of Knowing (3)

Transfer students may be able to receive credit for these courses. If you have any questions about specific classes on your transcript, contact Academic Advising.

Based on the Writing Placement Assessment, students may be required to take the following prerequisites before enrolling in their English classes: ENGL020, ENGL050, ENGL 090, or the following co-requisite: ENGL 102 or ENGL103 Writing Labs.

Required Liberal Study Courses by Major

Otis Honors Program

The Otis College LAS Honors Program brings motivated, academically oriented students together as a cohort for four years of study, providing them advanced, cross-disciplinary coursework with agency over what they investigate. During their Foundation year, Honors students participate in a core

curriculum addressing the intersections of art, design, ideology, social responsibility, and sustainability. As sophomores, Honors students will experience an immersive Los Angeles art and culture experience through their Art History requirement. During their junior year, students dive deeper into the Liberal Arts and Sciences departmental themes of identity, diversity, creativity, social responsibility, and sustainability to satisfy their upper division LAS elective. The program culminates with an Honors Capstone course in the fall semester of senior year and a final social event in the spring.

In order to remain in the Honors Program, students must satisfy two criteria:

Students must pass their Honors courses with a grade of C or better Students must retain a GPA of 3.0 or higher

Qualified students may apply into the Honors Program between semesters prior to their junior year. Transfer students or students that join the program after their Foundation year will be required to complete a minimum of three classes in order to graduate from the Honors Program.

To graduate from the Honors Program, entering Foundation students will complete seven Honors Level courses at Otis barring exceptional circumstances. Students with Advanced Placement credit or who are hoping to pursue a minor may be approved to have some Honors courses applied toward other requirements, or required Minor courses approved for Honors credit.

English Requirements

Initial placement in English courses is determined by the Writing Placement Assessment. A grade of "C-" or better must be earned in order to pass the Foundation year required course ENGL 107 Writing in the Digital Age.

Based on the Writing Placement Assessment, students may be required to take the following prerequisites before enrolling in the required ENGL 107 course: ENGL 020, ENGL 050, ENGL 090, and/or the co-requisite: ENGL 102 or ENGL 103 Writing Labs.

The ENGL 102 Writing Lab is required for students who place in ENGL 020, ENGL 050 and ENGL 090. Many of the reading and writing assignments are connected to their concurrent Art History course Visual Culture (AHCS120) or Ways of Knowing (LIBS114) classes. These language skills reinforcement classes and writing labs serve as bridges to student success in future Liberal Arts and Sciences courses. *A grade of "C" or better is required to pass ENGL 020, ENGL 050 and ENGL 090.*

Liberal Arts and Sciences Course Offerings

All Liberal Arts and Sciences courses are 3 credits unless otherwise noted.

Students may take Natural Science, Social Science, and Math courses off campus, unless a specific course at Otis is required by their major.

Students may not take Art History, English, Creative Action Integrated Learning or Capstone courses off campus without the written permission of the Chair of Liberal Arts and Sciences.

Degree Requirements

Please review the 2022 Catalog for specific degree requirements.

2022-2023 Course Catalog

Addendum #1: Minor Declaration Process

Addendum #2: Course Descriptions for Graphic Design and Illustration Majors

Addendum #3: Foundation Program Learning Outcomes

Addendum #4: Toy Design Requirements Grid

Addendum #5: MFA Graphic Design Requirement Grids

Addendum #6: Foundation Grid and Descriptions

Addendum #7: Undergraduate Majors

Addendum #8: Liberal Arts - Creative Action Minors

PROGRAM PAGE

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the Product Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Principles of Design	FNDT 115	2.00
Drawing and Building Form	FNDT 160	3.00
Choose of the following courses: Life Drawing I	FNDT 180	3.00

Creative Practices I	FNDT 172	3.00
Writing in the Digital Age	ENGL 107	3.00
Introduction to Visual Culture	AHCS 120	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00
Connections thru Color & Desig	CAIL 101	3.00
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00
Foundation Elective	FNDT 145	2.00
Birth of the Modern	AHCS 121	3.00
Ways of Knowing	LIBS 114	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Sculpture/New Genres I	SCNG 204	3.00
Choose 1 of the following courses: Painting I Photography I	PNTG 204 PHOT 204	3.00 3.00
Digital Media	FINA 217	3.00
Sophomore Seminar: Global Ar	AHCS 237	3.00
FA Contemporary Art Survey	AHCS 226	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Sculpture/New Genres II	SCNG 214	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Soph SemII:DEI Globl Art Cultr	LIBS 238	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Studio III	FINA 374	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Social Science	SSCI 210	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Studio IV	FINA 375	3.00
Studio Elective	ELEC 299	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Senior Studio I	FINA 474	6.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Studio II	FINA 475	6.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 115 - Principles of Design (2.00)

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

FNDT 160 - Drawing and Building Form (3.00)

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

ENGL 107 - Writing in the Digital Age (3.00)

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

AHCS 120 - Introduction to Visual Culture (3.00)

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design?

And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 - Life Drawing II (3.00)

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 - Creative Practices II (3.00)

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

CAIL 101 - Connections thru Color & Desig (3.00)

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

FNDT 162 - Drwg Studio-Expanded Practices (2.00)

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 161 - Form and Space (2.00)

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 145 - Foundation Elective (2.00)

See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

AHCS 121 - Birth of the Modern (3.00)

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

LIBS 114 - Ways of Knowing (3.00)

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

SCNG 204 - Sculpture/New Genres I (3.00)

An introduction to the history and practice of sculpture and new genres (new art forms that use time and space). Students are introduced to technical and contemplative approaches to commanding space and material to produce meaningful objects, events, or places. Technical instruction covers introductory use of wood and metal shops (including digital 3D printer), adhesives and joinery, basic mold making and casting, as well as contemporary new genres forms such as performance and installation art. Offered in Fall semester only.

PNTG 204 - Painting I (3.00)

This is a hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), focusing on developing technical abilities in collaboration with concepts and exploration of different methods of achieving visual "dexterity." Offered fall semester only

PHOT 204 - Photography I (3.00)

This course introduces students to the technical, aesthetic, and conceptual aspects of the medium of photography. Basic skills, including digital and analog (film) camera operation, the fundamentals of image exposure, black-and-white film processing, black-and-white and digital color printing, and basic presentation techniques, are covered in regular lab sessions. Group critiques, slide lectures, and field trips help students to develop a critical vocabulary. Offered fall semester only

FINA 217 - Digital Media (3.00)

Digital Media is an introductory course in new media – exposing 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, and computer lab experience. Particular attention is placed on balancing technical skills with creative content and experimental approaches. We will explore the evolution of new media and the corresponding social and cultural impact. The core software is Adobe Premiere, InDesign and Photoshop.

AHCS 237 - Sophomore Seminar: Global Ar (3.00)

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 226 - FA Contemporary Art Survey (3.00)

This Contemporary Art for Fine Artists is a survey of key fine art objects, practices and issues from the late 1950s to the present. Taking key historical events as its structure, the class uses contemporary art movements and counter movements to investigate mechanisms of form, taste, value, class, gender and exclusion, as these are demonstrated and challenged by artists in the US and globally. Included is a consideration of postmodern theory and fine art creation as systems capable of both perpetuating and effectively challenging normalized and marginalized identities. Required for All Fine Arts majors and Art History, Painting, Photography, and Sculpture/ New Genres minors. This course may be taken in either fall or spring, must be completed in the sophomore year.

SCNG 214 - Sculpture/New Genres II (3.00)

Sculpture New Genres 2 is an intermediate studio course that expands on concepts and skills in 3- dimensional and time based media developed in SCNG I. This class will consist of a series of both short and long term prompts, lectures, readings, critiques and demos aimed at providing a wide range of cultural concepts, contexts and techniques to consider when developing works and situating them within time and space. New skills will include advanced techniques of construction in wood, metal, clay, fabric, video, further mold making, some plastics, and new computer technologies.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 238 - Soph SemII:DEI Globl Art Cultr (3.00)

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

FINA 374 - Studio III (3.00)

This advanced studio course allows students to learn advanced methods, materials, and techniques in painting, photography, and sculpture/new genres and accomplish advanced projects with the guidance of faculty. The course is also a welcoming place for students and faculty to exchange artistic and cultural attitudes, beliefs, and assumptions to develop together a more open-minded and generative approach to our artmaking and the evaluation of the works of other artists. Attending the Visiting Artist Lecture Series is required. Offered fall semester only.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FINA 375 - Studio IV (3.00)

This production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward developing an individual studio practice across the three main disciplines. Critiques, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. Offered spring semester only

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

CAIL 301 - Creative Action Junior Studio (3.00)

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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FINA 474 - Senior Studio I (6.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

FINA 475 - Senior Studio II (6.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Critique Unlimited	FINA 406	3.00
Adv. Sem: Queer Sci, Queer Bod	FINA 415	3.00
Intro to Time-Based Work	MEDA 211	3.00
Phot Genres: Inconv Truth	PHOT 335	3.00
Phot Genres: Flattened Space	PHOT 335	3.00
Pntg Genres: Materials and Met	PNTG 306	3.00
Painting Genres: Storytelling	PNTG 306	3.00
Painting Genres: Art as Res	PNTG 306	3.00
Ceramics	SCNG 236	3.00
Advanced Ceramics	SCNG 237	3.00
Adv Techniques: Materials &Fab	SCNG 306	3.00
Art as Ceremony	FINA 406	3.00
Out on the Town	FINA 406	3.00

Elective Descriptions

FINA 406 - Critique Unlimited (3.00)

Through sustained critical dialogue, this course gives advanced students a unique opportunity to assess how their work and that of their peers is (or is not) relevant to current conditions in contemporary art and culture. Unlike beginning and intermediate course work, the sustained critiques in this course are not focused on how works conform to faculty designed assignments but rather on how the student's self-directed approach has the potential to find an audience.

FINA 415 - Adv. Sem: Queer Sci, Queer Bod (3.00)

"Science (from the Latin word scientia, meaning 'knowledge') is a systematic enterprise that builds and organizes knowledge in the form of testable explanations and predictions about the universe" ("Science," n.d., In Wikipedia). Queer science asks whose enterprise, how does it build and organize knowledge, how is this knowledge production used, what are the effects of this knowledge production, and who and what are included and excluded in predictions about the universe? But what makes science queer? Do we, as queer bodies, make science queer or does science make queer bodies? How might a body-inclusive (or somatic) approach to knowledge production not only re-integrate our minds and bodies but also re-integrate the sciences with humanities and the arts? In this course, we will merge our love of science and art with somatics and queer(ing) methodologies to investigate and unsettle

assumptions within objectivity/subjectivity, ontology (being), epistemology (knowing), and ethics (doing). We will devise experiments to adventure within and reimagine the unknowable and unobservable sciences, such as quantum physics, dark matter, dark energy, the brain, and the deep sea. Our objective is to imagine beyond that which is contained and identifiable, to re-engage with variables, and to challenge the capitalist production of identities, including identities like "science" and "queer." Science is based in [queer] research. This is an Advanced Seminar class, so you MUST read and research in this class. The final project will be a Queer Science Fair with special guest judges!

MEDA 211 - Intro to Time-Based Work (3.00)

Contemporary artworks that include video, film, slide, audio, or computer technologies are referred to as time-based media works because they have duration as a dimension and unfold to the viewer over time. Typical examples of this category are video and sound artworks, film or slide-based installations, software-based art and other forms. In this class we will cover an introduction to work in video, sound and performance. Furthermore we will be investigating art within the margins of contemporary exhibitions. This class aims to be intersectional whilst using integrated media to access a multiplicity of cultures and identities that overlap socially and politically. The body, the black body, bodies... are inextricably connected to time.

PHOT 335 - Phot Genres: Inconv Truth (3.00)

This course will examine the ways in which photography can be used to document the effects of climate change upon the world. Students will be encouraged to develop projects that focus on the environment and the ways in which what they photograph and how they produce photographic works can address climate change. Specifically students will encounter the landscape works of New Topographic in their attempt to document suburbanization and urban sprawl, Richard Misrach & Kate Orff's Petrochemical America which examines the effects of the oil and gas industry in Louisiana's swamps, which have been polluted since 1930, migration due to climate change in the pictures of Sebastiao Salgado, TJ Demos's Against the Anthropocene, and Roy Scranton's Learning How to Die in the Anthropocene, amongst others will be composted along with the most up-to-date research on climate change, as well as guest speakers, slide lectures, and films in order to examine how modern life is rapidly changing the planet and hopefully lead students to new modes of green living and art production.

PHOT 335 - Phot Genres: Flattened Space (3.00)

In this course, we will be "building our photographs." While doing so, we will research how the construction of objects/sets functions in the photographic plane. We will delve into an area where photographic elements such as light and composition become sculptural, and sculptural materials transform into a flattened representation. This way of working can not only enrich our current artistic practice but can also be a way to reflect on the medium of photography and process our current world, which is saturated with product and commercial imagery where similar photographic tactics are imposed. The course will consist of a major practical section where we will experiment with planning, building, and photographing our sets. In addition, we will have classes dedicated to group critiques as well as lectures about various artists who examine these issues from different perspectives.

PNTG 306 - Pntg Genres: Materials and Met (3.00)

Although primarily focused on technical aspects of painting, the student in this class will also benefit from cross disciplinary training to strengthen their skills in abstract and/or figurative painting. The examination of alternative relationships between paint and other materials will be fostered through demonstrations which will include how to stretch unconventional materials, use of diverse application techniques including washes/glazes, layering strategies, drybrush, puddling, wet into wet, masking, scoring, and scratching. Each student will learn how to work within a personal zone of hybridity and will expand their preferred genre by using drawing, painting, and collage strategies, guided through projects that encourage experimental uses of the medium. This course takes a closer look at how thought and movement meet up and combine through the medium of paint.

PNTG 306 - Painting Genres: Storytelling (3.00)

This interdisciplinary course explores storytelling through images, objects and other media. Content may be, but is certainly not limited to, identities, cultural affinities, formative experiences, personal histories, personal fictions, history, and other interests. While the emphasis of this course is studio practice and developing technique, critiques will be complemented by discussions on history painting, cultural hybridity, post colonial discourse, and storytelling. We will read and discuss short texts by various novelists, theorists, poets, as well as looking at works by artists engaged in making work about complex narratives.

PNTG 306 - Painting Genres: Art as Res (3.00)

Starting from the position that each student is an artist with their own interests and experiences, this studio elective will focus on developing the connection between research and painting methodologies. We will deep dive into our own research, data collection, and content formation through physical acts of walking, mapping, reading (both image and text) and experimentation. We will look at the various ways in which we can carry out research to gather knowledge, generate images, and build upon our practices to create unique and complex paintings. The course ARTIST AS RESEARCHER will explore translations of concepts into paintings, and the fluency of those messages as they are created and understood. The course will include field work, several group site visits, independent trips, alongside studio work. Students will be exposed to different research methodologies and explore the many roles of the artist –from reporter to interpreter, anthropologist, historian, activist, medium, prophet, etc. Students will create a series of paintings from their research conducted during the course. As artists, they will consider experimental thinking outside of the studio, and what can happen outside of a painting.

SCNG 236 - Ceramics (3.00)

SCNG 237 - Advanced Ceramics (3.00)

SCNG 306 - Adv Techniques: Materials &Fab (3.00)

FINA 406 - Art as Ceremony (3.00)

This seminar/studio hybrid is a deep dive into the realm of installation environments, symbolic representation and symbolic exchange. Students engage fundamentals of positioning metaphor, data, narrative, and space as agents of ontological, epistemological, axiological and methodological negotiations of meaning, power and knowledge transfer. For this class all students are required to create two immersive installation artworks, with proper documentation and artist statements. These artworks/ documentation/artist statements will form the basis of your final presentation.

FINA 406 - Out on the Town (3.00)

This course is designed to acquaint students with the artwork currently being shown in Los Angeles at a variety of exhibition spaces throughout the city. We will consider the exhibitions we visit in terms of the conceptual intent of the artists, the programing of the venue, and the installation and curatorial decisions of each institution. The class will meet for five to six hours on Fridays, mostly every other week, eight times during the semester. The start time of the class will change depending on the time the gallery or museum opens but will mostly start between 11AM and 12PM. Meeting dates and times will be listed in the class syllabus.

PROGRAM PAGE

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the Product Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Principles of Design	FNDT 115	2.00
Drawing and Building Form	FNDT 160	3.00
Choose of the following courses: Life Drawing I Creative Practices I	FNDT 180 FNDT 172	3.00 3.00
Writing in the Digital Age	ENGL 107	3.00
Introduction to Visual Culture	AHCS 120	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00
Connections thru Color & Desig	CAIL 101	3.00
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00
Foundation Elective	FNDT 145	2.00
Birth of the Modern	AHCS 121	3.00
Ways of Knowing	LIBS 114	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Painting I	PNTG 204	3.00
Choose 1 of the following courses: Photography I Sculpture/New Genres I	PHOT 204 SCNG 204	3.00 3.00
Digital Media	FINA 217	3.00
Sophomore Seminar: Global Ar	AHCS 237	3.00
FA Contemporary Art Survey	AHCS 226	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits

Painting II	PNTG 214	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Soph SemII:DEI Globl Art Cultr	LIBS 238	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Studio III	FINA 374	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Social Science	SSCI 210	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Studio IV	FINA 375	3.00
Studio Elective	ELEC 299	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Senior Studio I	FINA 474	6.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Studio II	FINA 475	6.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 115 - Principles of Design (2.00)

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

FNDT 160 - Drawing and Building Form (3.00)

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

ENGL 107 - Writing in the Digital Age (3.00)

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

AHCS 120 - Introduction to Visual Culture (3.00)

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 - Life Drawing II (3.00)

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 - Creative Practices II (3.00)

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

CAIL 101 - Connections thru Color & Desig (3.00)

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

FNDT 162 - Drwg Studio-Expanded Practices (2.00)

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 161 - Form and Space (2.00)

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 145 - Foundation Elective (2.00)

See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

AHCS 121 - Birth of the Modern (3.00)

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

LIBS 114 - Ways of Knowing (3.00)

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

PNTG 204 - Painting I (3.00)

This is a hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), focusing on developing technical abilities in collaboration with concepts and exploration of different methods of achieving visual "dexterity." Offered fall semester only

PHOT 204 - Photography I (3.00)

This course introduces students to the technical, aesthetic, and conceptual aspects of the medium of photography. Basic skills, including digital and analog (film) camera operation, the fundamentals of image exposure, black-and-white film processing, black-and-white and digital color printing, and basic presentation techniques, are covered in regular lab sessions. Group critiques, slide lectures, and field trips help students to develop a critical vocabulary. Offered fall semester only

SCNG 204 - Sculpture/New Genres I (3.00)

An introduction to the history and practice of sculpture and new genres (new art forms that use time and space). Students are introduced to technical and contemplative approaches to commanding space and material to produce meaningful objects, events, or places. Technical instruction covers introductory use of wood and metal shops (including digital 3D printer), adhesives and joinery, basic mold making and casting, as well as contemporary new genres forms such as performance and installation art. Offered in Fall semester only.

FINA 217 - Digital Media (3.00)

Digital Media is an introductory course in new media – exposing 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, and computer lab experience. Particular attention is placed on balancing technical skills with creative content and experimental approaches. We will explore the evolution of new media and the corresponding social and cultural impact. The core software is Adobe Premiere, InDesign and Photoshop.

AHCS 237 - Sophomore Seminar: Global Ar (3.00)

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 226 - FA Contemporary Art Survey (3.00)

This Contemporary Art for Fine Artists is a survey of key fine art objects, practices and issues from the late 1950s to the present. Taking key historical events as its structure, the class uses contemporary art movements and counter movements to investigate mechanisms of form, taste, value, class, gender and exclusion, as these are demonstrated and challenged by artists in the US and globally. Included is a consideration of postmodern theory and fine art creation as systems capable of both perpetuating and effectively challenging normalized and marginalized identities. Required for All Fine Arts majors and Art History, Painting, Photography, and Sculpture/ New Genres minors. This course may be taken in either fall or spring, must be completed in the sophomore year.

PNTG 214 - Painting II (3.00)

Painting 2 is the second core class devoted to painting. Each person who teaches it will have a slightly different approach but in general the class will provide students with an intermediate level painting experience. Equipped with the skills and knowledge of painting 1, students in Painting 2 will further develop their command of the technical and conceptual knowledge of western painting. They will develop a group of works specific to the requirements of the class and they will increase their confidence and their production. Perhaps devoted to critical concepts of interpretation or to material exploration or both, painting 2 will provide a dynamic and open, inclusive environment in which students will feel supported as they explore their own ideas and the rich landscape of contemporary painting.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 238 - Soph SemII:DEI Globl Art Cultr (3.00)

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

FINA 374 - Studio III (3.00)

This advanced studio course allows students to learn advanced methods, materials, and techniques in painting, photography, and sculpture/new genres and accomplish advanced projects with the guidance of faculty. The course is also a welcoming place for students and faculty to exchange artistic and cultural attitudes, beliefs, and assumptions to develop together a more open-minded and generative approach to our artmaking and the evaluation of the works of other artists. Attending the Visiting Artist Lecture Series is required. Offered fall semester only.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FINA 375 - Studio IV (3.00)

This production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward developing an individual studio practice across the three main disciplines. Critiques, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. Offered spring semester only

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

CAIL 301 - Creative Action Junior Studio (3.00)

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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FINA 474 - Senior Studio I (6.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

FINA 475 - Senior Studio II (6.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Critique Unlimited	FINA 406	3.00
Adv. Sem: Queer Sci, Queer Bod	FINA 415	3.00
Intro to Time-Based Work	MEDA 211	3.00
Phot Genres: Inconv Truth	PHOT 335	3.00
Phot Genres: Flattened Space	PHOT 335	3.00
Pntg Genres: Materials and Met	PNTG 306	3.00
Painting Genres: Storytelling	PNTG 306	3.00
Painting Genres: Art as Res	PNTG 306	3.00

Ceramics	SCNG 236	3.00
Advanced Ceramics	SCNG 237	3.00
Adv Techniques: Materials &Fab	SCNG 306	3.00
Art as Ceremony	FINA 406	3.00
Out on the Town	FINA 406	3.00

Elective Descriptions

FINA 406 - Critique Unlimited (3.00)

Through sustained critical dialogue, this course gives advanced students a unique opportunity to assess how their work and that of their peers is (or is not) relevant to current conditions in contemporary art and culture. Unlike beginning and intermediate course work, the sustained critiques in this course are not focused on how works conform to faculty designed assignments but rather on how the student's self-directed approach has the potential to find an audience.

FINA 415 - Adv. Sem: Queer Sci, Queer Bod (3.00)

"Science (from the Latin word scientia, meaning 'knowledge') is a systematic enterprise that builds and organizes knowledge in the form of testable explanations and predictions about the universe" ("Science," n.d., In Wikipedia). Queer science asks whose enterprise, how does it build and organize knowledge, how is this knowledge production used, what are the effects of this knowledge production, and who and what are included and excluded in predictions about the universe? But what makes science queer? Do we, as queer bodies, make science queer or does science make queer bodies? How might a body-inclusive (or somatic) approach to knowledge production not only re-integrate our minds and bodies but also re-integrate the sciences with humanities and the arts? In this course, we will merge our love of science and art with somatics and queer(ing) methodologies to investigate and unsettle assumptions within objectivity/subjectivity, ontology (being), epistemology (knowing), and ethics (doing). We will devise experiments to adventure within and reimagine the unknowable and unobservable sciences, such as quantum physics, dark matter, dark energy, the brain, and the deep sea. Our objective is to imagine beyond that which is contained and identifiable, to re-engage with variables, and to challenge the capitalist production of identities, including identities like "science" and "queer." Science is based in [queer] research. This is an Advanced Seminar class, so you MUST read and research in this class. The final project will be a Queer Science Fair with special guest judges!

MEDA 211 - Intro to Time-Based Work (3.00)

Contemporary artworks that include video, film, slide, audio, or computer technologies are referred to as time-based media works because they have duration as a dimension and unfold to the viewer over time. Typical examples of this category are video and sound artworks, film or slide-based installations, software-based art and other forms. In this class we will cover an introduction to work in video, sound and performance. Furthermore we will be investigating art within the margins of contemporary exhibitions. This class aims to be intersectional whilst using integrated media to access a multiplicity of cultures and identities that overlap socially and politically. The body, the black body, bodies... are inextricably connected to time.

PHOT 335 - Phot Genres: Inconv Truth (3.00)

This course will examine the ways in which photography can be used to document the effects of climate change upon the world. Students will be encouraged to develop projects that focus on the environment and the ways in which what they photograph and how they produce photographic works can address climate change. Specifically students will encounter the landscape works of New Topographic in their attempt to document suburbanization and urban sprawl, Richard Misrach & Kate Orff's Petrochemical America which examines the effects of the oil and gas industry in Louisiana's swamps, which have been polluted since 1930, migration due to climate change in the pictures of Sebastiao Salgado, TJ Demos's Against the Anthropocene, and Roy Scranton's Learning How to Die in the Anthropocene, amongst others will be composted along with the most up-to-date research on climate change, as well as guest speakers, slide lectures, and films in order to examine how modern life is rapidly changing the planet and hopefully lead students to new modes of green living and art production.

PHOT 335 - Phot Genres: Flattened Space (3.00)

In this course, we will be "building our photographs." While doing so, we will research how the construction of objects/sets functions in the photographic plane. We will delve into an area where photographic elements such as light and composition become sculptural, and sculptural materials transform into a flattened representation. This way of working can not only enrich our current artistic practice but can also be a way to reflect on the medium of photography and process our current world, which is saturated with product and commercial imagery where similar photographic tactics are imposed. The course will consist of a major practical section where we will experiment with planning, building, and photographing our sets. In addition, we will have classes dedicated to group critiques as well as lectures about various artists who examine these issues from different perspectives.

PNTG 306 - Pntg Genres: Materials and Met (3.00)

Although primarily focused on technical aspects of painting, the student in this class will also benefit from cross disciplinary training to strengthen their skills in abstract and/or figurative painting. The examination of alternative relationships between paint and other materials will be fostered through demonstrations which will include how to stretch unconventional materials, use of diverse application techniques including washes/glazes, layering strategies, drybrush, puddling, wet into wet, masking, scoring, and scratching. Each student will learn how to work within a personal zone of hybridity and will expand their preferred genre by using drawing, painting, and collage strategies, guided through projects that encourage experimental uses of the medium. This course takes a closer look at how thought and movement meet up and combine through the medium of paint.

PNTG 306 - Painting Genres: Storytelling (3.00)

This interdisciplinary course explores storytelling through images, objects and other media. Content may be, but is certainly not limited to, identities, cultural affinities, formative experiences, personal histories, personal fictions, history, and other interests. While the emphasis of this course is studio practice and developing technique, critiques will be complemented by discussions on history painting, cultural hybridity, post colonial discourse, and storytelling. We will read and discuss short texts by various novelists, theorists, poets, as well as looking at works by artists engaged in making work about complex narratives.

PNTG 306 - Painting Genres: Art as Res (3.00)

Starting from the position that each student is an artist with their own interests and experiences, this studio elective will focus on developing the connection between research and painting methodologies. We will deep dive into our own research, data collection, and content formation through physical acts of walking, mapping, reading (both image and text) and experimentation. We will look at the various ways in which we can carry out research to gather knowledge, generate images, and build upon our practices to create unique and complex paintings. The course ARTIST AS RESEARCHER will explore translations of concepts into paintings, and the fluency of those messages as they are created and understood. The course will include field work, several group site visits, independent trips, alongside studio work. Students will be exposed to different research methodologies and explore the many

roles of the artist –from reporter to interpreter, anthropologist, historian, activist, medium, prophet, etc. Students will create a series of paintings from their research conducted during the course. As artists, they will consider experimental thinking outside of the studio, and what can happen outside of a painting.

SCNG 236 - Ceramics (3.00)

SCNG 237 - Advanced Ceramics (3.00)

SCNG 306 - Adv Techniques: Materials &Fab (3.00)

FINA 406 - Art as Ceremony (3.00)

This seminar/studio hybrid is a deep dive into the realm of installation environments, symbolic representation and symbolic exchange. Students engage fundamentals of positioning metaphor, data, narrative, and space as agents of ontological, epistemological, axiological and methodological negotiations of meaning, power and knowledge transfer. For this class all students are required to create two immersive installation artworks, with proper documentation and artist statements. These artworks/ documentation/artist statements will form the basis of your final presentation.

FINA 406 - Out on the Town (3.00)

This course is designed to acquaint students with the artwork currently being shown in Los Angeles at a variety of exhibition spaces throughout the city. We will consider the exhibitions we visit in terms of the conceptual intent of the artists, the programing of the venue, and the installation and curatorial decisions of each institution. The class will meet for five to six hours on Fridays, mostly every other week, eight times during the semester. The start time of the class will change depending on the time the gallery or museum opens but will mostly start between 11AM and 12PM. Meeting dates and times will be listed in the class syllabus.

PROGRAM PAGE

Our Mission

Architecture (buildings), landscape (spaces between buildings), and interiors (spaces within buildings) organize and shape the contexts for all our activities and relations. Students in this multidisciplinary major study in one of its two Areas of Emphasis. The Architecture/Landscape/Interiors Area of Emphasis addresses all three of these spatial design fields within a single, integrated curriculum. The Interiors + Furniture Area of Emphasis focuses on the full material development of interior spaces that include custom cabinetry and complementary furniture. At the core of both Areas of Emphasis are six comprehensive studio courses that address potentially real-world projects sited in Los Angeles and other cities. Support courses address the materials and methods of building, landscape, and interior construction; physical and digital communication skills and media; and the history and theories of spatial design. Each year, Environmental Design seniors design and build a full-scale spatial environment in their final semester.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the Product Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Principles of Design	FNDT 115	2.00
Drawing and Building Form	FNDT 160	3.00
Choose of the following courses: Life Drawing I Creative Practices I	FNDT 180 FNDT 172	3.00 3.00
Writing in the Digital Age	ENGL 107	3.00
Introduction to Visual Culture	AHCS 120	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00
Connections thru Color & Desig	CAIL 101	3.00
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00

Foundation Elective	FNDT 145	2.00
Birth of the Modern	AHCS 121	3.00
Ways of Knowing	LIBS 114	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Studio I:Scale,Structure & Spa	ARLI 250	4.00
Technologies + Ecologies I	ARLI 260	3.00
Digital Media I:Comm Informati	ARLI 270	2.00
Digital Media II-A	ARLI 271	2.00
History + Theory I	CRIT 205	3.00
Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Studio II:Landscape	ARLI 252	4.00
Technologies + Ecologies II	ARLI 261	3.00
Digital Media II-B	ARLI 273	3.00
History & Theory II	CRIT 206	3.00
Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Studio III	ARLI 352	4.00
Technologies + Ecologies III	ARLI 360	3.00
Planning to Plan	ARLI 363	2.00
Gender, Sexuality and Pop Musi	SSCI 210	3.00
Applied Trigonometry	MATH 246	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Studio IV	ARLI 353	5.00
Creative Action Jr Studio	CAIL 300	2.00
History + Theory III	CRIT 304	2.00
Natural Science Elective	NSCI 307	3.00
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Studio V	ARLI 454	5.00
Lighting Fundamentals	ARLI 362	2.00
Fabrications S	ARLI 475	2.00
History + Theory IV	CRIT 405	2.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Studio VI	ARLI 455	5.00
Design Development	ARLI 464	2.00
Constructions	ARLI 461	3.00
Presentation Techniques	ARLI 465	2.00
History + Theory V	CRIT 406	2.00

Course Descriptions

FNDT 115 - Principles of Design (2.00)

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

FNDT 160 - Drawing and Building Form (3.00)

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

ENGL 107 - Writing in the Digital Age (3.00)

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

AHCS 120 - Introduction to Visual Culture (3.00)

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 - Life Drawing II (3.00)

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 - Creative Practices II (3.00)

A second-semester Foundation course focused on exploring practices of creativity that bridge art/design disciplines. Students are exposed to a diverse range of concepts, materials, and methods for working creatively. In-class activities promote the documentation of individual creative processes and the

synthesis of intuitive, culturally constructed, and personal impulses into inventive visual responses. Recommended for students planning to major in Product Design, Fine Arts, Graphic Design

CAIL 101 - Connections thru Color & Desig (3.00)

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

FNDT 162 - Drwg Studio-Expanded Practices (2.00)

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 161 - Form and Space (2.00)

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 145 - Foundation Elective (2.00)

See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

AHCS 121 - Birth of the Modern (3.00)

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

LIBS 114 - Ways of Knowing (3.00)

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

ARLI 250 - Studio I:Scale,Structure & Spa (4.00)

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

ARLI 260 - Technologies + Ecologies I (3.00)

ARLI260—3 credits The materiality, shaping, and construction of landscape is studied through natural processes, grading, site engineering and construction, planting, and water management. This course can be used as a sustainabiility elective.

ARLI 270 - Digital Media I:Comm Informati (2.00)

Software programs incorporating type, color, line and image manipulation are introduced and practiced through digitally generated two-dimensional compositions. Methods of technique, composition, perception, and critical evaluation are introduced and practiced. Co-requisite: ARLI250 Studio I

ARLI 271 - Digital Media II-A (2.00)

Computer-aided drafting (CAD) is introduced and practiced through the production of presentation quality drawings of Studio I projects. Co-requisite: concurrent enrollment in ARLI250 Studio I.

CRIT 205 - History + Theory I (3.00)

The manifestation of cultural, political, religious, and economic forces affecting architecture, landscapes, and interiors from prehistory to the advent of the industrial era is surveyed. Required for Architecture /Landscape/Interiors majors

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

ARLI 252 - Studio II:Landscape (4.00)

Design theory, process, and landscape technologies are applied to the problem of public parks and/or gardens. Prerequisites: ARLI250 Studio I, ARLI260 Technologies + Ecologies I, ARLI271 Digital Media II-A

ARLI 261 - Technologies + Ecologies II (3.00)

Sources, materials, methods, detailing, fabrication, and documentation of "nonstructural" building components— building finishes, architectural wood-work and cabinetry, interior finishes, and FF&E—are studied through lectures, readings, field trips, and projects.

ARLI 273 - Digital Media II-B (3.00)

Digital modeling, rendering, and fabrication techniques are introduced and practiced. Prerequisite: ARLI271 Digital Media II-A. Co-requisite: ARLI252 Studio II

CRIT 206 - History & Theory II (3.00)

The manifestation of cultural, political, religious, and economic forces affecting architecture, landscapes, and interiors from the industrial era to the present is surveyed. .Required for Architecture/ Landscape/ Interiors majors.

LIBS 214 - Sophomore LAS Elective (3.00)

ARLI 352 - Studio III (4.00)

Design theory, process, and interior technologies are applied to projects that address non-residential interiors, such as restaurants, stores, spas, exhibits, entertainment and meeting venues, etc. Prerequisites: ARLI250 Studio I, ARLI261 Technologies + Ecologies II, ARLI273 Digital Media II-B

ARLI 360 - Technologies + Ecologies III (3.00)

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, ARLI271 Digital Media II-A

ARLI 363 - Planning to Plan (2.00)

Space planning conventions, with an emphasis on access and circulation, are introduced, practiced and modified. Resultant effects on use and lifestyle are discussed through precedents as well as the students' projects. Prerequisite: ARLI 250 Studio I

SSCI 210 - Gender, Sexuality and Pop Musi (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 246 - Applied Trigonometry (3.00)

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 majors

ARLI 353 - Studio IV (5.00)

Design theory, process, building and interior technologies are applied to the problem of a residential program sited within an existing building. Prerequisites: ARLI352 Studio III, ARLI360 Technologies + Ecologies III

CAIL 300 - Creative Action Jr Studio (2.00)

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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL300 courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director. CAIL 300 may be taken in either the fall or spring semester of the junior year

CRIT 304 - History + Theory III (2.00)

A diversity of critical and generative approaches to twentieth and twenty-first century design is situated historically, while introducing current themes and debates in contemporary architectural practice and related disciplines. Prerequisite: CRIT205 History + Theory I or CRIT206 History + Theory II. Required for Architecture/Landscape/Interiors majors.

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

ARLI 454 - Studio V (5.00)

Design theory, process and building technologies are applied to the problem of a building within an urban context. Prerequisite: ARLI353 Studio IV.

ARLI 362 - Lighting Fundamentals (2.00)

The basic design and technical requirements of lighting systems are introduced with an emphasis on commercial and entertainment applications. Prerequisite: ARLI250 Studio I, or equivalent. This course can be used as a Sustainability Elective

ARLI 475 - Fabrications S (2.00)

Methods of wood joinery and detailing are introduced and practiced through the design, documentation and fabrication of a container for the housing and display of small objects. Prerequisite: ARLI 250 Studio I and ARLI 271 Digital Media II-A, or equivalents

CRIT 405 - History + Theory IV (2.00)

Interior organizations are examined through spaces of work and consumption, ergonomics, office landscaping, corporate parks, brandscapes, junk space, malls, themed environments, surveillance, and spectacle. Prerequisite: CRIT304 History + Theory III. Required for Architecture/Landscape/Interiors majors.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

ARLI 455 - Studio VI (5.00)

Design theory, process, architecture, and landscape technologies are applied to the problem of a building, or buildings, integrated with landscape.

ARLI 464 - Design Development (2.00)

Interior, landscape, or architectural components of a prior or current studio project are designed, developed, and represented in orthographic drawings and rendered views.

ARLI 461 - Constructions (3.00)

An interior or exterior environment is designed, documented and constructed. Prerequisite: ARLI454 Studio V

ARLI 465 - Presentation Techniques (2.00)

Comprehensive presentations of selected studio projects are designed and produced for display and/ or public presentation. Co-requisite: Concurrent enrollment in ARLI462 Constructions.

CRIT 406 - History + Theory V (2.00)

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 landscape urbanism. Prerequisite: CRIT304 History + Theory III. Required for Architecture/Landscape/Interiors majors.

Electives

Course Title	Course Number	Credits

Elective Descriptions

PROGRAM PAGE

Our Mission

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

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the Product Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Principles of Design	FNDT 115	2.00
Drawing and Building Form	FNDT 160	3.00
Choose of the following courses: Life Drawing I Creative Practices I	 FNDT 180 FNDT 172	 3.00 3.00
Writing in the Digital Age	ENGL 107	3.00
Introduction to Visual Culture	AHCS 120	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	 FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	 3.00 3.00 3.00 3.00 2.00 2.00
Connections thru Color & Desig	CAIL 101	3.00
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	 FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	 3.00 3.00 3.00 3.00 2.00 2.00
Foundation Elective	FNDT 145	2.00
Birth of the Modern	AHCS 121	3.00
Ways of Knowing	LIBS 114	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Photography I	PHOT 204	3.00
Choose 1 of the following courses: Painting I Sculpture/New Genres I	 PNTG 204 SCNG 204	 3.00 3.00
Digital Media	FINA 217	3.00
Sophomore Seminar: Global Ar	AHCS 237	3.00
FA Contemporary Art Survey	AHCS 226	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Photography II	PHOT 214	3.00
Lighting Studio I	PHOT 230	3.00
Studio Elective	ELEC 299	3.00
Soph SemII:DEI Globl Art Cultr	LIBS 238	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Studio III	FINA 374	3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Social Science	SSCI 210	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Studio IV	FINA 375	3.00
Studio Elective	ELEC 299	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Senior Studio I	FINA 474	6.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Studio II	FINA 475	6.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 115 - Principles of Design (2.00)

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

FNDT 160 - Drawing and Building Form (3.00)

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

ENGL 107 - Writing in the Digital Age (3.00)

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

AHCS 120 - Introduction to Visual Culture (3.00)

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 - Life Drawing II (3.00)

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 - Creative Practices II (3.00)

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

CAIL 101 - Connections thru Color & Desig (3.00)

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

FNDT 162 - Drwg Studio-Expanded Practices (2.00)

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 161 - Form and Space (2.00)

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 145 - Foundation Elective (2.00)

See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

AHCS 121 - Birth of the Modern (3.00)

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not

structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

LIBS 114 - Ways of Knowing (3.00)

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

PHOT 204 - Photography I (3.00)

This course introduces students to the technical, aesthetic, and conceptual aspects of the medium of photography. Basic skills, including digital and analog (film) camera operation, the fundamentals of image exposure, black-and-white film processing, black-and-white and digital color printing, and basic presentation techniques, are covered in regular lab sessions. Group critiques, slide lectures, and field trips help students to develop a critical vocabulary. Offered fall semester only

PNTG 204 - Painting I (3.00)

This is a hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), focusing on developing technical abilities in collaboration with concepts and exploration of different methods of achieving visual "dexterity." Offered fall semester only

SCNG 204 - Sculpture/New Genres I (3.00)

An introduction to the history and practice of sculpture and new genres (new art forms that use time and space). Students are introduced to technical and contemplative approaches to commanding space and material to produce meaningful objects, events, or places. Technical instruction covers introductory use of wood and metal shops (including digital 3D printer), adhesives and joinery, basic mold making and casting, as well as contemporary new genres forms such as performance and installation art. Offered in Fall semester only.

FINA 217 - Digital Media (3.00)

Digital Media is an introductory course in new media – exposing 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, and computer lab experience. Particular attention is placed on balancing technical skills with creative content and experimental approaches. We will explore the evolution of new media and the corresponding social and cultural impact. The core software is Adobe Premiere, InDesign and Photoshop.

AHCS 237 - Sophomore Seminar: Global Ar (3.00)

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 226 - FA Contemporary Art Survey (3.00)

This Contemporary Art for Fine Artists is a survey of key fine art objects, practices and issues from the late 1950s to the present. Taking key historical events as its structure, the class uses contemporary art movements and counter movements to investigate mechanisms of form, taste, value, class, gender and exclusion, as these are demonstrated and challenged by artists in the US and globally. Included is a consideration of postmodern theory and fine art creation as systems capable of both perpetuating and effectively challenging normalized and marginalized identities. Required for All Fine Arts majors and Art History, Painting, Photography, and Sculpture/ New Genres minors. This course may be taken in either fall or spring, must be completed in the sophomore year.

PHOT 214 - Photography II (3.00)

This is an intermediate course within the Photography program that aims to build upon technical knowledge and conceptual structuring acquired in Photo 1. Students will spend time working with image capture and output processes, refining technical and communication methods, and making decisions to achieve their desired aesthetic and conceptual frameworks. Experimentation with new processes is expected as is the development of artistic and critical reasoning.

PHOT 230 - Lighting Studio I (3.00)

]his 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 emphasis. Prerequisite: Photo I or equivalent

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 238 - Soph SemII:DEI Globl Art Cultr (3.00)

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

FINA 374 - Studio III (3.00)

This advanced studio course allows students to learn advanced methods, materials, and techniques in painting, photography, and sculpture/new genres and accomplish advanced projects with the guidance of faculty. The course is also a welcoming place for students and faculty to exchange artistic and

cultural attitudes, beliefs, and assumptions to develop together a more open-minded and generative approach to our artmaking and the evaluation of the works of other artists. Attending the Visiting Artist Lecture Series is required. Offered fall semester only.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FINA 375 - Studio IV (3.00)

This production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward developing an individual studio practice across the three main disciplines. Critiques, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. Offered spring semester only

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

CAIL 301 - Creative Action Junior Studio (3.00)

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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FINA 474 - Senior Studio I (6.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

FINA 475 - Senior Studio II (6.00)

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

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Critique Unlimited	FINA 406	3.00
Adv. Sem: Queer Sci, Queer Bod	FINA 415	3.00
Intro to Time-Based Work	MEDA 211	3.00
Phot Genres: Inconv Truth	PHOT 335	3.00
Phot Genres: Flattened Space	PHOT 335	3.00

Pntg Genres: Materials and Met	PNTG 306	3.00
Painting Genres: Storytelling	PNTG 306	3.00
Painting Genres: Art as Res	PNTG 306	3.00
Ceramics	SCNG 236	3.00
Advanced Ceramics	SCNG 237	3.00
Adv Techniques: Materials &Fab	SCNG 306	3.00
Art as Ceremony	FINA 406	3.00
Out on the Town	FINA 406	3.00

Elective Descriptions

FINA 406 - Critique Unlimited (3.00)

Through sustained critical dialogue, this course gives advanced students a unique opportunity to assess how their work and that of their peers is (or is not) relevant to current conditions in contemporary art and culture. Unlike beginning and intermediate course work, the sustained critiques in this course are not focused on how works conform to faculty designed assignments but rather on how the student's self-directed approach has the potential to find an audience.

FINA 415 - Adv. Sem: Queer Sci, Queer Bod (3.00)

"Science (from the Latin word scientia, meaning 'knowledge') is a systematic enterprise that builds and organizes knowledge in the form of testable explanations and predictions about the universe" ("Science," n.d., In Wikipedia). Queer science asks whose enterprise, how does it build and organize knowledge, how is this knowledge production used, what are the effects of this knowledge production, and who and what are included and excluded in predictions about the universe? But what makes science queer? Do we, as queer bodies, make science queer or does science make queer bodies? How might a body-inclusive (or somatic) approach to knowledge production not only re-integrate our minds and bodies but also re-integrate the sciences with humanities and the arts? In this course, we will merge our love of science and art with somatics and queer(ing) methodologies to investigate and unsettle assumptions within objectivity/subjectivity, ontology (being), epistemology (knowing), and ethics (doing). We will devise experiments to adventure within and reimagine the unknowable and unobservable sciences, such as quantum physics, dark matter, dark energy, the brain, and the deep sea. Our objective is to imagine beyond that which is contained and identifiable, to re-engage with variables, and to challenge the capitalist production of identities, including identities like "science" and "queer." Science is based in [queer] research. This is an Advanced Seminar class, so you MUST read and research in this class. The final project will be a Queer Science Fair with special guest judges!

MEDA 211 - Intro to Time-Based Work (3.00)

Contemporary artworks that include video, film, slide, audio, or computer technologies are referred to as time-based media works because they have duration as a dimension and unfold to the viewer over time. Typical examples of this category are video and sound artworks, film or slide-based installations, software-based art and other forms. In this class we will cover an introduction to work in video, sound and performance. Furthermore we will be investigating art within the margins of contemporary exhibitions. This class aims to be intersectional whilst using integrated media to access a multiplicity of cultures and identities that overlap socially and politically. The body, the black body, bodies... are inextricably connected to time.

PHOT 335 - Phot Genres: Inconv Truth (3.00)

This course will examine the ways in which photography can be used to document the effects of climate change upon the world. Students will be encouraged to develop projects that focus on the environment and the ways in which what they photograph and how they produce photographic works can address climate change. Specifically students will encounter the landscape works of New Topographic in their attempt to document suburbanization and urban sprawl, Richard Misrach & Kate Orff's Petrochemical America which examines the effects of the oil and gas industry in Louisiana's swamps, which have been polluted since 1930, migration due to climate change in the pictures of Sebastiao Salgado, TJ Demos's Against the Anthropocene, and Roy Scranton's Learning How to Die in the Anthropocene, amongst others will be composted along with the most up-to-date research on climate change, as well as guest speakers, slide lectures, and films in order to examine how modern life is rapidly changing the planet and hopefully lead students to new modes of green living and art production.

PHOT 335 - Phot Genres: Flattened Space (3.00)

In this course, we will be "building our photographs." While doing so, we will research how the construction of objects/sets functions in the photographic plane. We will delve into an area where photographic elements such as light and composition become sculptural, and sculptural materials transform into a flattened representation. This way of working can not only enrich our current artistic practice but can also be a way to reflect on the medium of photography and process our current world, which is saturated with product and commercial imagery where similar photographic tactics are imposed. The course will consist of a major practical section where we will experiment with planning, building, and photographing our sets. In addition, we will have classes dedicated to group critiques as well as lectures about various artists who examine these issues from different perspectives.

PNTG 306 - Pntg Genres: Materials and Met (3.00)

Although primarily focused on technical aspects of painting, the student in this class will also benefit from cross disciplinary training to strengthen their skills in abstract and/or figurative painting. The examination of alternative relationships between paint and other materials will be fostered through demonstrations which will include how to stretch unconventional materials, use of diverse application techniques including washes/glazes, layering strategies, drybrush, puddling, wet into wet, masking, scoring, and scratching. Each student will learn how to work within a personal zone of hybridity and will expand their preferred genre by using drawing, painting, and collage strategies, guided through projects that encourage experimental uses of the medium. This course takes a closer look at how thought and movement meet up and combine through the medium of paint.

PNTG 306 - Painting Genres: Storytelling (3.00)

This interdisciplinary course explores storytelling through images, objects and other media. Content may be, but is certainly not limited to, identities, cultural affinities, formative experiences, personal histories, personal fictions, history, and other interests. While the emphasis of this course is studio practice and developing technique, critiques will be complemented by discussions on history painting, cultural hybridity, post colonial discourse, and storytelling. We will read and discuss short texts by various novelists, theorists, poets, as well as looking at works by artists engaged in making work about complex narratives.

PNTG 306 - Painting Genres: Art as Res (3.00)

Starting from the position that each student is an artist with their own interests and experiences, this studio elective will focus on developing the connection between research and painting methodologies. We will deep dive into our own research, data collection, and content formation through physical acts of walking, mapping, reading (both image and text) and experimentation. We will look at the various ways in which we can carry out research to gather knowledge, generate images, and build upon our practices to create unique and complex paintings. The course ARTIST AS RESEARCHER will explore translations of concepts into paintings, and the fluency of those messages as they are created and understood. The course will include field work, several group site visits, independent trips, alongside studio work. Students will be exposed to different research methodologies and explore the many roles of the artist –from reporter to interpreter, anthropologist, historian, activist, medium, prophet, etc. Students will create a series of paintings from their research conducted during the course. As artists, they will consider experimental thinking outside of the studio, and what can happen outside of a painting.

SCNG 236 - Ceramics (3.00)

SCNG 237 - Advanced Ceramics (3.00)

SCNG 306 - Adv Techniques: Materials &Fab (3.00)

FINA 406 - Art as Ceremony (3.00)

This seminar/studio hybrid is a deep dive into the realm of installation environments, symbolic representation and symbolic exchange. Students engage fundamentals of positioning metaphor, data, narrative, and space as agents of ontological, epistemological, axiological and methodological negotiations of meaning, power and knowledge transfer. For this class all students are required to create two immersive installation artworks, with proper documentation and artist statements. These artworks/ documentation/artist statements will form the basis of your final presentation.

FINA 406 - Out on the Town (3.00)

This course is designed to acquaint students with the artwork currently being shown in Los Angeles at a variety of exhibition spaces throughout the city. We will consider the exhibitions we visit in terms of the conceptual intent of the artists, the programing of the venue, and the installation and curatorial decisions of each institution. The class will meet for five to six hours on Fridays, mostly every other week, eight times during the semester. The start time of the class will change depending on the time the gallery or museum opens but will mostly start between 11AM and 12PM. Meeting dates and times will be listed in the class syllabus.

PROGRAM PAGE

Our Mission

Toys are an important part of our history and culture. Not only is imaginative play fun but as psychologists have shown, it's also crucial for the development of such high-level skills as decision making, socialization, and creativity. Majors focus on the essential categories of action figures, games, plush, dolls, preschool toys, and toy vehicles. Students begin by learning analog skills in conceptual drawing, sculpting, and prototyping, and progress into digital illustration and graphic representation, model making, and rapid prototyping. Faculty and guest mentors are toy and entertainment design professionals.

Summer internships allow majors industry experience at companies including Mattel, Hasbro, Bandai, Disney, DreamWorks, and many more.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the Product Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Principles of Design	FNDT 115	2.00
Drawing and Building Form	FNDT 160	3.00
Choose of the following courses: Life Drawing I Creative Practices I	FNDT 180 FNDT 172	3.00 3.00
Writing in the Digital Age	ENGL 107	3.00
Introduction to Visual Culture	AHCS 120	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00
Connections thru Color & Desig	CAIL 101	3.00
Choose choose of the following courses: Life Drawing I	FNDT 180	3.00

Life Drawing II	FNDT 182	3.00
Creative Practices I	FNDT 172	3.00
Creative Practices II	FNDT 173	3.00
Drwg Studio-Expanded Practices	FNDT 162	2.00
Form and Space	FNDT 161	2.00
Foundation Elective	FNDT 145	2.00
Birth of the Modern	AHCS 121	3.00
Ways of Knowing	LIBS 114	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Toy Design I	TOYD 200	3.00
Visual Communication I	TOYD 232	3.00
Design Prototyping I	TOYD 242	3.00
Child Psych:Development & Play	SSCI 211	3.00
Theories and Trends	AHCS 224	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Toy Design II	TOYD 201	3.00
Visual Communication II	TOYD 233	3.00
Design Prototyping II	TOYD 243	3.00
Methods and Materials	LIBS 219	3.00
Creative Action LAS Elective	CAIL 200	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Toy Design III	TOYD 302	3.00
Visual Communication III	TOYD 334	3.00
Design Prototyping III	TOYD 340	3.00
History of Toys	AHCS 236	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Toy Design IV	TOYD 303	3.00
Design Prototyping IV	TOYD 343	3.00
Creative Action Junior Studio	CAIL 301	3.00
Human Factors in Toy Design	NSCI 308	3.00
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Toy Design V	TOYD 404	3.00
Visual Communication IV	TOYD 436	3.00
Design Prototyping V	TOYD 442	3.00

Professional Development I	TOYD 452	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Toy Design VI	TOYD 405	3.00
Package Design	TOYD 437	3.00
Design Prototyping VI	TOYD 443	3.00
Professional Development II	TOYD 453	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 115 - Principles of Design (2.00)

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

FNDT 160 - Drawing and Building Form (3.00)

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

ENGL 107 - Writing in the Digital Age (3.00)

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

AHCS 120 - Introduction to Visual Culture (3.00)

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 - Life Drawing II (3.00)

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual

relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 - Creative Practices II (3.00)

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

CAIL 101 - Connections thru Color & Desig (3.00)

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

FNDT 162 - Drwg Studio-Expanded Practices (2.00)

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 161 - Form and Space (2.00)

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 145 - Foundation Elective (2.00)

See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

AHCS 121 - Birth of the Modern (3.00)

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

LIBS 114 - Ways of Knowing (3.00)

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

TOYD 200 - Toy Design I (3.00)

Toys are fundamental to our growth and culture. We learn to make decisions, socialize, and create through play. In these on-campus courses, you will develop an understanding of the creative process of toy design and learn the fundamentals of becoming a successful toy designer. Emphasis is placed on brainstorming and designing toys that engage children across various play patterns. You'll apply drawing, model-making, and fabrication skills to create original toy concepts. You'll learn to conduct market research and analysis to ensure your designs are viable and positioned strategically for their intended audience. Using various fabrication techniques, you'll translate your idea into a 3-D model and present the final product to faculty and visiting toy industry professionals. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

TOYD 232 - Visual Communication I (3.00)

To communicate effectively, a designer should have a broad range of both traditional and digital drawing skills. In these on-campus courses, you will develop your ability to communicate ideas through drawing from quick ideation sketches to final illustrations. Through the study of shape, perspective, style, use of character, and storytelling, students will learn to communicate with compelling, dynamic drawings. On the digital side, you'll learn how to take a concept from rough sketch to a refined set of technical illustrations. You'll learn digital tools that will enable you to produce drawings that accurately convey your design intent and serve as a blueprint when creating a prototype model. The skills acquired during these courses will be utilized throughout the remainder of your Toy Design studio courses.

TOYD 242 - Design Prototyping I (3.00)

As a Toy Designer, it's essential to know how to translate your 2D concepts into 3D form. These on-campus classes will equip you with practical prototyping skills and vocabulary that will enable you to develop and communicate your designs accurately. With guidance from your instructor, you'll work in the model shop, and learn to use the tools, equipment, and machinery. You'll integrate these skills and techniques into your concepts, developing an understanding of the design and development process. Ultimately, these courses will provide you with working knowledge in the processes and techniques used in model-making for the toy industry. Fabrication, sculpting, molding, and casting will be taught through lectures and hands-on experience. With the building blocks learned throughout the year, you can move on with confidence to more advanced prototyping in subsequent courses.

SSCI 211 - Child Psych:Development & Play (3.00)

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. Required for Toy Design majors.

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

TOYD 201 - Toy Design II (3.00)

Toys are fundamental to our growth and culture. We learn to make decisions, socialize, and create through play. In these on-campus courses, you will develop an understanding of the creative process of toy design and learn the fundamentals of becoming a successful toy designer. Emphasis is placed on brainstorming and designing toys that engage children across various play patterns. You'll apply drawing, model-making, and fabrication skills to create

original toy concepts. You'll learn to conduct market research and analysis to ensure your designs are viable and positioned strategically for their intended audience. Using various fabrication techniques, you'll translate your idea into a 3-D model and present the final product to faculty and visiting toy industry professionals. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

TOYD 233 - Visual Communication II (3.00)

To communicate effectively, a designer should have a broad range of both traditional and digital drawing skills. In these on-campus courses, you will develop your ability to communicate ideas through drawing from quick ideation sketches to final illustrations. Through the study of shape, perspective, style, use of character, and storytelling, students will learn to communicate with compelling, dynamic drawings. On the digital side, you will earn how to take a concept from rough sketch to a refined set of technical illustrations. You will learn digital tools that will enable you to produce drawings that accurately convey your design intent and serve as a blueprint when creating a prototype model. The skills acquired during these courses will be utilized throughout the remainder of your Toy Design studio courses.

TOYD 243 - Design Prototyping II (3.00)

As a Toy Designer, it's essential to know how to translate your 2D concepts into 3D form. These on-campus classes will equip you with practical prototyping skills and vocabulary that will enable you to develop and communicate your designs accurately. With guidance from your instructor, you'll work in the model shop, and learn to use the tools, equipment, and machinery. You'll integrate these skills and techniques into your concepts, developing an understanding of the design and development process. Ultimately, these courses will provide you with working knowledge in the processes and techniques used in model-making for the toy industry. Fabrication, sculpting, molding, and casting will be taught through lectures and hands-on experience. With the building blocks learned throughout the year, you can move on with confidence to more advanced prototyping in subsequent courses.

LIBS 219 - Methods and Materials (3.00)

Methods and Materials gives students a strong foundation for understanding the vast assortment of materials and methods by which things are built, made, manufactured with an emphasis on toys and consumer products. One will learn the fundamental technical means for successfully expressing a design concept in mass production. Manufacturing will also be discussed and learned from a world view highlighting in depth global centric topics like Factory Conditions, Product Safety, Sustainability and Up and Recycling. Finally, while the course will be comprehensive and rigorous, the speakers, lectures and course activities will infuse the excitement of what it's like to truly understand and participate in the miraculous supply change of goods and services and view this dynamic system as everything comes together to make, develop, and manufacture products. Required of all Toy Design majors

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

TOYD 302 - Toy Design III (3.00)

Story-based toys and line extensions are important in building toy brands. In these on-campus courses, you will conceptualize and bring a character-based product line to life. Storyboarding will be utilized to show how the characters live in their world. You will also create your own play accessory as a stand-alone item or to complement your existing toy line. Advanced presentation and building techniques will be used to showcase toy concepts and features. Prototype models could be articulated with movement and incorporate lights and sounds. Consideration will be given to how your line could become a brand. Toy Design studio courses could be sponsored, in which case the toy category or brand would be predetermined.

TOYD 334 - Visual Communication III (3.00)

Sketching original characters and developing storyboards is an effective way of communicating original concepts and features of toys and related accessories. In this on-campus drawing and portfolio development class, you'll acquire advanced skills in the theory and practice of sketching, drawing, and rendering techniques as applied to toy products. You will concentrate on the creation, organization, and presentation of your portfolio. You'll design a logo and create a promotional sheet that reflects your graphic skill and creative styling with best-in-class examples of your work. Finally, you'll write a résumé that expresses your creativity and design experience with links to a digital portfolio.

TOYD 340 - Design Prototyping III (3.00)

The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as Rhino, which is often used in the construction of prototype models. You'll learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine. Students will progress to more advanced modeling techniques and will continue to develop their rendering and animation skills. You'll be introduced to programs such as Adobe After Effects to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Students will be able to apply acquired learning to improve all their toy design projects and presentations.

AHCS 236 - History of Toys (3.00)

Today we understand play as a child's universal language and right. But was it always this way? This course explores historical global perspectives on toys, trends, and play, providing valuable context for the emerging toy designer. You will develop a cultural awareness of the evolution of the toy industry reflected by past and current societal changes. Active research, videos, readings, and discussions inform personal narrative writing along with engaging, creative group projects. Class projects will be relevant and enhance the experience of studio toy design classes. By the semester's end, you will have completed quality research on your favorite childhood toy and designed an instructional game focusing on a chosen era, genre, or region related to the history of toys. Required for all Toy Design majors. .

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

TOYD 303 - Toy Design IV (3.00)

Students will apply principles they have learned in Toy Design I and II to create original toys which can be expanded to become a toy brand with line extensions. Students will utilize analog and digital drawing skills, technology including digital design software for rapid prototyping, and explore methods of fabrication using a variety of materials. Students will learn the most effective methods of presenting their toy concepts visually, demonstrating new features digitally when it is the most effective way of communicating play patterns and function. Corporate sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals.

TOYD 343 - Design Prototyping IV (3.00)

The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as Rhino, which is often used in the construction of prototype models. You will learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine. Students will progress to more advanced modeling techniques and will continue to develop their rendering and animation skills. You will be introduced to programs such as Adobe After Effects to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Students will be able to apply acquired learning to improve all their toy design projects and presentations.

CAIL 301 - Creative Action Junior Studio (3.00)

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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year

NSCI 308 - Human Factors in Toy Design (3.00)

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

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

TOYD 404 - Toy Design V (3.00)

In these advanced level on-campus courses, students will continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed to different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Students may have participated in summer internships where they gained real world experience and will be able to apply that learning as well as their classroom experience to design and prepare their final projects, portfolio, and senior show. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

TOYD 436 - Visual Communication IV (3.00)

This advanced on-campus computer lab course featuring programs in the Adobe Creative Suite allows you to apply your skills and knowledge to improve ongoing projects and enhance your portfolio. The course covers a wide range of Advanced Photoshop techniques, including AI Art integration into your ideation process and how to prepare your digital assets for senior show.

TOYD 442 - Design Prototyping V (3.00)

The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as ZBrush, which is often used in the construction of prototype models. You'll learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine.

TOYD 452 - Professional Development I (3.00)

This course is Part I of a two-course professional development series that requires students to engage in an immersive manner on career development and working professionalism by exploring and participating in all facets of career development in the toy and related industries. This course prepares students to explore, navigate and enter the workplace with toy industry specific checklists, resumes, personal brands, websites/portfolios, as well as asset inventories which will be developed, reviewed, and shared throughout the semester as each student engages in the initial phases of their job search. Each student will build a mindful path to their unique and successful care er and complete a detailed and comprehensive roadmap for their journey. To gain actionable insights, students must stretch their investigative, verbal, and leadership skills by sharing their knowledge, opinions and experiences with their classmates, instructors, and guest speakers.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

TOYD 405 - Toy Design VI (3.00)

In these advanced level on-campus courses, students will continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed to different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Students may have participated in summer internships where they gained real world experience and will be able to apply that learning as well as their classroom experience to design and prepare their final projects, portfolio, and senior show. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

TOYD 437 - Package Design (3.00)

Branding and packaging play a pivotal role in the success of toy products. This on-campus course emphasizes developing branding strategies and creating three-dimensional package mockups to address a range of packaging styles and retail challenges. In conjunction with marketing considerations, package design must also account for storage, safety, and sustainability factors. Participants can tackle these issues while implementing unique graphic treatments on full-color 3D mockup packages. Upon course completion, attendees will understand various packaging types, including the closed box, window box, tray box, and blister card options. They will recognize the significance of effective communication on packaging to engage consumers.

TOYD 443 - Design Prototyping VI (3.00)

The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as ZBrush, which is often used in the construction of prototype models. You'll learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine.

TOYD 453 - Professional Development II (3.00)

This course is part of a professional development journey that requires each student to engage in a path of focused study on the topic of working professionalism by actively participating in and interacting with classroom simulations, industry speakers, and seminars that will bring the toy industry directly to the classroom in a one-of-kind hands on experience. This course provides a solid basis for understanding toy industry practices across the board. It introduces core behaviors, business and industry concepts including but not limited to advertising, brand directional outlines, consumer behavior, costing, legal, logistics, marketing, marketing research, management, manufacturing, merchandising, operations, pricing, product development, sales, and social media as well as workplace recognition and decolonization. Students will understand how this industry scaffold impacts design and how it will affect them as designers.

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits

Elective Descriptions

PROGRAM PAGE

Our Mission

Innovation in fashion design results from a rigorous process of developing and editing ideas that address specific design challenges. Students in our program work alongside expert, professional faculty and guest mentors, who are current and visible designers, to become educated and practiced in all aspects of the design process. Throughout their experience, students produce original designs and develop collections for their portfolio. In their Junior and Senior years, students have the opportunity to work in teams to create unique designs under the guidance of mentors, emulating professional designers and following the industry's seasonal schedule. Recent mentors for the Junior and Senior class have included NIKE, Patagonia, Rhude, Adidas, AG Jeans, ALC, Bally, Jason Wu, Jonathan Simkhai, Ralph Lauren, Universal Studios, Urban Outfitters, and Vince. Junior and Senior designs are featured at the annual Fashion Show.

Degree Requirements

Freshman Fall Semester

Course Title	Course Number	Credits
Principles of Design	FNDT 115	2.00
Drawing and Building Form	FNDT 160	3.00
Choose of the following courses: Life Drawing I Creative Practices I	 FNDT 180 FNDT 172	 3.00 3.00
Writing in the Digital Age	ENGL 107	3.00
Introduction to Visual Culture	AHCS 120	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	 FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	 3.00 3.00 3.00 3.00 2.00 2.00
Connections thru Color & Desig	CAIL 101	3.00
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	 FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	 3.00 3.00 3.00 3.00 2.00 2.00
Foundation Elective	FNDT 145	2.00
Birth of the Modern	AHCS 121	3.00
Ways of Knowing	LIBS 114	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Sophomore Studio I	FSHD 202	4.00
Fashion Illustration	FSHD 210	3.00
Digital Design I	FSHD 226	2.00
History of Costume	AHCS 372	3.00
Textile Science I	NSCI 311	2.00

Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Sophomore Studio II	FSHD 203	4.00
Intro to Illus/Intro to Design	FSHD 212	3.00
Digital Design II	FSHD 323	2.00
Textile Science II	NSCI 312	2.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Junior Studio I	FSHD 300	5.00
Digital Design III	FSHD 325	1.00
Fashion Design & Ilus I	FSHD 353	5.00
Creative Action Junior Studio	CAIL 301	3.00
Math Elective	MATH 136	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Junior Studio II	FSHD 301	5.00
Digital Design IV	FSHD 425	1.00
Fashion Design and Ilus II	FSHD 363	3.00
Studio Elective	ELEC 299	3.00
Social Science	SSCI 210	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Senior Studio I	FSHD 400	6.00
Fashion Design and Ilus III	FSHD 462	4.00
Business of Fashion	LIBS 405	2.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Senior Studio II	FSHD 401	6.00
Portfolio Development	FSHD 476	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 115 - Principles of Design (2.00)
This course is a sequenced investigation of various organizing principles using traditional and contemporary media. Students learn fundamentals of value manipulation as determinants of visual order. Elements of visual literacy provide a basis for the study of compositional fundamentals, including focal point(s), directional elements, and visual weight.

FNDT 160 - Drawing and Building Form (3.00)

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

ENGL 107 - Writing in the Digital Age (3.00)

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

AHCS 120 - Introduction to Visual Culture (3.00)

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 - Life Drawing II (3.00)

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 - Creative Practices II (3.00)

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

CAIL 101 - Connections thru Color & Desig (3.00)

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

FNDT 162 - Drwg Studio-Expanded Practices (2.00)

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 161 - Form and Space (2.00)

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 145 - Foundation Elective (2.00)

See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

AHCS 121 - Birth of the Modern (3.00)

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

LIBS 114 - Ways of Knowing (3.00)

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

FSHD 202 - Sophomore Studio I (4.00)

Your journey into the fashion studio starts here! This on campus course introduces you to processes used in garment construction including draping, patternmaking and sewing. Beginning with these basic principles you will learn industry techniques to construct muslin garments, sewing samples, and paper patterns using industrial equipment. By the end of this course, you will have created several garment samples, patterns, and a sewing notebook to use for future courses.

FSHD 210 - Fashion Illustration (3.00)

Fashion Illustration is the language with which designers can quickly express their ideas in a 2-dimensional format. This on-campus course introduces you to illustration techniques fashion designers use to show their thought process. You will learn to sketch diverse fashion figures, draw clothes on the figure, as well as rendering techniques to communicate a variety of textiles. You will be challenged to explore illustration styles and media to convey your unique design perspective. You will develop an understanding of garment construction through flat technical drawings. Throughout the course you will have completed multiple illustration projects that highlight specific fabrications and markets. Your semester will culminate in a resort-wear collection that will demonstrate your knowledge of fashion figures, rendering techniques, composition/layout, and technical flats.

FSHD 226 - Digital Design I (2.00)

Proficiency in using Adobe Illustrator to draw flats/CADs is a requirement for anyone working in the fashion industry. In this online course, beginners will learn the tools and techniques needed to draw industry standard flats quickly and efficiently including digital terminology, professional workflow and presentations. Throughout this course you will develop a "Start File" filled with custom brushes, symbols, templates, and graphic styles, while learning to illustrate a range of different garment types including shirts, blazers, jackets, skirts, and pants, that you can build on in your professional career.

AHCS 372 - History of Costume (3.00)

A survey of costume from prehistory to the 21st century. A study of historical and social forces in understanding costume history, how costume influences today's fashions, how trends repeat themselves, and how the past functions as an aid in forecasting future fashion trends. Required for Fashion Design majors.

NSCI 311 - Textile Science I (2.00)

Study fibers, yarns, and fabrics, and acquire a practical understanding of how each affects the appearance and performance of the textile product. Issues of sustainability are examined as they relate to the cultivation and production of fibers. Learn to make fabric choices based on an under- standing of the woven structure and knowledge of individual fabric properties. Required textbook: Fabric for Fashion: The Swatch Book, Second Edition, by Clive Hallett & Amanda Johnston Required for Fashion Design majors. Lab Fee: $30

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

FSHD 203 - Sophomore Studio II (4.00)

Diving deeper into techniques used for garment construction, this in-class course builds on the foundational knowledge of draping, pattern making and sewing acquired in Sophomore Studio I. You will construct and pattern increasingly complex garments using industry procedures and equipment. You will be challenged to interpret 3-dimensional design ideas through the creation of garments using fabrics that accurately reflect your sketches. During this course, you will create two garments of your own design, several mini and full-size sample garments, patterns, and complete a sewing notebook to use as a reference for your career as a designer. Prerequisite: FSHD202 Sophomore Studio I; Co-requisite: FSHD212 Fashion Illustration/Introduction to Design.

FSHD 212 - Intro to Illus/Intro to Design (3.00)

Fashion illustration is the mode by which design ideas are accurately communicated in a 2-dimensional format, a critical skill for professional fashion designers. This on-campus course introduces you to the design process, and what it means to follow a design direction. You will implement your drawing skills obtained in previous course work to create fashion croquis (quick sketches) that express your design concepts. You will continue to explore illustration techniques with emphasis on more advanced renderings and flats, while integrating your experience from Sophomore Studio I by creating sewing samples to support your 2-dimensional designs. During this course, you will complete two projects that will expand your under- standing of fabric/color stories, research, and proficient execution of your designs in a 2-dimensional format. Your semester will culminate with an athletic inspired collection that will prepare you for your first Mentor Projects at junior level.

FSHD 323 - Digital Design II (2.00)

Take your fashion illustrations to the next level using Adobe Photoshop and a drawing tablet. In this online course you will learn how to render, make quick and easy color changes, and digitally drape fabric prints onto your fashion illustrations. Using tools like brushes and filters you will develop fashion graphics and basic textile print designs to use in your work while learning digital terminology and professional practices. Mastering these tools will help you generate engaging mood-boards and professional fashion design presentations. Prerequisite: FSHD226 Digital Design I or equivalent

NSCI 312 - Textile Science II (2.00)

Study knit construction, its design possibilities, and how it affects the performance of the fabric and finished product. Knit swatches using a variety of stitches, combining yarns and varying gauge. Other topics include dyeing, printing, and finishes as processes that affect the aesthetic appeal of the finished product, and as functional finishes which enhance performance. The impact of these processes is examined. Required for Fashion Design majors. Lab Fee: $30.

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate

major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

LIBS 214 - Sophomore LAS Elective (3.00)

FSHD 300 - Junior Studio I (5.00)

The knowledge of construction is crucial for becoming a successful fashion designer. This in-class course focuses on everything related to the moderately priced market. You will construct different types of garments through instructional videos and step by step pictorial manuals. Along the process, you will also learn how to create treatment samples for your Mentor Projects. Woven pants, a Bomber jacket and bike short made of stretch Lycra fabric are a few projects you will develop. Ultimately, you will complete a bustier in cotton twill by draping, pattern making, fitting and sewing, using intermediate-level industry methods. This project parallels the production process used in the fashion industry.

FSHD 325 - Digital Design III (1.00)

Improve your Illustrator and Photoshop skills even further in this online course. Learn advanced skills and techniques for quickly illustrating and editing projects necessary for an exciting fast-paced fashion industry. Working in conjunction with Design you will focus on specific skills required to create your first Mentor Project including techniques for developing, applying, and recoloring original textile print designs and custom graphics. You will also learn to add sophisticated details and flourish to your flats using advanced illustrator techniques and along the way you will be polishing your layout and presentation skills.

FSHD 353 - Fashion Design & Ilus I (5.00)

Clothing centered around streetwear, athletic or performance categories is accessible to every consumer of that division thanks to their moderate price-level. This in-class course introduces you to your first Mentor project with focus on the Junior market. Using fashion forecast resources, this course enables you to create innovative fabric stories, croquis sketches, efficient garment construction and fashion illustrations. You will have the opportunity to work with renowned industry designers, with possibility for a sustainability project. By the end of the course, you will produce a collection of 12 illustrations, fabric stories with surface treatments and industry level flat sketches to present to your Mentor during sketch selection. You will produce your top design selected by the Mentor in Junior Studio II class.

CAIL 301 - Creative Action Junior Studio (3.00)

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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year

MATH 136 - Math Elective (3.00)

Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FSHD 301 - Junior Studio II (5.00)

Transform your own designs from 2-Dimensional drawing to real life garment. This in-class course allows you to apply the skills and knowledge you've acquired while continuing to explore more advanced draping and pattern-making techniques. You will approach your Mentor Project by following the same methods used in the fashion industry, developing a work calendar, incorporating your treatment samples made in Junior Studio I towards your selected design. With the Mentor Project as the main focus of this course, there are opportunities for advanced draping exercises as well as exploring sustainable practices within the fashion industry.

FSHD 425 - Digital Design IV (1.00)

A Technical Pack is a blueprint used in the fashion industry to communicate creative ideas to a factory or clothing "maker". This skill set is required by clothing manufacturers when young designers enter the work force. In this online course, you will walk through the process of developing an industry standard tech pack for two different garments. You will draw technical flats with all the construction details, develop spec sheets, pattern cards, bill of materials, and branding. Upon completion of the class, you will have generated 2 Tech Packs for your Senior Portfolio.

FSHD 363 - Fashion Design and Ilus II (3.00)

Self-expression and a focus on your individual design aesthetic is a key element to becoming a good fashion designer. Through this on-campus course, part on-campus and part remote, you will develop your own design concepts for a series of design competitions focused on the contemporary market. This opportunity allows you to compete in the world with other designers and enables you to gain both exposure and scholarship funds. There will be opportunity for a sustainable project if you so desire. By the end of this course, you will have designed two collections for a contemporary market, a sketch book, fabric stories with treatments and designer level flat sketches aimed at preparing you for an internship in the fashion industry.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

SSCI 210 - Social Science (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

FSHD 400 - Senior Studio I (6.00)

The global Luxury Fashion Market is growing at an unprecedented rate. This on-campus course introduces you to construction techniques used by high-end fashion houses. You will learn about bespoke tailoring techniques needed to construct a classic tailored jacket. In preparation for your Senior Mentor Project, your instructors will guide you to drape, draft a pattern and sew a finished garment. Through these projects you will come to understand the handling and constructing of couture fabrics and be challenged to experiment with sophisticated hand-sewing techniques. By the end of the course, you will create a classic tailored jacket and a Mentor-guided higher priced designer garment of your own design.

FSHD 462 - Fashion Design and Ilus III (4.00)

Senior students design apparel alongside professional designers representing the designer/contemporary market. Working within Mentors following the fashion industry's seasonal schedule, students design contemporary clothes and a potential costume project in finer/couture fabrics and finishing techniques. Illustration emphasizes complex sketches to capture a look appropriate to the project. Students will develop technical flats using analog and digital methods. This on-campus course will culminate in a high-end menswear, or womenswear collection of 12 designs, including technical flats and fabric boards with complex fabric treatments.

LIBS 405 - Business of Fashion (2.00)

Assuming a position in the Fashion industry requires business knowledge necessary for merchandising, product development, marketing, creative presentations and sales. Through lectures by industry professionals, this on-campus class provides an overview of the apparel manufacturing process outside the realm of the design room, and the marketing partnership of wholesale manufacturers and retailers. The semester begins with professional practice protocols and job search strategies in preparation for a successful entry into the workplace.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

FSHD 401 - Senior Studio II (6.00)

Turning your 2-Dimensional design into a high-end luxury garment entails sophisticated and precise construction methods. This in-class course further engages you in the 3-D interpretation and completion of your original designs developed for Mentor Projects. You will perform advanced applications of draping, pattern drafting, classic tailoring, and couture sewing techniques for a luxury label that could include an eveningwear project. You will develop and abide by strict timelines, be proactive and offer suggestions during professional fittings. By the end of the course, you will complete an original designer-level creation, encouraged to work independently and innovatively within the context of a professional working environment.

FSHD 476 - Portfolio Development (3.00)

The Fashion Portfolio is the apparatus used to showcase the skills you've acquired as a designer to prospective employers. Students develop professional Portfolios, targeting a specific market in the fashion industry, and produce four collections to that end, each including a concept board, color story, fabric and treatment developments, illustrations, and technical flats. A Tech Pack developed in Digital Design IV is included. This blended course concludes with a Senior Exhibit Portfolio Review where industry representatives and recruiters provide insightful critique of the portfolios and potential job offers. Optional Costume Portfolio.

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
ST: From Vision to Venture	FSHD 390	2.00
Studio Elective ST: CLO	FSHD 390	2.00
ST: Fashioning the Fantastic	FSHD 390	2.00

Elective Descriptions

FSHD 390 - ST: From Vision to Venture (2.00)

Have you ever considered starting your own brand? This course is designed to address all your business inquiries and challenge your problem-solving skills. In small groups, you will conceptualize, set up, design, produce, market, and launch a product brand. You will learn to navigate the various hurdles involved and may even profit from your efforts! Guided by a seasoned business professional with extensive experience helping entrepreneurs launch their own companies, you will gain practical, real-world experience in starting and managing a brand by the end of the semester. Prerequisite: Students must have completed their sophomore year courses.

FSHD 390 - Studio Elective ST: CLO (2.00)

Watch your designs come to life in a virtual 3D environment before ever cutting the fabric. Using industry standard software CLO3D, students will learn to take their designs from 2D to 3D allowing them to instantly modify and view colors, patterns, fit, and fabrication. Throughout this on-campus course students will learn the techniques and tools needed to confidently navigate the CLO workspace. Using basic knowledge of patternmaking, you will create digital patterns that can be printed for physical samples or virtually stitched together in a 3D environment. This will open a whole new world of opportunities for designers to explore fabrication, drape, and fit in a virtual environment. Prerequisites: Sophomore Studio I & II, Soph Fashion Design I & II, Digital Design I & II

FSHD 390 - ST: Fashioning the Fantastic (2.00)

As the intersection of technology and fashion continues to evolve, students will develop digital-only fashion runway collections inspired by a game franchise, or brand. The project will showcase digital runway show that will serve as the backdrop for fantastical collections created on avatars. Students will integrate a fashion/digital perspective to widen the demographic of the gaming community in a fashion fantasy world. Prerequisite: Students must have completed their sophomore year courses.

PROGRAM PAGE

Our Mission

The Game and Entertainment Design curriculum combines both technical and artistic coursework that covers the visual development, analytical, and technical skills necessary to work within the Game and Real-time Development industry pipeline.

Degree Requirements

All programs' curricula are developed in response to Program Learning Outcomes, which signify what students learn within a degree program or emphasis area. All program learning outcomes respond to overarching Institutional Learning Outcomes. View the Product Design program learning outcomes here or request information.

Freshman Fall Semester

Course Title	Course Number	Credits
Principles of Design	FNDT 115	2.00
Drawing and Building Form	FNDT 160	3.00
Choose of the following courses: Life Drawing I	FNDT 180	3.00

Creative Practices I	FNDT 172	3.00
Writing in the Digital Age	ENGL 107	3.00
Introduction to Visual Culture	AHCS 120	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00
Connections thru Color & Desig	CAIL 101	3.00
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	3.00 3.00 3.00 3.00 2.00 2.00
Foundation Elective	FNDT 145	2.00
Birth of the Modern	AHCS 121	3.00
Ways of Knowing	LIBS 114	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Game Design I	GAME 200	3.00
Design & Drawing for Game I	GAME 220	3.00
3D for Game & Entertainment I	GAME 260	3.00
Art History of Game Design	AHCS 229	3.00
Creative Action LAS Elective	CAIL 200	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Game Engine Fundamentals	GAME 210	3.00
Color and Lighting for Games	GAME 215	3.00
Game Studio Project I	GAME 250	3.00
Theories and Trends	AHCS 224	3.00
Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Game Design II	GAME 300	3.00
Cultural & Social Des for Game	GAME 320	3.00
VFX for Games	GAME 332	3.00
Cultural & Social Des for Game	SSCI 213	3.00
Programming/Scripting for Game	MATH 247	3.00

Junior Spring Semester

Course Title	Course Number	Credits
3D for Game & Entertainment II	GAME 360	3.00
Game Studio Project II	GAME 350	3.00
Creative Action Junior Studio	CAIL 301	3.00
Natural Science Elective	NSCI 307	3.00
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
3D fr Game & Entertainment III	GAME 460	3.00
Choose 1 of the following courses: Game Senior Project I Game Internship	GAME 450 GAME 470	3.00 3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Technical Game Arts	GAME 445	3.00
Choose 1 of the following courses: Game Senior Project II Game Internship	GAME 451 GAME 470	3.00 3.00
Studio Elective	ELEC 299	3.00
Studio Elective	ELEC 299	3.00
LAS Upper Division Elective	LIBS 314	3.00

Course Descriptions

FNDT 115 - Principles of Design (2.00)

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

FNDT 160 - Drawing and Building Form (3.00)

Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

ENGL 107 - Writing in the Digital Age (3.00)

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

AHCS 120 - Introduction to Visual Culture (3.00)

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 - Life Drawing II (3.00)

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 - Creative Practices II (3.00)

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

CAIL 101 - Connections thru Color & Desig (3.00)

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

FNDT 162 - Drwg Studio-Expanded Practices (2.00)

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 161 - Form and Space (2.00)

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 145 - Foundation Elective (2.00)

See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

AHCS 121 - Birth of the Modern (3.00)

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

LIBS 114 - Ways of Knowing (3.00)

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

GAME 200 - Game Design I (3.00)

A foundational understanding of the basics of game designing for various platforms like PCs, laptops, mobiles, TVs, and tablets. The course teaches students the technical skills required for creating games, including industry pipelines to make real-time development projects, team positions, and tools.

GAME 220 - Design & Drawing for Game I (3.00)

This 15-week Design and Drawing for Games course covers the fundamentals of game art and design, Props and Assets, character and environment design, storytelling, worldbuilding, animation, and portfolio development. Students will learn to create 2D and 3D game assets, design game characters and environments, translate game scripts, and develop a personal brand for their game design portfolio. The course includes a mid-term project, where students will create a concept art package for a game character or environment, and a final project where students will design a game level or world that includes a narrative, environment design, character design, and animation, and present it in the form of a pitch package with a playable demo or video walkthrough. By the end of the course, students will have the skills and knowledge to prepare for a career in game art and design.

GAME 260 - 3D for Game & Entertainment I (3.00)

In 3D for Games and Entertainment, students will learn the basics of game art design. Using software such as Maya, Blender, Substance Painter, and Photoshop. The course includes topics such as creating and manipulating 3D models, applying textures and materials, designing game environments,

and basic principles of lighting and shading. The course also covers intermediate 3D game art modeling, Unreal Engine, advanced texturing and surfacing, set dressing and lighting, and a final project that involves developing a small area of a game or game experience using Unreal Engine. Students will gain a solid foundation in game art design and CG content creation and will have the opportunity to apply their skills in creating a game art environment or game experience.

AHCS 229 - Art History of Game Design (3.00)

This course provides an overview of the history of video games, tracing their evolution from their early beginnings to the present day. Through a combination of lectures, readings, discussions, and hands-on experiences, students will explore the social, cultural, and technological factors that have shaped the development of video games. Topics covered in the course include: The Origins of Video Games: The course will begin with an overview of the early history of video games, including the development of the first electronic games, such as Spacewar!, and the emergence of arcade games in the 1970s. Iconic Games: The course will examine some of the most iconic and influential video games in history, such as Pac-Man, Super Mario Bros., and Doom. Students will analyze the gameplay mechanics, cultural impact, and historical significance of these games. Landmark Companies: The course will also explore the companies that have played a significant role in the development of video games, such as Atari, Nintendo, and Sony. Students will learn about the business strategies, marketing tactics, and technological innovations that enabled these companies to succeed in the industry. Innovative Technology and Hardware: The course will delve into the technological advancements that have driven the evolution of video games, such as the introduction of 3D graphics, motion controls, and virtual reality. Students will also examine the hardware platforms that have enabled video games to become increasingly sophisticated and immersive. By the end of the course, students will have gained a comprehensive understanding of the history of video games and the cultural impact they have had on society. They will be able to analyze and critically evaluate video games as a form of media, and understand the challenges and opportunities facing the video game industry today. This course may be taken in either fall or spring, must be completed in the sophomore year.

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

GAME 210 - Game Engine Fundamentals (3.00)

The Game Engine Fundamentals course is a 15-week program that is divided into five main areas of study. The first part of the course introduces students to game engines, their history, types, and architecture, which includes scene management and rendering pipelines. The second part delves into asset management, importing assets, resource management, and guides students in creating a simple game. The third part covers physics, collision detection and response, as well as input methods such as keyboard, mouse, and touch input. The fourth part focuses on cross-platform development, API abstraction, platform-specific optimizations, and advanced rendering techniques, such as lighting, shading, and post-processing effects. The fifth and final part explores advanced physics, audio implementation, and optimization techniques such as profiling, debugging, and performance tuning, culminating in a final project where students apply their knowledge in creating their own game using the game engine.

GAME 215 - Color and Lighting for Games (3.00)

This course on Color and Lighting for Games covers the fundamentals of color theory and lighting techniques as they relate to game development. The course is broken down into five topics: Fundamentals of Color Theory, Lighting Techniques, Color and Mood, Dynamic Lighting Effects, and Case Studies and Best Practices. Throughout the course, students will learn how to use color and lighting effectively in game design, through assignments and projects that reinforce their learning and allow them to apply the techniques and concepts discussed in class. By the end of the course, students will have a comprehensive understanding of color and lighting for games, and a portfolio of work showcasing their skills in this area.

GAME 250 - Game Studio Project I (3.00)

Students will work solo to create a real-time development project, synergizing skills learned in all previous courses. Students will be exposed to the self-management and importance of project management in a controlled environment

AHCS 224 - Theories and Trends (3.00)

This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

LIBS 214 - Sophomore LAS Elective (3.00)

GAME 300 - Game Design II (3.00)

In this course, students continue their journey into real-time development. Students are introduced to other applications for the Unreal Game engine outside of games. Students will be introduced to basic blueprints, character and animation implementation, and tools and plugins to help create experiences that will bring their projects to life. Students will complete a complex and unique final project that will be built upon the skills learned in class each week for their portfolio.

GAME 320 - Cultural & Social Des for Game (3.00)

This course will focus on the cultural and social aspects of game through the history of games. Students will explore the impact of games on social demographics and cultural events. Students will take this information and learn to create their own characters and worlds based on their research and analysis. This class is a co-requisite of the SSCI LAS requirement: Cultural and Social Design for Games

GAME 332 - VFX for Games (3.00)

This 15-week VFX course for games using Unreal Engine and Houdini is divided into five topics. In the first three weeks, students will learn the fundamentals of VFX creation in Unreal Engine, including an introduction to Niagara, Unreal's VFX system, and basic workflows in Houdini. In weeks four to six, they will explore advanced techniques for controlling particle behavior and creating complex VFX using both Unreal Engine and Houdini. Weeks seven to nine focus on lighting and post-processing effects, while weeks ten to twelve cover creating VFX for different types of games. The final three weeks are dedicated to a hands-on project, where students will apply the concepts and techniques covered in the course to create a custom VFX sequence using Unreal Engine, Houdini, and Niagara. The course will provide students with a comprehensive understanding of VFX workflows and techniques for games, as well as practical experience creating VFX sequences for different genres of games.

SSCI 213 - Cultural & Social Des for Game (3.00)

Welcome to the Cultural and Social Design for Games course! This course explores the profound social and cultural impact of video games. We'll delve into the social aspects of game design and games, analyzing how games shape our interactions, communities, and identities. Through case studies, we'll examine the rise of online multiplayer games and esports, discussing their influence on social relationships, inclusivity, and diversity. We will also focus on the cultural dimensions of games. We'll explore the diverse cultural influences and representations within games, addressing topics like race, gender, sexuality, and ethnicity. By critically analyzing these elements, we'll discuss issues of representation, cultural appropriation, and the potential for games to challenge stereotypes. Ultimately, this course equips you with a deep understanding of the social and cultural impact of video games, providing the tools

to analyze games from a cultural and social perspective. Join us as we embark on this captivating journey into the world of Cultural and Social Design for Games! Required of all Game and Entertainment Design majors.

MATH 247 - Programming/Scripting for Game (3.00)

This course is your gateway to the realm of game development, focusing on the programming and scripting aspects using the powerful Unreal Engine. Dive into the fundamentals of game programming, exploring programming languages, logic, and syntax. Learn to write scripts that control gameplay mechanics, implement AI, and create interactive elements. Through hands-on exercises, you will gain practical experience and master debugging techniques to ensure smooth game performance. In the second part of the course, we will delve deeper into the Unreal Engine and its scripting language, Blueprint. Unlock the potential of Blueprint's node-based system to create visually stunning and highly interactive games. Discover event-driven programming and object-oriented design to craft complex behaviors. Through engaging projects, you will design game mechanics, create user interfaces, and integrate audio-visual effects. By the end, you will have a solid foundation in programming and scripting for games using the Unreal Engine. Unleash your creativity into Programming/Scripting for Games, empowering you to bring your game ideas to life! Required of all Game and Entertainment Design majors.

GAME 360 - 3D for Game & Entertainment II (3.00)

The 3D for Game and Entertainment II course is a 15-week program that focuses on character modeling, hero piece asset creation, advanced material/PBR creation, texturing and UV mapping, character prop creation, lighting, rendering, and portfolio presentation. Students will learn the fundamentals of character modeling, including anatomy, topology, and sculpting techniques, and create a simple character model based on provided concept art. They will also create hero piece assets, learn advanced material and physically based rendering techniques, texture the models using industry-standard software, and create character props such as weapons, tools, or accessories. The course will culminate in a portfolio review and presentation.

GAME 350 - Game Studio Project II (3.00)

For Game Studio Project II, students will work in teams to develop a game experience using the principles and techniques learned in all prior courses. The project will be developed in Unreal Engine and will be a more complex and ambitious experience than the solo project in Game Studio Course I. Students will be required to work collaboratively and use best practices in project management, version control, and QA. The group project will be presented during the last week of the course, where each team will showcase their game to the class. Additionally, throughout the course, students will be encouraged to build a portfolio of their work and incorporate it into their résumé. By the end of the course, students will have a solid understanding of advanced game design principles, programming and game mechanics, game art and sound design, project management and collaboration, and portfolio creation for game development.

CAIL 301 - Creative Action Junior Studio (3.00)

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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

GAME 460 - 3D fr Game & Entertainment III (3.00)

3D for Game Entertainment III is a 15-week course focused on teaching students about pipelines for level assembly, optimization, and workflows to take their game projects to a final status. The course will be divided into 5 topics: Introduction to Game Entertainment III, Level Assembly, Optimization, Workflows, and Finalizing and Presenting. Throughout the course, students will learn about game development processes, level design, optimization techniques, workflow management, and adding finishing touches to their games. The course aims to equip students with the necessary skills to present their projects in a professional manner and succeed in the gaming industry.

GAME 450 - Game Senior Project I (3.00)

Game Senior Project I is a 15-week course that focuses on creating a real-time development project that meets the criteria for a Senior show and creating work for a high-level portfolio. The course is divided into five sections, with the first section focusing on project planning and proposal, the second section focusing on project design and development, the third section focusing on project testing and refinement, the fourth section focusing on portfolio creation, and the fifth section focusing on networking and final presentations. Throughout the course, students will be encouraged to establish mentors and maintain a professional network to accomplish their goals. By the end of the course, students will have developed a real-time project, refined it based on user feedback, and created work for a high-level portfolio while establishing a professional network.

GAME 470 - Game Internship (3.00)

The 15-week Game Internship course is divided into two parts. The first part, spanning weeks 1-7, focuses on establishing networks within the internship. Students will learn about professionalism, networking, communication skills, goal setting, time management, and professional development. In the second part, spanning weeks 8-15, students will focus on creating a portfolio that includes work and experience from the internship. They will learn about portfolio basics, content, presentation, and review. The course will culminate in a final sharing session where students will present their portfolios and share their experiences and lessons learned during the internship, receiving feedback and support from their peers and faculty.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

GAME 445 - Technical Game Arts (3.00)

The Technical Game Art class is a 15-week course divided into five topics that introduce Real-time Development experiences, including In Camera VFX (ICVFX), AR/VR, Virtual Production, and project integration tools. The course begins with an overview of the industry, followed by deep dives into ICVFX, AR/VR, and Virtual Production, covering their principles, technical aspects, and software tools. The final topic brings everything together by applying the learned knowledge to a project, exploring project management techniques and collaboration tools to ensure a successful outcome. By the end of the

course, students will have gained a strong foundation in Real-time Development experiences and experience using industry-standard tools, which will benefit their future careers in the gaming or film industry.

GAME 451 - Game Senior Project II (3.00)

Game Senior Project II is a 15-week course that builds upon the skills learned in Game Senior Project I. The course is divided into five sections, with the first section focusing on advanced project development, the second section focusing on project testing and iteration, the third section focusing on multiplayer and online game development, the fourth section focusing on game business and marketing, and the fifth section focusing on final project presentation and industry networking. Throughout the course, students will be encouraged to establish mentors and maintain a professional network to accomplish their goals. By the end of the course, students will have developed a more advanced real-time project, refined it based on user feedback, learned about advanced game development techniques such as multiplayer and online gameplay, and established relationships with industry professionals.

GAME 470 - Game Internship (3.00)

The 15-week Game Internship course is divided into two parts. The first part, spanning weeks 1-7, focuses on establishing networks within the internship. Students will learn about professionalism, networking, communication skills, goal setting, time management, and professional development. In the second part, spanning weeks 8-15, students will focus on creating a portfolio that includes work and experience from the internship. They will learn about portfolio basics, content, presentation, and review. The course will culminate in a final sharing session where students will present their portfolios and share their experiences and lessons learned during the internship, receiving feedback and support from their peers and faculty.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

ELEC 299 - Studio Elective (3.00)

Studio Elective See each major and minor for a list of electives.

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

Electives

Course Title	Course Number	Credits
Motion Design Fundamentals	MOTN 230	3.00
Dev Anim Express & Script	MOTN 490	3.00
3D Rigging & Animation	ANIM 310	3.00
Scriptwriting for Animation	ANIM 310	3.00
Character Design for Animation	ANIM 310	3.00
2D Character Animation	ANIM 310	3.00
Digital Sculpting & Z-Brush	ANIM 310	3.00
Storytelling: Studio Ghibli	ANIM 490	3.00
Producing & Productn Managemnt	ANIM 490	3.00
Digital Painting II	ANIM 490	3.00
Advanced Storyboarding	ANIM 490	3.00
Environment Design for Game	GAME 310	3.00
Gesture Drawing	GAME 310	3.00
Animal + Creature Drawing	GAME 310	3.00
Introduction to Blender	GAME 310	3.00
Anatomy for Entertnmnt Design	GAME 310	3.00
Adv Game Creative w/ USC I	GAME 315	3.00
Adv Game Creative w/ USC II	GAME 316	3.00
Adv Game Creative w/ USC III	GAME 317	3.00
UI/UX	GAME 490	3.00
Character Design for Game	GAME 490	3.00
3D Motion Graphic Cinema 4D II	MOTN 490	3.00
Pixels to Products	ANIM 310	3.00
MOTN Design: Prof. Studio Stud	MOTN 310	3.00

Elective Descriptions

MOTN 230 - Motion Design Fundamentals (3.00)

MOTN 490 - Dev Anim Express & Script (3.00)

In this class students will learn how to create complex animations in After Effects using simple JavaScript expressions. Students do not need to know how to write code to use expressions. Starting with simple, visual based expressions students will progress into developing more complex expressions that can drive a multitude of animation behaviors. Prerequisite: MOTN230 Motion Fundamentals

Pre-requisites: MOTN 331

ANIM 310 - 3D Rigging & Animation (3.00)

This hands-on course provides a comprehensive introduction to essential rigging techniques for 3D animation. Students will learn the technical processes required for 3D character animation, non-linear 3D animation, and procedural rigging setups. Key topics include joint systems, constraints, skinning, and FK/IK controls, enabling students to create functional rigs for a range of animation applications. The course emphasizes mechanical rigging for hard-surface models as well as organic character rigs. Through lectures, demonstrations, and hands-on projects, students will develop a strong understanding of rigging's role within production pipelines, equipping them to collaborate effectively with animators and modelers.

Pre-requisites: ANIM 230

ANIM 310 - Scriptwriting for Animation (3.00)

In "Scriptwriting for Animation" we will dive into the vibrant, detailed world of animation storytelling, crafting engaging scripts and bringing your animated characters and worlds to life. Through a mix of lectures, hands-on exercises, and collaborative projects, you will explore the unique narrative techniques specific to animation, including character development, dialogue, and visual storytelling. There's a reason Homer J. Simpson is still on the air! Through collaborative projects and peer workshops, you will gain hands-on experience as you learn to write for various formats. We will analyze iconic animated works, from Disney to Seth MacFarlane, break down their scripts, and discuss the role of visual elements in enhancing stories. With a mix of playful exercises, insightful discussions, and industry insights, this course will empower you to turn your imaginative ideas into captivating animated narratives. Perfect for both seasoned writers and newcomers. Get ready to bring your stories to life in a lively, supportive environment.

Pre-requisites: ANIM 230

ANIM 310 - Character Design for Animation (3.00)

The purpose of the class is to introduce students to methodologies and styles for designing characters with appeal that are ready to animate. Assignments and critiques develop problem-solving, collaboration, creative visual interpretations that result in portfolio ready art/ illustrations of unique character designs for the purpose of animation.

Pre-requisites: ANIM 230

ANIM 310 - 2D Character Animation (3.00)

In this course, students will develop skills and techniques for creating 2D character animation. Students will learn in-depth character design, development, rigging, and animation techniques, used to create facial expressions and lip syncing.

Pre-requisites: ANIM 230

ANIM 310 - Digital Sculpting & Z-Brush (3.00)

This course will teach you how to start sculpting digitally in Zbrush. We will begin with intuitive techniques used to deform digital clay into shapes and forms. Navigating Zbrush's interface will be fully explained at the start of this course. Important features will be covered like, DynaMesh, ZRemesher, and TPoseMesh. For anyone already familiar with Zbrush, you will learn the critical steps for prepping a complex character and posing it. Hard surfaces and multiple techniques for hair will be covered. I will teach you the same workflows that I used for many of the online lectures I conducted over the past several years.

Pre-requisites: ANIM 230

ANIM 490 - Storytelling: Studio Ghibli (3.00)

Learn the art and craft of storytelling by exploring classic Studio Ghibli animated films, including Hayao Miyazaki's Spirited Away, My Neighbor Totoro, and Princess Mononoke and Isao Takahata's Grave of the Fireflies. Study the elements of storytelling, such as the three-act structure, the Japanese four-act structure, concept, character and conflict creation, point of view, and world building -emphasizing visual storytelling. Assignments will help you become skilled with these elements of storytelling. By the semester's end, you will create your own story and write a treatment for an animated short.

ANIM 490 - Producing & Productn Managemnt (3.00)

An in-depth exploration on how a TV series, Feature Film, Web Series are produced. We will walk through each part of how a TV show or Feature film gets made, including a break-down of each part and talk about each job on the team. How to set up a production from the ground up.

ANIM 490 - Digital Painting II (3.00)

This course will train you in the fundamentals of digital painting/design. Students will learn to use the tools and techniques of digital painting to produce artwork with applications to the fields of game design and animation such as animation backgrounds, textures for 3D animation, concept art, and illustration.

ANIM 490 - Advanced Storyboarding (3.00)

This course will cover the concepts of storyboarding for 2D television animation, visual storytelling, and basic filmmaking/ cinematography. Lecture topics will begin with reverse engineering thumbnails and move through assignments that simulate a variety of visual storytelling projects which commonly are seen in the industry. Basic professional practices for today's working storyboard artists will also be included. Prerequisite: DGMD 334 Storyboarding Basics

GAME 310 - Environment Design for Game (3.00)

This class will focus on how to create compelling and thoughtful environment concepts for the entertainment industry such as video games and films. The students will learn how to make a good composition and how to apply lighting and texture to the artwork. Throughout the course, students will work on BW comps and full-color landscape concept art with some architectural elements. Pre-requisite classes: Introduction to Photoshop / Digital Painting, Drawing intensive.

GAME 310 - Gesture Drawing (3.00)

Gesture Drawing emphasizes observational drawing from live models to develop strong posing skills for artists In animation, storyboard, illustration and fine arts tracks. In class lectures and demos will reinforce principles of animation. This course is designed to introduce and develop an understanding of life drawing that will serve as foundation for further studies in animation and entertainment arts. The class will focus on aspects of drawing that are used in the field of entertainment arts including but not limited to: • Constructive Drawing based on gesture and form. • Narrative or "storytelling: drawing and

creating strong poses with emotion and impact. • Observational drawing. • Review of anatomical features. • Thumbnail and quick sketch for quick concept sharing. • Students will become familiar with successful artists relating to this field.

GAME 310 - Animal + Creature Drawing (3.00)

This course teaches fundamental skills and techniques for creating realistic and imaginative animal and creature drawings. You will learn anatomy, structure, proportions, perspective, texture, and detail, which are essential for creating convincing and dynamic drawings. You will also develop your creativity and design skills by inventing your own unique creatures. Throughout the course, you will practice through a series of exercises and projects and receive feedback to refine your skills. By the end of the course, you will have a solid foundation in animal and creature drawing and the ability to create your own unique artwork. Prerequisite: Drawing and Design for Game I

GAME 310 - Introduction to Blender (3.00)

This introductory course provides students with a comprehensive foundation in Blender, a powerful and free 3D modeling and animation software used in industries like game development, animation, visual effects, and digital art. Over 15 weeks, students will explore the core functionalities of Blender, from creating basic 3D models to rendering animations. Through hands-on projects, students will gain practical experience in modeling, texturing, lighting, rigging, and animating objects. By the end of the course, participants will be able to create fully realized 3D assets and simple animated sequences.

GAME 310 - Anatomy for Entertnmnt Design (3.00)

This course is designed to guide students in mastering the art of bringing characters to life by deeply understanding the human figure from the inside out. Students will learn to visualize the structure of the body by studying gestures, skeletal frameworks, muscles, and forms, and translating them into dynamic figures. They will work with various basic shapes—such as cylinders, cubes, and blocks—to build figures with accurate proportions and motion. As they progress, students will focus on challenging aspects such as hands, feet, and the head in perspective, and learn techniques to stylize anatomy and create exaggerated poses for more dynamic storytelling in their designs. In addition to technical skill development, this course will explore how muscle movement, body types, and aging impact character design. A diverse range of body types, genders, and ages will be examined to ensure students can create authentic, relatable characters. The course will also delve into light logic, hair studies, and value rendering to give students a holistic approach to figure drawing and visual storytelling. Ultimately, students will develop their skills to creatively connect anatomical accuracy with expressive, narrative-driven character designs in the context of entertainment.

GAME 315 - Adv Game Creative w/ USC I (3.00)

GAME 316 - Adv Game Creative w/ USC II (3.00)

GAME 317 - Adv Game Creative w/ USC III (3.00)

GAME 490 - UI/UX (3.00)

This course is designed to introduce you to the principles and best practices of designing user interfaces and user experiences for video games. Whether you are a game developer, designer, or just someone interested in creating great game experiences, this course will provide you with the tools and knowledge you need to make your games stand out. Throughout the course, we will cover topics such as UI design, UX design, game accessibility, and the latest trends and innovations in UI/UX for games. By the end of the course, you will have a foundation in UI/UX design principles and best practices for games and will be able to apply these skills to create engaging and immersive game experiences. Prerequisite: Game Design I

Pre-requisites: GAME 210

GAME 490 - Character Design for Game (3.00)

This course will teach the principles and techniques of designing characters for games. Students will learn about anatomy, proportion, gesture, and expression, as well as the importance of storytelling, personality, and gameplay mechanics in creating compelling and memorable characters. The course will cover the role of technology in character design, including 3D modeling, rigging, animation, and optimization for real-time rendering. In addition, students will think critically about the relationship between character design and narrative, gameplay, and player experience. They will examine the cultural and social implications of character design, including issues of representation, diversity, and inclusivity. By the end of the course, students will have the ability to create memorable and effective characters for a variety of game genres and develop a portfolio showcasing their technical skills and creative vision. Prerequisites include foundational knowledge of drawing and design principles and experience with digital art tools. Prior experience with 3D modeling and animation tools is preferred. Prerequisite: Drawing and Design for Game I

Pre-requisites: GAME 210

MOTN 490 - 3D Motion Graphic Cinema 4D II (3.00)

Students will use Cinema 4D to create elements and 3D animation for motion graphics. This course will Include an advanced look at C4D's procedural animation system. Modeling, materials, shader development, lighting, and multi pass rendering for compositing with After Effects will be addressed. Throughout the semester, students will be given projects that mimic what a client might expect when working in the industry. The students will use their previously acquired C4D skills to complete finished motion design animations individually and as a team to simulate real world situations.

Pre-requisites: MOTN 331

ANIM 310 - Pixels to Products (3.00)

Pixels to Products is an elective course for Animation students to transform digital designs into marketable products, including T-shirts, stickers, and more. Students will learn techniques for designing physical merchandise, building brand identity, and understanding eco-conscious production options like drop shipping, sourcing local and sustainable manufacturing. This course blends creative design with practical skills, preparing students to bring their digital art to a broader audience through merchandisable products.

Pre-requisites: ANIM 230

MOTN 310 - MOTN Design: Prof. Studio Stud (3.00)

In this class students will be immersed in the environment of a professional motion design studio. Beginning with concept development including creating style frames and pitch decks, the class will break down the project into production phases and develop a plan how to produce the project as a motion design team along with solo projects. The class will then focus on the last phase of the production pipeline of finishing, rendering and delivering the final motion design assets. Emphasis will be on learning professional studio practices including: file hierarchy, file naming conventions using team project management software.

PROGRAM PAGE

Our Mission

Architecture (buildings), landscape (spaces between buildings), and interiors (spaces within buildings) organize and shape the contexts for all our activities and relations. Students in this multidisciplinary major study in one of its two Areas of Emphasis. The Architecture/Landscape/Interiors Area of Emphasis

addresses all three of these spatial design fields within a single, integrated curriculum. The Interiors + Furniture Area of Emphasis focuses on the full material development of interior spaces that include custom cabinetry and complementary furniture. At the core of both Areas of Emphasis are six comprehensive studio courses that address potentially real-world projects sited in Los Angeles and other cities. Support courses address the materials and methods of building, landscape, and interior construction; physical and digital communication skills and media; and the history and theories of spatial design. Each year, Environmental Design seniors design and build a full-scale spatial environment in their final semester.

Degree Requirements

Freshman Fall Semester

Course Title	Course Number	Credits
Principles of Design	FNDT 115	2.00
Drawing and Building Form	FNDT 160	3.00
Choose of the following courses: Life Drawing I Creative Practices I	 FNDT 180 FNDT 172	 3.00 3.00
Writing in the Digital Age	ENGL 107	3.00
Introduction to Visual Culture	AHCS 120	3.00

Freshman Spring Semester

Course Title	Course Number	Credits
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	 FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	 3.00 3.00 3.00 3.00 2.00 2.00
Connections thru Color & Desig	CAIL 101	3.00
Choose choose of the following courses: Life Drawing I Life Drawing II Creative Practices I Creative Practices II Drwg Studio-Expanded Practices Form and Space	 FNDT 180 FNDT 182 FNDT 172 FNDT 173 FNDT 162 FNDT 161	 3.00 3.00 3.00 3.00 2.00 2.00
Foundation Elective	FNDT 145	2.00
Birth of the Modern	AHCS 121	3.00
Ways of Knowing	LIBS 114	3.00

Sophomore Fall Semester

Course Title	Course Number	Credits
Studio I:Scale,Structure & Spa	ARLI 250	4.00
Digital Media I:Comm Informati	ARLI 270	2.00
Digital Media II-A	ARLI 271	2.00
History + Theory I	CRIT 205	3.00
Creative Action LAS Elective	CAIL 200	3.00
Applied Trigonometry	MATH 246	3.00

Sophomore Spring Semester

Course Title	Course Number	Credits
Technologies + Ecologies II	ARLI 261	3.00
Technologies + Ecologies II-B	ARLI 262	3.00
Digital Media II-B	ARLI 273	3.00
History & Theory II	CRIT 206	3.00

Sophomore LAS Elective	LIBS 214	3.00

Junior Fall Semester

Course Title	Course Number	Credits
Studio III	ARLI 352	4.00
Technologies + Ecologies III	ARLI 360	3.00
Planning to Plan	ARLI 363	2.00
Fabrications S	ARLI 475	2.00
Social Science	SSCI 210	3.00

Junior Spring Semester

Course Title	Course Number	Credits
Studio IV	ARLI 353	5.00
Interiors + Furniture Studio I	ENVI 350	4.00
Creative Action Jr Studio	CAIL 300	2.00
History + Theory III	CRIT 304	2.00
LAS Upper Division Elective	LIBS 314	3.00

Senior Fall Semester

Course Title	Course Number	Credits
Studio V	ARLI 454	5.00
Lighting Fundamentals	ARLI 362	2.00
History + Theory IV	CRIT 405	2.00
Natural Science Elective	NSCI 307	3.00
Capstone	LIBS 440	3.00

Senior Spring Semester

Course Title	Course Number	Credits
Interiors+Furniture Studio II	ENVI 450	5.00
Interior Development	ARLI 460	2.00
Constructions	ARLI 461	3.00
Presentation Techniques	ARLI 465	2.00
History + Theory V	CRIT 406	2.00

Course Descriptions

FNDT 115 - Principles of Design (2.00)
This course is a sequenced investigation of various organizing principles using traditional and contemporary media. Students learn fundamentals of value manipulation as determinants of visual order. Elements of visual literacy provide a basis for the study of compositional fundamentals, including focal point(s), directional elements, and visual weight.

FNDT 160 - Drawing and Building Form (3.00)
Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 180 - Life Drawing I (3.00)
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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 172 - Creative Practices I (3.00)
A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways

that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

ENGL 107 - Writing in the Digital Age (3.00)

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

AHCS 120 - Introduction to Visual Culture (3.00)

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

FNDT 180 - Life Drawing I (3.00)

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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182 - Life Drawing II (3.00)

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

FNDT 172 - Creative Practices I (3.00)

A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173 - Creative Practices II (3.00)

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

CAIL 101 - Connections thru Color & Desig (3.00)

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

FNDT 162 - Drwg Studio-Expanded Practices (2.00)

Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 161 - Form and Space (2.00)

Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 145 - Foundation Elective (2.00)

See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

AHCS 121 - Birth of the Modern (3.00)

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

LIBS 114 - Ways of Knowing (3.00)

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

ARLI 250 - Studio I:Scale,Structure & Spa (4.00)

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

ARLI 270 - Digital Media I:Comm Informati (2.00)

Software programs incorporating type, color, line and image manipulation are introduced and practiced through digitally generated two-dimensional compositions. Methods of technique, composition, perception, and critical evaluation are introduced and practiced. Co-requisite: ARLI250 Studio I

ARLI 271 - Digital Media II-A (2.00)

Computer-aided drafting (CAD) is introduced and practiced through the production of presentation quality drawings of Studio I projects. Co-requisite: concurrent enrollment in ARLI250 Studio I.

CRIT 205 - History + Theory I (3.00)

The manifestation of cultural, political, religious, and economic forces affecting architecture, landscapes, and interiors from prehistory to the advent of the industrial era is surveyed. Required for Architecture /Landscape/Interiors majors

CAIL 200 - Creative Action LAS Elective (3.00)

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

MATH 246 - Applied Trigonometry (3.00)

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 majors

ARLI 261 - Technologies + Ecologies II (3.00)

Sources, materials, methods, detailing, fabrication, and documentation of "nonstructural" building components— building finishes, architectural wood-work and cabinetry, interior finishes, and FF&E—are studied through lectures, readings, field trips, and projects.

ARLI 262 - Technologies + Ecologies II-B (3.00)

The materials and methods of fabrication, detailing, joinery and mechanical connections of architectural casework and furniture are introduced and practiced through lectures, field trips and projects.

ARLI 273 - Digital Media II-B (3.00)

Digital modeling, rendering, and fabrication techniques are introduced and practiced. Prerequisite: ARLI271 Digital Media II-A. Co-requisite: ARLI252 Studio II

CRIT 206 - History & Theory II (3.00)

The manifestation of cultural, political, religious, and economic forces affecting architecture, landscapes, and interiors from the industrial era to the present is surveyed. .Required for Architecture/ Landscape/ Interiors majors.

LIBS 214 - Sophomore LAS Elective (3.00)

ARLI 352 - Studio III (4.00)

Design theory, process, and interior technologies are applied to projects that address non-residential interiors, such as restaurants, stores, spas, exhibits, entertainment and meeting venues, etc. Prerequisites: ARLI250 Studio I, ARLI261 Technologies + Ecologies II, ARLI273 Digital Media II-B

ARLI 360 - Technologies + Ecologies III (3.00)

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, ARLI271 Digital Media II-A

ARLI 363 - Planning to Plan (2.00)

Space planning conventions, with an emphasis on access and circulation, are introduced, practiced and modified. Resultant effects on use and lifestyle are discussed through precedents as well as the students' projects. Prerequisite: ARLI 250 Studio I

ARLI 475 - Fabrications S (2.00)

Methods of wood joinery and detailing are introduced and practiced through the design, documentation and fabrication of a container for the housing and display of small objects. Prerequisite: ARLI 250 Studio I and ARLI 271 Digital Media II-A, or equivalents

SSCI 210 - Social Science (3.00)

Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

ARLI 353 - Studio IV (5.00)

Design theory, process, building and interior technologies are applied to the problem of a residential program sited within an existing building. Prerequisites: ARLI352 Studio III, ARLI360 Technologies + Ecologies III

ENVI 350 - Interiors + Furniture Studio I (4.00)

CAIL 300 - Creative Action Jr Studio (2.00)

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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL300 courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director. CAIL 300 may be taken in either the fall or spring semester of the junior year

CRIT 304 - History + Theory III (2.00)

A diversity of critical and generative approaches to twentieth and twenty-first century design is situated historically, while introducing current themes and debates in contemporary architectural practice and related disciplines. Prerequisite: CRIT205 History + Theory I or CRIT206 History + Theory II. Required for Architecture/Landscape/Interiors majors.

LIBS 314 - LAS Upper Division Elective (3.00)

This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

ARLI 454 - Studio V (5.00)

Design theory, process and building technologies are applied to the problem of a building within an urban context. Prerequisite: ARLI353 Studio IV.

ARLI 362 - Lighting Fundamentals (2.00)

The basic design and technical requirements of lighting systems are introduced with an emphasis on commercial and entertainment applications. Prerequisite: ARLI250 Studio I, or equivalent. This course can be used as a Sustainability Elective

CRIT 405 - History + Theory IV (2.00)

Interior organizations are examined through spaces of work and consumption, ergonomics, office landscaping, corporate parks, brandscapes, junk space, malls, themed environments, surveillance, and spectacle. Prerequisite: CRIT304 History + Theory III. Required for Architecture/Landscape/Interiors majors.

NSCI 307 - Natural Science Elective (3.00)

Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 440 - Capstone (3.00)

The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

ENVI 450 - Interiors+Furniture Studio II (5.00)

ARLI 460 - Interior Development (2.00)

An interior space including all finishes, lighting, furniture and integrated custom components is designed, detailed and documented. Prerequisite: ARLI 352 Studio III

ARLI 461 - Constructions (3.00)

An interior or exterior environment is designed, documented and constructed. Prerequisite: ARLI454 Studio V

ARLI 465 - Presentation Techniques (2.00)

Comprehensive presentations of selected studio projects are designed and produced for display and/ or public presentation. Co-requisite: Concurrent enrollment in ARLI462 Constructions.

CRIT 406 - History + Theory V (2.00)

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 landscape urbanism. Prerequisite: CRIT304 History + Theory III. Required for Architecture/Landscape/Interiors majors.

Electives

Course Title	Course Number	Credits

Elective Descriptions

SECTION HEADING

COURSES

ADVERTISING DESIGN (ADVT)

ADVT 240   Advertising Workshop   **3.0 UNITS**
Introduces students to the world of advertising with real-world assignments. They analyze various historical and contemporary campaigns to learn why they were successful and how they affected American culture.

ADVT 353   Ideation Bootcamp   **2.0 UNITS**
Students are taught new and unexpected ways to approach the process of creating ideas. Where do ideas come from? How do you develop abundant thinking? What exercises work best and when? How do you know if something is a good idea? These and many other questions are addressed in this course.

AFRICAN AMERICAN STUDIES - LMU (AFAM)

AFAM 2221   Black Cultural Arts   **4.0 UNITS**

ANIMATION (ANIM)

ANIM 101   Animation Foundation Elective: Intro to 3D Graphics   **3.0 UNITS**
Animation Foundation elective. See Browse Courses for specific topics each semester.

ANIM 210   Storytelling Fundamentals   **3.0 UNITS**
The basic principles of story structure are applicable to any medium: film, TV, novels, comic books, theatre, video games, even works of sculpture and dance. A foundational understanding of basic storytelling structure will deepen audience engagement and help to create emotional resonance. This course will utilize multimedia presentations, group work, reading and viewing assignments, response papers, and creative writing to foster a deeper understanding of the nature of story structure, its role in various mediums, and techniques to enhance its effectiveness.

ANIM 211   3D Fundamentals   **3.0 UNITS**
This course provides an overview of the tools and techniques used to produce digital art for animation. This includes 2D and 3D art assets, animation, sound and video. Upon completion of this module, students will gain a working knowledge of the common tools, techniques and terminologies used in the Digital Media industry.

ANIM 215   Storyboarding and Pre-Viz   **3.0 UNITS**
In this class students will learn how to illustrate a story through the use of storyboarding and Previsualization (Pre-viz). Students will learn how to break down a script and translate it onto a presentable, self-explanatory, traditional and digital format. Pre-viz will be used to expand on storyboards, testing different shot angles, timing and transitions with different camera placements and movements.

ANIM 220   Design and Drawing for Animation I   **3.0 UNITS**
In this course students will learn how to apply research, critical analysis, brainstorming, and improvisational techniques to enhance a 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. This course combines the exploration of how our minds work with hands-on, immersive, fun exercises utilizing our perceptions, observations, and senses to discover how each of us best create new work.

ANIM 230   Animation Basics   **3.0 UNITS**
In this course, students will learn industry standard principles and techniques for creating professional animation t. Students will gain an introductory level understanding of the "12 animation principles" using Digital 2D and 3D animation tools and techniques. In each class, students will concentrate on a series of exercises related to the many topics of study in Traditional Animation techniques. Course Fee of $135

ANIM 250   Animation Studio Project I   **3.0 UNITS**
Students will work in teams to create a digital animation project, synergizing skills learned in all Previous courses. Students will be exposed to the dynamics of teamwork and the importance of project management using shotgrid.

ANIM 310   Animation Elective   **3.0 UNITS**
This is an elective course that addresses specific areas and issues in animation. See schedule of courses or the department for offerings each semester.

ANIM 320   Design and Drawing for Animation II   **3.0 UNITS**
This focuses on advance design concepts with an emphasis on creating memorable characters with interesting personalities & shapes to tell a story. The goal is to get students used to the idea of research and sketching from life or reference. Then apply the process of revisions to refine their designs in better serving the story. Students will practice draftsmanship to demonstrates the interplay of structure, anatomy, design, and expression in effective figures.

ANIM 332   Advanced Animation   **3.0 UNITS**
n this course, students will expand their understanding of character animation and motion graphics using Maya 3d software as well as using traditional animation media. In addition to basic animation theory, the students will draw from and incorporate 2d elements into their projects using various techniques. Traditional design studies will be translated into 3d environments. Modeling, texturing and lighting techniques will also be explored. Students will complete a complex and unique final project that will be built upon the skills learned in class each week for their portfolio.

ANIM 340   Acting for Animation   **3.0 UNITS**
This class will introduce acting techniques of the to enhance animation principles. Students will work on selected monologue and scene work, to utilize the different concepts learned. Scenes are extensively rehearsed and performed and students will receive critiques and adjustments from the lecturers and fellow students.

ANIM 350   Animation Studio Project II   **3.0 UNITS**
Students will work in teams to create a digital animation project, synergizing skills learned in all Previous courses. Students will be exposed to the dynamics of teamwork and the importance of project management. This is an advancement of Animation Studio project I. Student will be expected to use advance techniques.

ANIM 420   Design and Drawing for Animation III   **3.0 UNITS**
Students will explore concepts through research, critical analysis, and brainstorming to create elements needed for conveying story. Design and Drawing Fundamentals III is a class that combines artistic exploration, perceptions, observations, personal narratives, and intuition to create new work. A series of stories and situations will provide both context and a point of departure for our projects.

ANIM 430   Practicum in Animation I   **3.0 UNITS**
Working with outside companies and designers who give one or more advanced character animation assignments across the year, students will learn how to run projects from start to finish. Prerequisite: ANIM330 3D Animation I

ANIM 440   Practicum in Animation II   **3.0 UNITS**
Continuing the work from Practicum I, students will also learn advanced character animation tools and techniques, with an emphasis on performance, story, and character development. Prerequisite: ANIM331 3D Animation II

ANIM 445   Animation Explorations   **3.0 UNITS**
In this course, students will focus on creating several animated pieces experimenting with multiple techniques with the dual purpose of telling stories and embracing the idea of play. In addition to completing assignments, students are expected to participate in group discussions and be present during in-class work sessions.

ANIM 450   Advanced Senior Project I   **3.0 UNITS**
This course provides a practical introduction to skills for acquiring and keeping a job, as well as the processes for developing a final project. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles.

ANIM 451   Animation Senior Project II   **3.0 UNITS**
Animation Senior Project II is a production class which takes students through the process of conceptualizing, proposing, planning and executing an original project. Students will learn how to deliver professional level work and deliver presentations to represent their work. Goal setting, scheduling, research, and expanding knowledge will be skills developed through the class. For the final project, each student will complete an original work or project and present it to members of the professional community. Goal: To create an original work and demo reel in a production environment.

ANIM 470   Animation Internship   **3.0 UNITS**
This course engages students to work with established companies that are related to their academic and career interests. The purpose of this course is to expose students to live workplace environments and expand networking resources. Students are expected to do well and represent Otis and the BFA animation program. At the end of the Internship, students will report on their experience through a sharing session. Students who wish to participate in the internship program need to submit updated resume, portfolios and websites. **Students need to apply for internship opportunities on their own or through career services. Approval of the Department Chair required.

ANIM 490   Advanced Storyboarding   **3.0 UNITS**
This is an area of concentration elective to extend students' skills and experience with digital and/or hand animation and film/video tools. These electives will be created with industry advances in mind in order to keep students up-to-date with current industry practices.

ARCHITECTUR/LNDSCAPE/INTERIORS (ARLI)

ARLI 250   Studio I:Scale,Structure & Spa   **4.0 UNITS**
Formal design strategies, three- dimensional modeling in varied physical media, and the graphic tools and language of spatial design are introduced and practiced. Field conditions, movement, and events are emphasized through projects progressing from abstract compositions to a minimal program of inhabitation.

ARLI 252   Studio II:Landscape   **4.0 UNITS**
Design theory, process, and landscape technologies are applied to the problem of public parks and/or gardens. Prerequisites: ARLI250 Studio I, ARLI260 Technologies + Ecologies I, ARLI271 Digital Media II-A

ARLI 260   Technologies + Ecologies I   **3.0 UNITS**
ARLI260—3 credits The materiality, shaping, and construction of landscape is studied through natural processes, grading, site engineering and construction, planting, and water management. This course can be used as a sustainabiility elective.

ARLI 261   Technologies + Ecologies II   **3.0 UNITS**
Sources, materials, methods, detailing, fabrication, and documentation of "nonstructural" building components— building finishes, architectural wood-work and cabinetry, interior finishes, and FF&E—are studied through lectures, readings, field trips, and projects.

ARLI 262   Technologies + Ecologies II-B   **3.0 UNITS**
The materials and methods of fabrication, detailing, joinery and mechanical connections of architectural casework and furniture are introduced and practiced through lectures, field trips and projects.

ARLI 270   Digital Media I:Comm Informati   **2.0 UNITS**
Software programs incorporating type, color, line and image manipulation are introduced and practiced through digitally generated two-dimensional compositions. Methods of technique, composition, perception, and critical evaluation are introduced and practiced. Co-requisite: ARLI250 Studio I

ARLI 271   Digital Media II-A   **2.0 UNITS**
Computer-aided drafting (CAD) is introduced and practiced through the production of presentation quality drawings of Studio I projects. Co-requisite: concurrent enrollment in ARLI250 Studio I.

ARLI 273   Digital Media II-B   **3.0 UNITS**
Digital modeling, rendering, and fabrication techniques are introduced and practiced. Prerequisite: ARLI271 Digital Media II-A. Co-requisite: ARLI252 Studio II

ARLI 352   Studio III   **4.0 UNITS**
Design theory, process, and interior technologies are applied to projects that address non-residential interiors, such as restaurants, stores, spas, exhibits, entertainment and meeting venues, etc. Prerequisites: ARLI250 Studio I, ARLI261 Technologies + Ecologies II, ARLI273 Digital Media II-B

ARLI 353   Studio IV: Interior Architecture   **5.0 UNITS**
Design theory, process, building and interior technologies are applied to the problem of a residential program sited within an existing building. Prerequisites: ARLI352 Studio III, ARLI360 Technologies + Ecologies III

ARLI 360   Technologies + Ecologies III   **3.0 UNITS**
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, ARLI271 Digital Media II-A

ARLI 362   Lighting Fundamentals   **2.0 UNITS**
The basic design and technical requirements of lighting systems are introduced with an emphasis on commercial and entertainment applications. Prerequisite: ARLI250 Studio I, or equivalent. This course can be used as a Sustainability Elective

ARLI 363   Planning to Plan   **2.0 UNITS**
Space planning conventions, with an emphasis on access and circulation, are introduced, practiced and modified. Resultant effects on use and lifestyle are discussed through precedents as well as the students' projects. Prerequisite: ARLI 250 Studio I

ARLI 454   Studio V   **5.0 UNITS**
Design theory, process and building technologies are applied to the problem of a building within an urban context. Prerequisite: ARLI353 Studio IV.

ARLI 455   Studio VI: Architecture, Landscape, Interiors   **5.0 UNITS**
Design theory, process, architecture, and landscape technologies are applied to the problem of a building, or buildings, integrated with landscape.

ARLI 459   Studio Topics: Donghia Masterclass   **1.0 UNIT**
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.

ARLI 460   Interior Development   **2.0 UNITS**
An interior space including all finishes, lighting, furniture and integrated custom components is designed, detailed and documented. Prerequisite: ARLI 352 Studio III

ARLI 461   Constructions: Annual Exhibition Design   **3.0 UNITS**
An interior or exterior environment is designed, documented and constructed. Prerequisite: ARLI454 Studio V

ARLI 463   Annual Exhibition Construction   **1.0 UNIT**
Students participate in the collaborative construction and/or installation of an interior or exterior environment. No homework. Three contact hours per credit as scheduled by the Instructor. No prerequisite, open to students in any department. This course may be repeated for credit.

ARLI 464   Design Development: Structure, Landscape, Interiors   **2.0 UNITS**
Interior, landscape, or architectural components of a prior or current studio project are designed, developed, and represented in orthographic drawings and rendered views.

ARLI 465   Presentation Techniques: Portfolio + Annual Exhibition Prep   **2.0 UNITS**
Comprehensive presentations of selected studio projects are designed and produced for display and/ or public presentation. Co-requisite: Concurrent enrollment in ARLI462 Constructions.

ARLI 466   Internship   **2.0 UNITS**
Students work under supervision of existing staff of a professional design firm (Employer). Work includes the observation and/or practice of professional activities, excluding clerical, as documented by the Employer. The duration of work must equal and may not exceed 45 hours per enrolled credit, per semester.

ARLI 467   Internship   **3.0 UNITS**
Students work under supervision of existing staff of a professional design firm (Employer). Work includes the observation and/or practice of professional activities, excluding clerical, as documented by the Employer. The duration of Work must equal and may not exceed 45 hours per enrolled credit, per semester. This course may be repeated for credit.

ARLI 469   Lighting Internship   **2.0 UNITS**
Students work under supervision of existing staff of a professional lighting firm (Employer). Work includes the observation and/or practice of professional activities, excluding clerical, as supervised and documented by the Employer. The duration of work must equal and may not exceed 45 hours per enrolled credit, per semester. This course may be repeated for credit. Prerequisites: ARLI471 Advanced Lighting Design and enrollment in the Certificate in Lighting Design through Otis College Extension Division.

ARLI 475   Fabrications S   **2.0 UNITS**

Methods of wood joinery and detailing are introduced and practiced through the design, documentation and fabrication of a container for the housing and display of small objects. Prerequisite: ARLI 250 Studio I and ARLI 271 Digital Media II-A, or equivalents

ART - LMU (ART)

ART 3132   Eastern Immersion   **4.0 UNITS**

ART 3695   Design Entrepreneurship   **4.0 UNITS**

ART HISTORY & CRITICAL STUDIES (AHCS)

AHCS 585C   Out on the Town   **3.0 UNITS**

This course is designed to acquaint students with the artwork currently being shown in Los Angeles at a variety of exhibition spaces throughout the city. We will consider the exhibitions we visit in terms of the conceptual intent of the artists, the programing of the venue, and the installation and curatorial decisions of each institution. Course structure: The class will meet on Fridays from noon-5PM, mostly every other week, eight times during the semester. Meeting dates will be listed in the class syllabus.

AHCS 585B   Special Topics in Art History: 60's to the Present   **3.0 UNITS**

The historical development of the discourse of Modernism established a narrative that proved very influential. However, the terms of that narrative came under question from a diverse range of artists and voices. This course looks at Contemporary Art as a varied field arising out of challenges to historical "modern art" in the late 1960s and developing a range of practices that continue to challenge our understanding of art and its relation to society today. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course.

AHCS 585A   Special Topics in Art History: Modernism to Conceptualism   **3.0 UNITS**

This course examines the development of Modernism as a discourse in the visual arts, from its development in the 1840s to challenges of its key assumptions in the 1960s. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course. The primary intention of this course is to provide a critical survey of work and discourses that have contributed to the development of Modernism as a specific aesthetic and discursive tradition. Our attention will focus on the development of visual art, and a trajectory of practices traceable from traditions of European painting and sculpture to challenges leveled at that tradition, most identified with artists working in the United States after World War II. Understanding the importance and context of these practices will require that we simultaneously explore other developments significant throughout this period including social environment, political and economic currents, technological change and related fields of practice. It is a period characterized by extraordinary change, gross inequities, and the formation of conventions on which a contemporary view of art as an aesthetic discipline are based. We will attempt to actively engage these concepts with the goal of developing a view of Modernism in direct dialog with the question of the role of art and artists in this period and in contemporary society.

AHCS 120   Introduction to Visual Culture   **3.0 UNITS**

In the twenty-first century we realize that canons or standards of good art and design, as well as ideas regarding 'high' art and design cannot be discussed without looking at issues of power and privilege, gender and race. Introduction to Visual Culture takes as its backbone the current debates regarding the validity of a single Eurocentric art historical canon, asking essential questions like: what is art, who gets to make that decision, how do these ideas change with time, social contexts and with evolving perspectives and diverse positions on gender, race, ethnicity, and class? As we engage images and ideas across historical time frames from both Western and non-Western perspectives, students will ask: Why is it that certain kinds of art sell for incredible sums of money, while others are offered up for free? Why does the work of some designers remain anonymous, while that of others is knocked off and copied? How does the role of the media and institutions such as the academy, the museum, and the market shape the publics' understanding of art and design? And who is this imagined public: how is it gendered, what is its racial and ethnic constitution, its social-economic demographic, its cultural origin? Finally, the class considers if it is ever appropriate to use sweeping generalizations about gen- der, race, class, and ethnicity as we consider the creators and users of an increasingly global, fluid and very diverse visual culture.

AHCS 121   Birth of the Modern   **3.0 UNITS**

This course investigates the mechanisms of taste, value, and exclusion that have dictated art and design in the West from roughly 1850 to the 1960s. Students will explore the ways colonialism, capitalism, structural racism, sexism, the construction of genius and celebrity, and technological acceleration have shaped the world in which we live -- and how art and design have been imbricated in these practices. We both study modernity and vigorously critique it, considering at every step the conditions of power and privilege that marked these interactions in the modern era, and continue currently to shape students' lives and roles as artists. In an effort to disrupt privileged white-male chronologies and canonical stylistic approaches, BOM is not structured around traditional Eurocentric styles of modern art. Instead, using key artifacts -- past and present -- readings and discussions selected from within and outside the white, Western European canon, we consider and interrogate global creative output during the historical era of modernity.

AHCS 122   Advanced Visual Culture 1: Gateways to Art and Culture   **3.0 UNITS**

This introduction to visual culture will address the history of visual communication and the changes that visual culture has undergone up until the 19th century across geographical boundaries, while providing students with the tools to understand the visual culture of the present. The class will address formal analysis, the study and history of materials, techniques, and genres. Students will also learn the semiotic language of visual culture and the socio-cultural contexts framing the history of art, both in the past and present. This course will help students understand how visual objects reflect the cultural context in which they were originally produced and consumed, and how the meaning assigned to them changes over time. This will create bridges for the students to connect to the present visual culture while understanding that images are fluid signs which help create and maintain cultural, social, and political discourses.

AHCS 123   Visual Culture 2: Unpacking Art, Power, & Modernity   **3.0 UNITS**

Planned as a continuation of Visual Culture 1, Visual Culture 2: Unpacking Art, Power & Modernity offers a transparent chronology to continue but deepen an investigation of art, design and world perspectives from roughly 1800 to 1960 -- years loosely associated with "modernisms." It explores Western and non-Western, dominant, and marginalized histories during this proposed 200-year time frame, broadening and reinforcing first-year students' historical awareness, while de-centering dominant canons. Visual Culture 2 uses multi-cultural artifacts, readings, seminar-like discussions and experiential collaborations to explore and critically analyze key works and key themes like colonialism, structural racism, xenophobia, industrialization, technology, capitalism and consumerism from multiple perspectives. By the end of the semester, students should have the necessary critical tools to become empathic citizen-artists who can engage an equitable, trans-global, diasporic, technically creative and environmentally demanding present and future.

AHCS 222   Graphic Design/ Illustration History   **3.0 UNITS**
How do the communication arts reveal the expectations and values of a culture and society at any given time? What are the moral and ethical responsibilities of the communication artist? From typography to photography, trademarks to corporate logos, and from posters to postcards to illustrated electronic paperless forms, the communication arts provide a crucial link to people, places, and to popular culture. This course presents an overview of the communication arts, focusing upon the instrumentality of graphic design, advertising, and illustration in the construction of complex social, political, cultural, racial, ethnic, and gender identities. Activities and assignments such as panel discussions and photo essays afford students a chance to see the connection between their work, and larger historical, contemporary, and global aspects of culture. Most significantly, this course provides an opportunity to understand the vast influence that the communication arts have wielded and continue to wield across the world. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 224   Theories and Trends   **3.0 UNITS**
This course stresses the relationships between contemporary culture and media and their connections to related creative and theoretical disciplines that have influenced art practice and human experience in the years roughly from 1955 to the present. "Theories and Trends in Contemporary Art, Media and Culture" critically examines the range of roles that popular culture, mass media and colonial institutions of privilege play in all creative practices. This class challenges facile and well-worn constructions of gender, difference, ableism, race, ethnicity, "high" and "low" art to work towards conceptions of the self, identity, and of culture that are fluid. Research and case studies focus on the inter-textual and the inter-disciplinary. Students learn and critically evaluate major theories of contemporary art and design through textual, visual, and hands-on inquiry, encouraging independent thinking via active in-class and student-directed projects. May be taken in either fall or spring, must be completed in the sophomore year.

AHCS 225   History and Future of Product Design   **3.0 UNITS**
When did art become design? Product design influences and is influenced by culture and technological developments. From the Dark Satanic Mills and the Spinning Jenny to advanced 3D printers and the advent of AI, how have technology and manufacturing processes influenced and driven product design and what were the global societal and cultural consequences of these? Objects and products do not exist in a vacuum and thus must be seen through various lenses and themes such as the continual search for utopia and social reforms, the economic and psychological implications of man vs. machine, material exploration for functional and aesthetic potential, human inspiration from the natural world and our impact on the environment. This course examines how technology shaped today's design thinking and its potential impact on transforming the future of designed objects and the world as we know it. Required for all Product Design majors.

AHCS 226   FA Contemporary Art Survey   **3.0 UNITS**
This Contemporary Art for Fine Artists is a survey of key fine art objects, practices and issues from the late 1950s to the present. Taking key historical events as its structure, the class uses contemporary art movements and counter movements to investigate mechanisms of form, taste, value, class, gender and exclusion, as these are demonstrated and challenged by artists in the US and globally. Included is a consideration of postmodern theory and fine art creation as systems capable of both perpetuating and effectively challenging normalized and marginalized identities. Required for All Fine Arts majors and Art History, Painting, Photography, and Sculpture/ New Genres minors. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 228   Art History of Animation   **3.0 UNITS**
The "Art History of Animation" course provides a comprehensive survey of the history of animation from its earliest beginnings to the present day. The course explores the development of animation techniques, styles, and themes, and their relationship to cultural and social contexts. Students will gain a thorough understanding of the artistry and creative processes that underlie animated productions and develop an appreciation for the role of animation in shaping popular culture. Upon completion of this course, students will be able to: Identify the key historical milestones in the development of animation as an art form, and the social and cultural contexts in which they occurred. Analyze the visual language and stylistic techniques used in animated productions, including the use of color, line, and shape. Evaluate the role of animation in shaping cultural values and attitudes towards race, gender, and identity. Discuss the cultural and artistic significance of major animated films and series, and their impact on popular culture. Demonstrate an understanding of the creative processes involved in animation, including storyboarding, character design, and animation production. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 229   Art History of Game Design   **3.0 UNITS**
This course provides an overview of the history of video games, tracing their evolution from their early beginnings to the present day. Through a combination of lectures, readings, discussions, and hands-on experiences, students will explore the social, cultural, and technological factors that have shaped the development of video games. Topics covered in the course include: The Origins of Video Games: The course will begin with an overview of the early history of video games, including the development of the first electronic games, such as Spacewar!, and the emergence of arcade games in the 1970s. Iconic Games: The course will examine some of the most iconic and influential video games in history, such as Pac-Man, Super Mario Bros., and Doom. Students will analyze the gameplay mechanics, cultural impact, and historical significance of these games. Landmark Companies: The course will also explore the companies that have played a significant role in the development of video games, such as Atari, Nintendo, and Sony. Students will learn about the business strategies, marketing tactics, and technological innovations that enabled these companies to succeed in the industry. Innovative Technology and Hardware: The course will delve into the technological advancements that have driven the evolution of video games, such as the introduction of 3D graphics, motion controls, and virtual reality. Students will also examine the hardware platforms that have enabled video games to become increasingly sophisticated and immersive. By the end of the course, students will have gained a comprehensive understanding of the history of video games and the cultural impact they have had on society. They will be able to analyze and critically evaluate video games as a form of media, and understand the challenges and opportunities facing the video game industry today. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 234   History of Costume   **3.0 UNITS**
A survey of costume from prehistory to the 21st century. A study of historical and social forces in understanding costume history, how costume influences today's fashions, how trends repeat themselves, and how the past functions as an aid in forecasting future fashion trends. Required for Fashion Design majors. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 236   History of Toys   **3.0 UNITS**
Today we understand play as a child's universal language and right. But was it always this way? This course explores historical global perspectives on toys, trends, and play, providing valuable context for the emerging toy designer. You will develop a cultural awareness of the evolution of the toy industry reflected by past and current societal changes. Active research, videos, readings, and discussions inform personal narrative writing along with engaging, creative group projects. Class projects will be relevant and enhance the experience of studio toy design classes. By the semester's end, you will have completed quality research on your favorite childhood toy and designed an instructional game focusing on a chosen era, genre, or region related to the history of toys. Required for all Toy Design majors. .

AHCS 237   Sophomore Seminar: DEI in Global Art and Culture   3.0 UNITS

With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms. This course may be taken in either fall or spring, must be completed in the sophomore year.

AHCS 310   Art History   3.0 UNITS

AHCS 310 are elective Art History courses that address a variety of issues in fine art and visual culture. Course offerings vary each semester. See the Liberal Arts and Sciences department for course offerings and course descriptions. This course may be taken in either fall or spring.

AHCS 372   History of Costume   3.0 UNITS

A survey of costume from prehistory to the 21st century. A study of historical and social forces in understanding costume history, how costume influences today's fashions, how trends repeat themselves, and how the past functions as an aid in forecasting future fashion trends. Required for Fashion Design majors.

AHCS 577   Contemporary Graphic Design Issues   3.0 UNITS

This course is total immersion into the field of graphic design. Current and critically important figures will be covered; students will be given tools to use in their practice to ensure that they are informed on the discipline on a global scale. In addition, students will begin to engage visiting artists in dialogue during lectures.

AHCS 579   Theory & Criticism   3.0 UNITS

A diversity of critical approaches to twentieth and twenty-first century design are situated historically while introducing current themes and debates in contemporary design practice and related disciplines.

AHCS 585   Special Topics in Art History II   3.0 UNITS

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.

AHCS 587   Models of Practice   3.0 UNITS

In this course students will work to contextualize their future practice through close examination of their own body of work, research, and on and off-site visits with contemporary design practitioners. The course will provide opportunities to experience the many roles that designers can play today focusing on the way practice models continue to evolve in response to socio economic technological, cultural, economic and political conditions.

AHCS 650   Critical Theory & Practice I   3.0 UNITS

This two-semester course is a cross-disciplinary investigation of the various intersections of the realms of the aesthetic and the political, and engages in questions of humanity, power, and representation. We will discuss how orderings of social relations become manifest in the world and how the political becomes 'sensible'. Through the discussion of assigned readings, we will develop an understanding of the ways in which visual cultural production provides the very frameworks for what becomes perceptible and legible. We will consider how works of art can produce encounters that slow our perceptual operations and reading capabilities in a world of easily disseminated, readymade perspectives in service of dominant values and worldviews. Assigned texts will bridge and interrogate the discourses of class, race, gender, disability, art, and the social realm. We will discuss how artists and theorists have responded to the representational politics of the present moment in order to locate individual practices within the larger cultural and socio-political environment. Our goal will be the development of individual, subjective voices within a collective, collaborative, and relational process.

AHCS 651   Critical Theory and Practice 2   3.0 UNITS

This two-semester course is a cross-disciplinary investigation of the various intersections of the realms of the aesthetic and the political, and engages in questions of humanity, power, and representation. We will discuss how orderings of social relations become manifest in the world and how the political becomes 'sensible'. Through the discussion of assigned readings, we will develop an understanding of the ways in which visual cultural production provides the very frameworks for what becomes perceptible and legible. We will consider how works of art can produce encounters that slow our perceptual operations and reading capabilities in a world of easily disseminated, readymade perspectives in service of dominant values and worldviews. Assigned texts will bridge and interrogate the discourses of class, race, gender, ability, art, and the social realm. We will discuss how artists and theorists have responded to the representational politics of the present moment in order to locate individual practices within the larger cultural and socio-political environment. Our goal will be the development of individual, subjective voices within a collective, collaborative, and relational process

ART AND DESIGN EDUCATION (ADED)

ADED 299   Art& Design Education Elective   3.0 UNITS

Students will choose Art and Design Education Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department.

ADED 300   Special Topics: Art Therapy   3.0 UNITS

ADED Special Topics are a series of studio-based courses that focus on conceptual, aesthetic, and interdisciplinary approaches to art and design education and community engagement. Visiting artists, designers and educators share their innovative approaches and guide students through experimenting and developing their own. Topics vary each semester. Required for Art and Design Education minors. Open to all other majors as a studio elective.

ADED 336   Teaching Internship   3.0 UNITS

In this Blended Course, students will synthesize and analyze the connections between history and theory of art and design education and community engagement and the realities of what happens in the classroom, studio and/or community setting. Students will do so by participating in a 10 week internship assisting with a K-12 school, museum education department, cultural organization, or a socially engaged artist /designer of their choice. This field experience along with readings, videos and discussions provide the opportunity to expand and reflect on one's understanding of education theory and community engagement, all of which culminates in the development of a professional online teaching portfolio.

ARTISTS, COMMUNITY & TEACHING (ACTS)

ACTS 300　　　**Special Topics: Art Therapy**　　　**2.0 UNITS**

ACT Special Topics are a series of studio based courses that focus on conceptual, aesthetic and interdisciplinary approaches to art and design edu- cation and community engagement. Topics vary each semester. Fulfills requirements of ACT: Community Arts Engagement Minor. Can be taken as an elective for Juniors and Seniors of all majors.

ACTS 335　　　**Community Arts Internship**　　　**2.0 UNITS**

Students intern at K-12 schools, museums, galleries, cultural organizations, or with socially engaged artists and designers to expand and reflect on their understanding of education theory and community engagement. Required for Community Arts Engagement minors. Can be taken as a studio elective for all other students. This is course is Blended Asynchronous. Ten weeks of this course will be conducted online asynchronously (not meeting at the same time) to allow for internships. Prerequisite: Community Arts in LA, or Interdisciplinary Studies Director's approval.

ACTS 336　　　**Teaching Internship**　　　**2.0 UNITS**

Students intern as TA's for credentialed art teachers in diverse K-12 public schools to expand and reflect on their understanding of arts education theory in conjunction with the reality of the public school system. Required for Teacher Credential Preparation minors. Can be taken as an elective for all other students. This is course is Blended Asynchronous. Ten weeks of this course will be conducted online asynchronously (not meeting at the same time) to allow for internships. Prerequisite: SSCI212 Teaching for Learning I or Interdisciplinary Studies Director's approval.

ASIAN AND PACIFIC STUDIES -LMU (ASPA)

ASPA 4870　　　**Asian Mythology**　　　**4.0 UNITS**

ASIN PACIFIC AMERICAN STDS-LMU (APAM)

APAM 4998　　　**SS: As Am Visual Cult & Art**　　　**4.0 UNITS**

CATALOG ELECTIVE COURSE (ELEC)

ELEC 299　　　**Studio Elective**　　　**3.0 UNITS**

Studio Elective See each major and minor for a list of electives.

ELEC 599　　　**Graduate Studio Elective**　　　**3.0 UNITS**

Graduate level studio elective course. See department for specific courses.

CHINESE - LMU (CHIN)

CHIN 4212　　　**Chinese Calligraphy**　　　**4.0 UNITS**

CLASSICS & ARCHAEOLOGY - LMU (CLAR)

CLAR 4210　　　**Axial Age**　　　**4.0 UNITS**

CLAY ELECTIVES (CLAY)

CLAY 299　　　**Clay Electives**　　　**3.0 UNITS**

Students will choose Clay Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department.

CONCEPT ART (CONC)

CONC 299　　　**Concept Art Elective**　　　**3.0 UNITS**

Students will choose Concept Art Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department.

CREATIVE ACTION/INTEGRATED LRN (CAIL)

CAIL 101　　　**Connections through Color and Design**　　　**3.0 UNITS**

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 solve problems that engage the larger community, transdisciplinary practice, research, and collaboration.

CAIL 102　　　**Contemporary Studio and Creative Action**　　　**3.0 UNITS**

Students explore the built environment, analyzing its physical, spatial, and temporal elements. This course introduces students to art and design fundamentals, including scale, material, measurement, context, and function. They will explore innovative and sustainable solutions using fabrication, technology, studio labs, and joint activities with other classes. This course includes the Creative Action & Integrated Learning (CAIL) component, which encourages engagement with the city of Los Angeles. Students will participate in site visits, lectures, and relevant readings that highlight cultural, social, political, ecological, or economic aspects of responsive design. Throughout the course, students will also develop professionalism and collaboration skills.

CAIL 200　　　**Creative Action Liberal Arts**　　　**3.0 UNITS**

An integrative course using collaborative methodology, synthesizing diverse perspectives, and using the skills of creative and critical thinking, clear communication, research, and information literacy. See CAIL section for course descriptions. May be taken in either fall or spring, must be completed in the sophomore year

CAIL 201   Human Ecology   **3.0 UNITS**
The course provides an introduction to the relationship among cultural, social, and ecological systems. A course goal is to advance awareness of how artists and designers can problem solve the issues collaboratively, beyond the confines of any one discipline. Required for Sustainability minors. Partner: Transition Mar Vista May be taken in either fall or spring, must be completed in the sophomore year.

CAIL 300   Creative Action Jr Studio   **2.0 UNITS**
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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL300 courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director. CAIL 300 may be taken in either the fall or spring semester of the junior year

CAIL 301   Re-Imagine MacAurthur Park   **3.0 UNITS**
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. This course may be taken in either the fall or spring of the junior year. A limited choice of CAIL301 courses will count for the Sustainability Minor. See CAIL section for course descriptions.. CAIL301 may be taken in either the fall or spring semester of the junior year

DANCE - LMU (DANC)

DANC 102   Modern/Contemporary Dance I   **2.0 UNITS**

DANC 382   Djembe Drumming   **2.0 UNITS**

DANC 398   SS: Intro to Busn in the Arts   **3.0 UNITS**

DANC 479   R&P: Filming Dance   **3.0 UNITS**

DIGITAL MEDIA (DGMD)

DGMD 404   Senior Project I (ANIM)   **3.0 UNITS**
Students develop their own final projects. Class and professional critiques help students develop their work, while learning from the creative processes of their classmates. Students collect their work from drawing classes, their storyboards, and other parts of the creative process, to be used as windows into their personal working styles. Prerequisite: Junior required core area of emphasis classes (ANIM330/331 or GAME330/331 or MOTN330/331)

DGMD 405   Senior Project II (ANIM)   **3.0 UNITS**
Senior Project II is a production class which takes students through the process of conceptualizing, proposing, planning and executing an original project. Students will learn how to deliver professional level work and deliver presentations to represent their work. Goal setting, scheduling, research, and expanding knowledge will be skills developed through the class. For the final project, each student will complete an original work or project and present it to members of the professional community. Goal: To create an original work and demo reel in a production environment. Prerequisite: Junior required core area of emphasis classes (ANIM330/331 or GAME330/331 or MOTN330/331).

DGMD 410   Business Seminar I   **2.0 UNITS**
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.

DGMD 411   Business Seminar II   **2.0 UNITS**
Continuing from the first semester, students learn more about job availability. They practice interviewing techniques, write a professional resume, and document and organize their work to create appropriate reels and portfolios, with the goal of packaging and presenting themselves to employers.

DGMD 450   Advanced Concept Development   **2.0 UNITS**
Develops the creative and problem solving skills needed to be an effective artist and designer. Regardless of their area of concentration, students learn techniques for overcoming creative block. Students learn the skills needed to either lead a team or participate as an effective member of a creative team. Prerequisite: DGMD285 Junior Concept Development and Creativity

DRAWING (DRWG)

DRWG 204   Intro to Experimental Drawing   **3.0 UNITS**
This course explores drawing as a way of thinking rather than as a specific medium. Assignment prompts such as Materiality, Plans and Diagrams, Physical Action and Gesture encourage problem solving across all mediums. In addition, we will explore traditional drawing with technical demonstrations in charcoal, color pencil, sumi ink and brushes watercolor paint, gouache, on supports such as hot press and cold press watercolor papers, architects' drafting mylar, rice papers and more.

DRWG 320   Experimental Drawing Projects   **3.0 UNITS**
Provides an opportunity for students to explore advanced techniques and ideas in drawing. It helps students develop their vision and awareness of the drawing media through independent projects and building a body of work. Offered in the Fall only.

ENGLISH (ENGL)

ENGL 050   Developmental English I   **3.0 UNITS**
Developmental English I is a for credit, non-degree applicable course designed to support native and non-native speakers of English language in developing the basic Standard English language skills needed for reading, analyzing, writing, and discussing college-level material. The class focuses on organizing ideas into unified and coherent sentences and paragraphs and developing these into a portfolio of drafted, revised, and edited essays. Students are required to work with an SLC tutor on a weekly basis. A minimum grade of "C" (2.0) is required to pass this course.

ENGL 090 **Developmental English II** **3.0 UNITS**

Developmental English II (DEV II) is a for-credit, non-degree applicable course in developing the Standard English skills needed to read, analyze, write, and discuss college-level material. The class focuses on critical thinking, exploring the writing process, organizing information and ideas, culminating in developing a portfolio of drafted, revised, and edited essays. The skills of invention, drafting, revising, and editing are practiced in four to five essays, including at least three drafts each. Students write narratives, text-based papers, persuasive essays, etc., along with reading short non-fiction works. DEV II prepares students for the writing requirements in their core and elective classes. A minimum grade of "C" (2.0) is required to pass this course.

ENGL 102 **DEV Writing Lab** **1.0 UNIT**

The ENGL 102 Writing Lab focuses on oral communication, reading in context, and critical thinking to support you in your Developmental II English course and beyond as an artist and designer in the world. Through small-group instruction and discussion, each week, you will learn tools that you can apply to your ongoing reading and writing assignments as well as complete activities tailored to meet your individual needs. It is a co-requisite requirement for the following Developmental English classes: ENGL 020, ENGL 050, and ENGL 090.

ENGL 103 **Writing Lab** **1.0 UNIT**

The ENGL 103 Writing Lab focuses on building written communication, content development, and critical thinking skills and competencies to support you in your Writing in the Digital Age course and beyond as an artist and designer in the world. Through small-group instruction and discussion, each week, you will learn tools that you can apply to your on-going reading and writing assignments as well as complete activities tailored to meet your individual needs. It is a co-requisite requirement for some ENGL 107, Writing in the Digital Age students, based on the Writing Placement Assessment.

ENGL 107 **Writing in the Digital Age** **3.0 UNITS**

The best artists and designers have one thing in common, and surprisingly enough, it isn't the best technique or most sophisticated technological tools! Successful artists and designers all share the same skill: the ability to successfully articulate the concepts, passion, and purpose that drives their creative work. WITDA students will explore ongoing social, cultural, and technological changes that are revolutionizing the way "digital natives" (and society at large) finds, creates, and shares information. WITDA students will also learn valuable techniques to refine their writing, critical thinking, information and digital literacy skills. By the end of the semester, WITDA students will have assessed digital messages by contemporary public figures for audience, context, and purpose, and then applied the most effective rhetorical strategies to a piece of persuasive digital writing in which they argue for--or against— a current trend or cultural phenomenon they feel passionately about. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

ENGL 108 **Advanced Writing as Discovery: Thought Lab 1** **3.0 UNITS**

How does the world influence you, and how do you influence the world? In this class, you will discover narratives and other texts that reveal the complexity of your identity. You will apply that understanding to a broader exploration of the necessity of empathy in navigating difference in today's global society. You will be invited to turn your curiosity into a research question about a topic that captures your interest. By the end of the semester, you will have completed a personal narrative, learned how to critically analyze diverse texts, and developed research techniques that will be valuable during your academic career and beyond. You will continue to hone these skills in a specialized Thought Lab 2 course of your choosing during your second semester. A minimum grade of "C-" is required to pass this course. Prerequisite: Successful completion of ENGL090 or placement through the Writing Placement Assessment.

ENGL 5000 **SAS: Reading the Ocean** **4.0 UNITS**

ENTREPRENEURSHIP (ENTR)

ENTR 301 **Intro to Entrepreneurship** **3.0 UNITS**

How can you turn your hard-earned art and design school education into a career? How can what you've learned and what you create be monetized to create a meaningful and sustainable life's work? This course introduces you to Entrepreneurship and the basics of creating and operating a business. You will learn concepts of visioning, planning and budgeting, fundraising, marketing, promotion and leadership, both in theory and in practice. You will be exposed to the legal and business underpinnings of operating any sort of enterprise, learn how to protect their art and their integrity, and discuss concepts of ethics within the context of the marketplace. In addition, the course will cover the tricks and techniques of pitching a project, as well as the necessary ingredients of a successful business plan. Guest speakers who have launched their own businesses (representing a wide range of art and design disciplines) will present best practices. Required for Entrepreneurship minors. Open to all others as a studio elective.

ENTR 310 **Entrepreneurial Internship** **2.0 UNITS**

Students will intern at small businesses, start-ups, non-profits and/or artist/designer studios to experience and reflect on the day-to-day business practices of their chosen field. Ten weeks of this blended course will be conducted online asynchronously (not meeting at the same time) to allow for internships. Required for Entrepreneurship minors. Prerequisites: ENTR300 Introduction to Entrepreneurship, MATH137 Money Matters, and LIBS317 Issues in Entrepreneurship.

ENTR 400 **Launchpad** **2.0 UNITS**

The time has come to employ what you've learned about Entrepreneurship and about yourselves as part of the Entrepreneurship Minor, through your major and all your other classes. What do you want to do and make professionally, and how can you monetize it to create a satisfying, challenging and sustainable career? Functioning as an Incubator this class provides you with the opportunity to define and develop the creative business you want to launch after graduation. In tandem with the Business Writing course, you'll focus on Strategic Planning, Business Plan writing, Marketing and Project Management, Business Loan and Venture Capital processes. You'll also receive expert advice from successful, creative entrepreneurs across a range of disciplines through one-on-one mentor meetings. You will be required to create real world, as well as more "academic," deliverables, and accurately chart out the beginnings of an actual business that will launch your career as a creative entrepreneur. Required for Entrepreneurship minors. Pre-requisite: ENTR310 Entrepreneurial Internship. Co-requisite: LIBS318 Business Communication.

ENTR 401 **Launchpad** **3.0 UNITS**

The time has come to employ what you've learned about Entrepreneurship and about yourselves as part of the Entrepreneurship Minor, through your major and all your other classes. What do you want to do and make professionally, and how can you monetize it to create a satisfying, challenging and sustainable career? Functioning as an Incubator this class provides you with the opportunity to define and develop the creative business you want to launch after graduation. In tandem with the Business Writing course, you'll focus on Strategic Planning, Business Plan writing, Marketing and Project Management, Business Loan and Venture Capital processes. You'll also receive expert advice from successful, creative entrepreneurs across a range of disciplines through one-on-one mentor meetings. You will be required to create real world, as well as more 'academic,' deliverables, and accurately chart out the beginnings of an actual business that will launch your career as a creative entrepreneur.

ENVIRONMENTAL DESIGN INTERIORS (ENVI)

ENVI 350   **Interiors + Furniture Studio I**   **4.0 UNITS**

ENVI 450   **Interiors+Furniture Studio II**   **5.0 UNITS**

FASHION DESIGN (FSHD)

FSHD 101   **Fashion Foundation Elective: Intro to Fashion Design & Illustration**   **3.0 UNITS**
Fashion Design Foundation elective. See Browse Courses for specific topics each semester.

FSHD 202   **Sophomore Studio I**   **4.0 UNITS**
Your journey into the fashion studio starts here! This on campus course introduces you to processes used in garment construction including draping, patternmaking and sewing. Beginning with these basic principles you will learn industry techniques to construct muslin garments, sewing samples, and paper patterns using industrial equipment. By the end of this course, you will have created several garment samples, patterns, and a sewing notebook to use for future courses.

FSHD 203   **Sophomore Studio II**   **4.0 UNITS**
Diving deeper into techniques used for garment construction, this in-class course builds on the foundational knowledge of draping, pattern making and sewing acquired in Sophomore Studio I. You will construct and pattern increasingly complex garments using industry procedures and equipment. You will be challenged to interpret 3-dimensional design ideas through the creation of garments using fabrics that accurately reflect your sketches. During this course, you will create two garments of your own design, several mini and full-size sample garments, patterns, and complete a sewing notebook to use as a reference for your career as a designer. Prerequisite: FSHD202 Sophomore Studio I; Co-requisite: FSHD212 Fashion Illustration/Introduction to Design.

FSHD 210   **Fashion Illustration**   **3.0 UNITS**
Fashion Illustration is the language with which designers can quickly express their ideas in a 2-dimensional format. This on-campus course introduces you to illustration techniques fashion designers use to show their thought process. You will learn to sketch diverse fashion figures, draw clothes on the figure, as well as rendering techniques to communicate a variety of textiles. You will be challenged to explore illustration styles and media to convey your unique design perspective. You will develop an understanding of garment construction through flat technical drawings. Throughout the course you will have completed multiple illustration projects that highlight specific fabrications and markets. Your semester will culminate in a resort-wear collection that will demonstrate your knowledge of fashion figures, rendering techniques, composition/layout, and technical flats.

FSHD 212   **Intro to Illus/Intro to Design**   **3.0 UNITS**
Fashion illustration is the mode by which design ideas are accurately communicated in a 2-dimensional format, a critical skill for professional fashion designers. This on-campus course introduces you to the design process, and what it means to follow a design direction. You will implement your drawing skills obtained in previous course work to create fashion croquis (quick sketches) that express your design concepts. You will continue to explore illustration techniques with emphasis on more advanced renderings and flats, while integrating your experience from Sophomore Studio I by creating sewing samples to support your 2-dimensional designs. During this course, you will complete two projects that will expand your under- standing of fabric/color stories, research, and proficient execution of your designs in a 2-dimensional format. Your semester will culminate with an athletic inspired collection that will prepare you for your first Mentor Projects at junior level.

FSHD 214   **Sophomore Studio I**   **3.0 UNITS**
Your journey into the fashion studio starts here! This on campus course introduces you to processes used in garment construction including draping, patternmaking and sewing. Beginning with these basic principles you will learn industry techniques to construct muslin garments, sewing samples, and paper patterns using industrial equipment. By the end of this course, you will have created a sample garment, paper patterns, a draped basic dress, and a sewing notebook to use for future courses.

FSHD 215   **Sophomore Studio II**   **3.0 UNITS**
Diving deeper into techniques used for garment construction, this in-class course builds on the foundational knowledge of draping, pattern making and sewing acquired in Sophomore Studio I. You will construct and pattern increasingly complex garments using industry procedures and equipment. You will be challenged to interpret 3-dimensional design ideas through the creation of garments using fabrics that accurately reflect your sketches. During this course, you will create one garment of your own design, a full-size sample knit t-shirt, paper patterns, and complete a sewing notebook to use as reference for your career as a designer. Prerequisite: FSHD214 Sophomore Studio I

FSHD 226   **Digital Design I**   **2.0 UNITS**
Proficiency in using Adobe Illustrator to draw flats/CADs is a requirement for anyone working in the fashion industry. In this online course, beginners will learn the tools and techniques needed to draw industry standard flats quickly and efficiently including digital terminology, professional workflow and presentations. Throughout this course you will develop a "Start File" filled with custom brushes, symbols, templates, and graphic styles, while learning to illustrate a range of different garment types including shirts, blazers, jackets, skirts, and pants, that you can build on in your professional career.

FSHD 234   **Digital Design I**   **3.0 UNITS**
Take your fashion croquis to the next level using Adobe Photoshop and a drawing tablet. In this online course you will learn how to render, make quick and easy color changes, and digitally drape fabric prints onto your fashion croquis. You will learn to create your own custom brushes to replicate elements like lace and stitching. Using drawing tools and filters you will develop fashion graphics and basic textile print designs to use in your work while learning digital terminology and professional practices. Mastering these tools will help you generate engaging mood-boards and professional fashion design presentations.

FSHD 235   **Digital Design II**   **3.0 UNITS**
Introduction to Adobe Illustrator to draw flats/CADs is a requirement for anyone working in the fashion industry. In this online course, beginners will learn the tools and techniques needed to draw industry standard flats quickly and efficiently including digital terminology, professional workflow, and presentations. Throughout this course you will learn to create a custom brush library including specialty stitches, zippers, and trims. You will create a symbol library containing buttons, buttonholes, eyelets, rivets, bar tacks, and zipper pulls. These libraries along with custom templates, and graphic styles will be used to draw a range of different garment types including shirts, blazers, jackets, skirts, pants, jeans, denim jackets, turtleneck sweaters, and cardigans that you can build on in your professional career.

FSHD 244   Sophomore Fashion Design I   **3.0 UNITS**

Fashion Illustration is the language designers use to quickly express their ideas in a 2-dimensional format. This course introduces you to drawing techniques fashion designers use to show their thought process. You will draw clothes on the figure, as well as rendering techniques to communicate a variety of textiles. You will develop an understanding of garment construction through flat technical drawings. Throughout the course you will have completed multiple projects that highlight specific markets. Your semester will culminate in a resort-wear collection that will demonstrate your knowledge of design development, croquis sketches, composition/layout, and technical flats

FSHD 245   Sophomore Fashion Design II   **3.0 UNITS**

Fashion Design is communicated in a 2-dimensional format, a critical skill for professional fashion designers. This course introduces you to the design process, and what it means to follow a design direction. You will implement your drawing skills obtained in previous coursework to create fashion croquis (quick sketches) that express your design concepts. You will continue to explore croquis sketching and flats, while integrating your experience from Sophomore Studio I by creating sewing samples to support your 2-dimensional designs. During this course, you will complete two projects that will expand your understanding of fabric/color stories, research, and adequate execution of your designs in a 2-dimensional format. Your semester will culminate with an athletic inspired collection that will prepare you for your first Mentor Project at Junior level. Prerequisites: FSHD244 Sophomore Fashion Design I, FSHD214 Sophomore Studio I.

FSHD 300   Junior Studio I   **5.0 UNITS**

The knowledge of construction is crucial for becoming a successful fashion designer. This in-class course focuses on everything related to the moderately priced market. You will construct different types of garments through instructional videos and step by step pictorial manuals. Along the process, you will also learn how to create treatment samples for your Mentor Projects. Woven pants, a Bomber jacket and bike short made of stretch Lycra fabric are a few projects you will develop. Ultimately, you will complete a bustier in cotton twill by draping, pattern making, fitting and sewing, using intermediate-level industry methods. This project parallels the production process used in the fashion industry.

FSHD 301   Junior Studio II   **5.0 UNITS**

Transform your own designs from 2-Dimensional drawing to real life garment. This in-class course allows you to apply the skills and knowledge you've acquired while continuing to explore more advanced draping and pattern-making techniques. You will approach your Mentor Project by following the same methods used in the fashion industry, developing a work calendar, incorporating your treatment samples made in Junior Studio I towards your selected design. With the Mentor Project as the main focus of this course, there are opportunities for advanced draping exercises as well as exploring sustainable practices within the fashion industry.

FSHD 314   Junior Studio I   **6.0 UNITS**

Knowledge of construction is crucial for becoming a successful fashion designer. This on-campus course focuses on everything related to the moderately priced market. You will construct different types of garments through in-person demonstrations, instructional videos, and step-by-step pictorial manuals. Along the process, you will also learn how to create treatment samples for your Mentor Projects. Woven pants, a Bomber jacket, and a swimsuit are a few projects you will develop. You will also complete a bustier in cotton twill by draping, pattern making, fitting, and sewing, using intermediate-level industry methods. This project parallels the production process used in the fashion industry. You will also learn how to generate spec sheets and cost sheets, and how to incorporate them into a basic design technical packet (Tech Pack) digitally. Prerequisite: FSHD215 Sophomore Studio II, Co-requisite: FSHD344 Junior Fashion Design I

FSHD 315   Junior Studio II   **6.0 UNITS**

Transform your own designs from 2-dimensional drawings to real-life garments. This on-campus course allows you to apply the skills and knowledge you've acquired while continuing to explore more advanced draping and pattern-making techniques. You will approach the mentor project by following the same methods used in the fashion industry, developing a work calendar, and incorporating your treatment samples made in Junior Studio I into your selected design. You will also create a more advanced Tech Pack based on the mentor project which mirrors the requirements of the fashion industry. There are also opportunities for advanced draping exercises. The final project focuses on constructing a pair of pants inspired by one of your own. Prerequisites: FSHD314 Junior Studio I, FSHD344 Junior Fashion Design I

FSHD 323   Digital Design II   **2.0 UNITS**

Take your fashion illustrations to the next level using Adobe Photoshop and a drawing tablet. In this online course you will learn how to render, make quick and easy color changes, and digitally drape fabric prints onto your fashion illustrations. Using tools like brushes and filters you will develop fashion graphics and basic textile print designs to use in your work while learning digital terminology and professional practices. Mastering these tools will help you generate engaging mood-boards and professional fashion design presentations. Prerequisite: FSHD226 Digital Design I or equivalent

FSHD 325   Digital Design III   **1.0 UNIT**

Improve your Illustrator and Photoshop skills even further in this online course. Learn advanced skills and techniques for quickly illustrating and editing projects necessary for an exciting fast-paced fashion industry. Working in conjunction with Design you will focus on specific skills required to create your first Mentor Project including techniques for developing, applying, and recoloring original textile print designs and custom graphics. You will also learn to add sophisticated details and flourish to your flats using advanced illustrator techniques and along the way you will be polishing your layout and presentation skills.

FSHD 344   Junior Fashion Studio Design I   **3.0 UNITS**

Clothing centered around streetwear, dress and performance markets is accessible to every consumer of that division at the moderate price-level. This course introduces you to your first Mentor project with focus on the Junior market. Using fashion forecast resources, this course enables you to create fabric stories, garment construction and fashion croquis. You will have the opportunity to work with industry designers, with possibility for a sustainability project. By the end of the course, you will produce a collection, including fabric stories with surface treatments and industry level flat sketches to present to your Mentor during sketch selection. You will produce your top design selected by the Mentor in Junior Studio II class. Prerequisite: FSHD245 Sophomore Fashion Design II, Co-requisite: FSHD314 Junior Studio I

FSHD 345   Junior Fashion Design II   **3.0 UNITS**

Self-expression and a focus on your individual design aesthetic is a key element to becoming a good fashion designer. Through this course, you will develop your own design concepts for a series of design competitions focused on the contemporary market. This opportunity allows you to compete in the world with other designers and enables you to gain both exposure and scholarship funds. There will be opportunities for a sustainable project if you so desire. By the end of this course, you will have designed two collections for a contemporary market, a sketch book, fabric stories with treatments and designer level flat sketches aimed at preparing you for an internship in the fashion industry. Prerequisite: FSHD344 Junior Fashion Design I

FSHD 353　　　Fashion Design & Illustration I　　　　　　　　　　　　　　　　**5.0 UNITS**

Clothing centered around streetwear, athletic or performance categories is accessible to every consumer of that division thanks to their moderate price-level. This in-class course introduces you to your first Mentor project with focus on the Junior market. Using fashion forecast resources, this course enables you to create innovative fabric stories, croquis sketches, efficient garment construction and fashion illustrations. You will have the opportunity to work with renowned industry designers, with possibility for a sustainability project. By the end of the course, you will produce a collection of 12 illustrations, fabric stories with surface treatments and industry level flat sketches to present to your Mentor during sketch selection. You will produce your top design selected by the Mentor in Junior Studio II class.

FSHD 363　　　Fashion Design and Ilus II　　　　　　　　　　　　　　　　　　**3.0 UNITS**

Self-expression and a focus on your individual design aesthetic is a key element to becoming a good fashion designer. Through this on-campus course, part on-campus and part remote, you will develop your own design concepts for a series of design competitions focused on the contemporary market. This opportunity allows you to compete in the world with other designers and enables you to gain both exposure and scholarship funds. There will be opportunity for a sustainable project if you so desire. By the end of this course, you will have designed two collections for a contemporary market, a sketch book, fabric stories with treatments and designer level flat sketches aimed at preparing you for an internship in the fashion industry.

FSHD 390　　　Fashion Elective ST: CLO　　　　　　　　　　　　　　　　　　**2.0 UNITS**

These studio-based courses will explore cross-disciplinary special topics or broader topics in fashion. Course titles and descriptions will vary based upon topic to be determined on the basis of faculty and student interest. The department will provide a listing of course offerings each semester. Prerequisite: Students must have completed their sophomore year courses.

FSHD 400　　　Senior Studio I　　　　　　　　　　　　　　　　　　　　　　**6.0 UNITS**

The global Luxury Fashion Market is growing at an unprecedented rate. This on-campus course introduces you to construction techniques used by high-end fashion houses. You will learn about bespoke tailoring techniques needed to construct a classic tailored jacket. In preparation for your Senior Mentor Project, your instructors will guide you to drape, draft a pattern and sew a finished garment. Through these projects you will come to understand the handling and constructing of couture fabrics and be challenged to experiment with sophisticated hand-sewing techniques. By the end of the course, you will create a classic tailored jacket and a Mentor-guided higher priced designer garment of your own design.

FSHD 401　　　Senior Studio II　　　　　　　　　　　　　　　　　　　　　　**6.0 UNITS**

Turning your 2-Dimensional design into a high-end luxury garment entails sophisticated and precise construction methods. This in-class course further engages you in the 3-D interpretation and completion of your original designs developed for Mentor Projects. You will perform advanced applications of draping, pattern drafting, classic tailoring, and couture sewing techniques for a luxury label that could include an eveningwear project. You will develop and abide by strict timelines, be proactive and offer suggestions during professional fittings. By the end of the course, you will complete an original designer-level creation, encouraged to work independently and innovatively within the context of a professional working environment.

FSHD 414　　　Senior Studio I　　　　　　　　　　　　　　　　　　　　　　**6.0 UNITS**

The global contemporary Fashion Market is growing at an unprecedented rate. This on-campus course introduces you to construction techniques used by the industry. You will learn about tailoring techniques needed to construct a classic tailored jacket. In preparation for your Senior Mentor Project, your instructors will guide you to drape, draft a pattern and sew a finished garment. Through these projects you will come to understand the handling and construction of diverse fabrics and experiment with hand-sewing techniques. By the end of the course, you will create a classic tailored jacket and a Mentor-guided look of your own design. Prerequisite: FSHD315 Junior Studio II; Co-requisite: FSHD444 Senior Fashion Design

FSHD 415　　　Senior Studio II　　　　　　　　　　　　　　　　　　　　　　**6.0 UNITS**

Turning your 2-Dimensional design into a 3D garment entails precise construction methods. This on-campus course further engages you in the 3-D interpretation and completion of your original designs developed for Mentor Projects. You will perform intermediate applications of draping, pattern drafting, classic tailoring, and sewing techniques for a contemporary label that could include an eveningwear project. You will develop and abide by strict timelines during professional fittings. By the end of the course, you will complete an original designer-level creation, work independently within the context of a professional working environment. Prerequisites: FSHD414 Senior Studio I, FSHD444 Senior Fashion Design.

FSHD 425　　　Digital Design IV　　　　　　　　　　　　　　　　　　　　　　**1.0 UNIT**

A Technical Pack is a blueprint used in the fashion industry to communicate creative ideas to a factory or clothing "maker". This skill set is required by clothing manufacturers when young designers enter the work force. In this online course, you will walk through the process of developing an industry standard tech pack for two different garments. You will draw technical flats with all the construction details, develop spec sheets, pattern cards, bill of materials, and branding. Upon completion of the class, you will have generated 2 Tech Packs for your Senior Portfolio.

FSHD 426　　　Digital Portfolio　　　　　　　　　　　　　　　　　　　　　　**1.0 UNIT**

Digital Portfolio will help you pull your portfolio together in a clean, professional, dynamic, and efficient manner. In this class you will follow the lead from the course "Portfolio Development." Design goals and direction will be laid out by "Portfolio Development." However, in "Digital Portfolio" we take that direction, and we digitize it. All your work will be moved into the computer where we will create beautifully laid-out and designed presentations. Your instructor will work one on one with you to help you make a Book that reflects your taste and understanding of your desire to be a Fashion Designer. In addition to making a Portfolio, we will also take your work and make a Portfolio Website that will allow professionals in the industry to view your work anywhere in the world. When this course is complete, not only will you have an amazing Portfolio, but you will also have expanded your knowledge of working within a digital environment.

FSHD 444　　　Senior Fashion Design　　　　　　　　　　　　　　　　　　　　**3.0 UNITS**

Senior students design apparel for Mentor Projects representing the designer/contemporary markets. Working with designers following the fashion industry's seasonal schedule, students design contemporary clothes in better fabrics and finishing techniques. Students learn how to sketch their ideas to capture a look appropriate to the project, develop technical flats using analog and digital methods and create fabric boards with advanced fabric treatments. This course will culminate in a contemporary men's and women's collection. Prerequisite: FSHD345 Junior Fashion Design II; Co-requisite: FSHD414 Senior Studio I

FSHD 445　　　Senior Portfolio　　　　　　　　　　　　　　　　　　　　　　**3.0 UNITS**

The Fashion Portfolio is the apparatus used to showcase the skills you've acquired as a designer to prospective employers. Students develop professional Portfolios, targeting a specific market in the fashion industry, and produce four collections to that end, each including a concept board, color story, fabric and treatment developments, fashion drawings and technical flats. A Tech Pack developed in Junior Studio is included. This course concludes with a Senior Exhibit Portfolio Review where industry representatives and recruiters provide insightful critique of portfolios and potential job offers. Prerequisite: FSHD444 Senior Fashion Design

FSHD 462   Fashion Design & Illustration III   **4.0 UNITS**
Senior students design apparel alongside professional designers representing the designer/contemporary market. Working within Mentors following the fashion industry's seasonal schedule, students design contemporary clothes and a potential costume project in finer/couture fabrics and finishing techniques. Illustration emphasizes complex sketches to capture a look appropriate to the project. Students will develop technical flats using analog and digital methods. This on-campus course will culminate in a high-end menswear, or womenswear collection of 12 designs, including technical flats and fabric boards with complex fabric treatments.

FSHD 476   Portfolio Development   **3.0 UNITS**
The Fashion Portfolio is the apparatus used to showcase the skills you've acquired as a designer to prospective employers. Students develop professional Portfolios, targeting a specific market in the fashion industry, and produce four collections to that end, each including a concept board, color story, fabric and treatment developments, illustrations, and technical flats. A Tech Pack developed in Digital Design IV is included. This blended course concludes with a Senior Exhibit Portfolio Review where industry representatives and recruiters provide insightful critique of the portfolios and potential job offers. Optional Costume Portfolio.

FINE ARTS (FINA)

FINA 101   Fine Arts Foundation Elective: Introduction to Fine Arts: Painting and Sculpture   **3.0 UNITS**
Fine Arts Foundation elective. See Browse Courses for specific topics each semester.

FINA 217   Digital Media   **3.0 UNITS**
Digital Media is an introductory course in new media – exposing 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, and computer lab experience. Particular attention is placed on balancing technical skills with creative content and experimental approaches. We will explore the evolution of new media and the corresponding social and cultural impact. The core software is Adobe Premiere, InDesign and Photoshop.

FINA 353   Studio IV   **3.0 UNITS**
An advanced studio course emphasizing the disciplines of Painting, Photography, and Sculpture/New Genres but open to any kind of artwork, Studio IV provides a working forum for junior level students in which to address and develop their own art practice. Students investigate specific concepts, processes, and visual strategies toward the development of an individual studio practice and a developed body of work. This production-oriented course examines how artists use their time in the studio. We 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 art making and help students find the concepts and 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. Each focusing on a distinct sub-genre of artistic practice, the four sections in Studio IV are a combination of a 2-hour advanced seminar/workshops where specific concepts, processes and visual strategies are investigated, combined with a 4-hour intense and rich studio experience providing hands-on production in various media and methods. This course is designed as a conducive transition from classroom assignments to the development of each artist's particular studio practice. With all Fine Arts majors working simultaneously within their individual section, this team of Faculty from the programs of Painting, Sculpture/New Genre and Photography lead the class through interactive seminars, discussions and work- shops, field trips and reviews during this advanced studio class.

FINA 374   Studio III: Painting, Photography, Sculpture/New Genres   **3.0 UNITS**
This advanced studio course allows students to learn advanced methods, materials, and techniques in painting, photography, and sculpture/new genres and accomplish advanced projects with the guidance of faculty. The course is also a welcoming place for students and faculty to exchange artistic and cultural attitudes, beliefs, and assumptions to develop together a more open-minded and generative approach to our artmaking and the evaluation of the works of other artists. Attending the Visiting Artist Lecture Series is required. Offered fall semester only.

FINA 375   Studio IV: Painting, Photography, Sculpture/New Genres   **3.0 UNITS**
This production-oriented advanced studio course emphasizes concepts, processes, and visual strategies toward developing an individual studio practice across the three main disciplines. Critiques, seminars, and individual meetings provide insight into contemporary discourses and practices while helping students find the working methods that best suit them. Attending the Visiting Artist Lecture Series is required. Offered spring semester only

FINA 406   Out on the Town   **3.0 UNITS**
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 the schedule of classes for course offerings and course descriptions. Only certain courses will count for the Sustainability Minor. Please see the Interdisciplinary Studies Director.

FINA 415   Advanced Seminar: Queer Science, Queer Bodies   **3.0 UNITS**
The course allows students access to a cohesive body of information connected with simultaneous components of subject and object making. A three- or six-hour seminar and studio explores the historical and contemporary models and contexts of artistic practice. See Fine Arts Department for additional course descriptions.

FINA 455   Professional Practices   **2.0 UNITS**
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 business practices; gallery representation; alternative spaces and practices; professional development beyond art school; artist residencies; and various career opportunities for artists.

FINA 470   Senior Studio I   **5.0 UNITS**
Each student is given their own studio and works with a group of faculty mentors to develop a body of work. Critiques, individual meetings with mentors, visiting artists and critics, and group exhibitions expand students' knowledge base while focusing their practice. Attending the Visiting Artist Lecture Series is required. Offered fall semester only

FINA 471   Senior Studio II   **5.0 UNITS**
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 practice, 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 show, culminates the 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. *Attendance to Fine Arts Visiting Artist Lecture Series also required as part of this course. (Tues. 11-12:20, the Forum)

FINA 474   Senior Studio I   **6.0 UNITS**
Each student is given their own studio and works with a group of faculty mentors to develop a body of work. Critiques, individual meetings with mentors, visiting artists and critics, and group exhibitions expand students' knowledge base while focusing their practice. Attending the Visiting Artist Lecture Series is required. Offered fall semester only.

FINA 475   Senior Studio II   **6.0 UNITS**
This course is devoted to completing a cohesive body of work culminating in the building and mounting of the senior exhibition. Students continue independent studio practices, discussions, and critiques with mentors, peers, visiting artists, and critics. This course addresses issues that prepare students for a life in art. Attending the Visiting Artist Lecture Series is required. Offered spring semester only.

FINE ARTS MEDIA (MEDA)

MEDA 211   Intro to Time-Based Work   **3.0 UNITS**
This course offers an introduction to working with moving images and sound as an art form. While receiving training in basic digital production and editing techniques using Adobe premier and other professional applications, students will complete several short projects of their own. Techniques covered will include color keying (green screen), lighting, camera work, editing, sampling, chopping looping, mixing, mastering, exporting and file conversion for sound and digital video media. Furthermore, we will be analyzing historical and contemporary film to help contextualize your video practice.

MEDA 320   Time Based Media Projects: **3.0 UNITS**
This is an advanced course in the technical and aesthetic aspects of video as an art form. It will emphasize the creative issues involved in a time- based, expressive medium through the discussion of examples. Students will become familiar with current discourses in video art and receive instruction in digital post-production procedures and advanced technology. See the class schedule for course offering and course descriptions.

FOUNDATION STUDIO (FNDT)

FNDT 104A   Body by Design   **3.0 UNITS**
This course explores art and design for and about the human and more-than-human body. By focusing on the scale and interaction, the coursework will Investigate making objects in relation to the body. It will incorporate elements such as silhouette, scale, textiles, fibers, sculpture, wearables, time, while considering topics such as disability access, social and political dimension of body and identity, post-humanism, cyborg, anime. Research themes could deal with fashion, ergonomics, participatory/performance art. (open media, clay, or fiber)

FNDT 105A   Design Cultures   **3.0 UNITS**
This course explores design principles in visual communication across cultural contexts and contemporary media. Students will engage in projects, critiques, and discussions that focus on the relationship between media, platforms, technology, and society. Emphasis is placed on collaborative problem-solving, innovative thinking, and the exploration of media.

FNDT 104B   Digitally Enhanced: World-Building   **3.0 UNITS**
This course explores the built environment and storytelling. Spatial investigations focus on scale, materials, construction, site, atmosphere, human needs, and innovation. Students analyze the 3D design objects that populate our world within the context of materiality, function, contemporary living, location.

FNDT 105B   Documentary Strategies   **3.0 UNITS**
This course centers the use of film, video, photography, audio practices and time-based media to investigate documentary concepts and communicate novel ideas that analyze and reflect the lived world. Instruction emphasizes the technical (best practices for using digital equipment/technology) and the conceptual (idea development and critical inquiry) to explore creative possibilities of multi-modal communication. Students will engage with field-work methodologies to create interactive, installation, sound, and/or performance works. The course fosters a critical understanding of how media, technology, narrative, and context converge to create impactful documentary works.

FNDT 103A   Expanded Studio Drawing from Observation: Dynamics of Color+Space   **3.0 UNITS**
In this course, students will explore color, composition, and various drawing materials through working from direct observation. Our unique and exciting compositional setups within the classroom will provide the students with the arena to investigate color relationships, compositional strategies and complexities of ideas. Students will acquire research skills and examine modern and contemporary approaches to cityscape and landscape by experimenting with a wide range of drawing media, and students will begin to shape their personal artistic vision.

FNDT 103B   Expanded Studio Drawing from Observation: Figure: Design + Composition   **3.0 UNITS**
Structural drawing, perceptual and conceptual approaches, and figurative drawing skills are expanded through the study of the figure's relation to design, composition, environments, draping, and movement. Students discover personal approaches to drawing and mark-making by experimenting with a variety of traditional and contemporary methods, media, and techniques.

FNDT 103C   Experimental Drawing   **3.0 UNITS**
Students will discover how to incorporate theory and practice through experimenting with traditional and non-traditional drawing mediums including, light, sound, body, performance and how drawing relates to new technologies and other media. An exploration of drawing as a concept, challenging what drawing currently is and what drawing can become. Special emphasis is given to drawing as a fundamental means for thinking, playing, taking risks and problem-solving.

FNDT 100   Form and Figure   **3.0 UNITS**
This course provides a comprehensive study in drawing from observation. Students begin by learning to draw a simple geometrical form, progressing to rendering objects within a compositional setting and drawing the entire human figure based on an investigation of its anatomical structures. Students will develop an awareness of the playful, rhythmic relationships between various components of a compositional setting and the human form, constructing drawings which reflect their unique vision. Drawing techniques such as perspective and isometric projection facilitate successful form generation. Skills of relational measurement, compositional organization, and the accurate placement of form in space, will inform all drawing activities such as drawing objects, figures, and environments, which will enhance students' perceptual abilities.

FNDT 101   Color and Design   **3.0 UNITS**
Students will create innovative and impactful designs by learning and applying essential elements including, line, shape, color, texture, space, balance, contrast, and rhythm. Utilizing digital and analog tools, students will engage in diverse design challenges, enhancing their problem-solving and critical

thinking skills, as well as developing their visual literacy and communication abilities. Through this course, students will learn fundamental concepts relevant to today's creative industries, laying a solid foundation for further explorations

FNDT 103   Expanded Studio Drawing   **3.0 UNITS**
These drawing courses are designed to support students in preparation for their chosen majors. Students will experiment with various materials and mediums while exploring a broad spectrum of approaches to drawing as an active form of thinking, seeing, and understanding. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 104   Expanded Studio Dimensional Studies   **3.0 UNITS**
Dimensional Studies explores the tangible world, built environment, and object making. Courses are offered in a variety of mediums and investigate a range of topics including spatial analysis and thinking, material experimentation, form design, digital fabrication, hand skills, and building strategies while creating in 3 dimensional and 4-dimensional space. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 105   Expanded Studio Transmedia   **3.0 UNITS**
Transmedia explores strategies for visual communication. A range of cross-disciplinary studio courses investigate multi-model applications for conveying bold ideas through form. Courses invite innovative approaches to contemporary media, strengthening fluency in design principles and cultural literacy. See the schedule of classes for course offerings and course descriptions. Students must complete 6 credits from the following course options: FNDT103,FNDT104 and FNDT105. Students may take 2 courses with the same course number if the topics are different, for example FNDT103A and FNDT103B.

FNDT 115   Principles of Design   **2.0 UNITS**
This course is a sequenced investigation of various organizing principles using traditional and contemporary media. Students learn fundamentals of value manipulation as determinants of visual order. Elements of visual literacy provide a basis for the study of compositional fundamentals, including focal point(s), directional elements, and visual weight.

FNDT 145   Foundation Elective   **2.0 UNITS**
See schedule of courses for specific course offerings. Introductory courses focusing topics within a specific studio department.

FNDT 150   Major Studio Elective   **3.0 UNITS**
The Foundation Major elective is the introductory course in each major. Courses are numbered as ANIM101, GAME101, etc. The Foundation major elective will introduce students to a range of foundational principles in the major's field. Students will develop a way of thinking and approaching work in the field and will have the opportunity to develop a self-reflective, creative practice. Social, cultural and/or environmental issues facing the field will also be addressed.

FNDT 160   Drawing and Building Form   **3.0 UNITS**
Students study form in both two-dimensional rendering and three-dimensional building through drawing and building objects. Skills of relational measurement, compositional organization, and the placement of form in space inform both drawing and form-building activities. Drawing techniques such as perspective and isometric projection facilitate successful form generation.

FNDT 161   Form and Space   **2.0 UNITS**
Students employ acquired skills transferred from Drawing and Building Form to explore and exploit materials as well as to discover unique processes in creating novel form. The study of three- dimensional design expands to encompass meaning construction, composition and research as students engage the more complex issues of form and space. Recommended for students planning to select Environmental Design, Fashion Design, Product Design or Toy Design as their major.

FNDT 162   Drwg Studio-Expanded Practices   **2.0 UNITS**
Students transfer and expand on observational drawing skills acquired from Drawing and Building Form with the application of color and addition of problem finding and complexity of idea. Acquisition of research skills, and the introduction of more varied drawing media, methods and materials fosters students' realization of aspects of personal vision.

FNDT 172   Creative Practices I   **3.0 UNITS**
A first semester Foundation course focused on studying, researching and exploring practices of creativity that bridge art/design disciplines. Through a variety of methodologies, lecture, research and discussion, Creative Practices I provides students opportunities to develop perceptual abilities in ways that incite curiosity and engagement with inquiry. Learning to 'see', students question their assumptions of what and how they observe complete visual relationships, locate bias, and develop awareness of context and intentionality of their own work and that of peers and exemplars. Projects are self-initiated and non- discipline specific. Recommended for students planning to major in Product Design, Fine Arts, and Graphic Design.

FNDT 173   Creative Practices II   **3.0 UNITS**
A second-semester Foundation course focused on exploring practices of creativity that bridge art/design disciplines. Students are exposed to a diverse range of concepts, materials, and methods for working creatively. In-class activities promote the documentation of individual creative processes and the synthesis of intuitive, culturally constructed, and personal impulses into inventive visual responses. Recommended for students planning to major in Product Design, Fine Arts, Graphic Design

FNDT 180   Life Drawing I   **3.0 UNITS**
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. Recommended for students interested in majoring in Digital Media, Toy Design and Fashion Design, open to students interested in any major.

FNDT 182   Life Drawing II   **3.0 UNITS**

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. Recommended for students planning to select Digital Media, Fashion Design or Toy Design as their major.

GAMES AND ENTERTAINMENT (GAME)

GAME 101   Game & Entertainment Foundation Elective: Game Basics   **3.0 UNITS**

Game and Entertainment Design Foundation elective. See Browse Courses for specific topics each semester.

GAME 200   Game Design I   **3.0 UNITS**

A foundational understanding of the basics of game designing for various platforms like PCs, laptops, mobiles, TVs, and tablets. The course teaches students the technical skills required for creating games, including industry pipelines to make real-time development projects, team positions, and tools.

GAME 210   Game Engine Fundamentals   **3.0 UNITS**

The Game Engine Fundamentals course is a 15-week program that is divided into five main areas of study. The first part of the course introduces students to game engines, their history, types, and architecture, which includes scene management and rendering pipelines. The second part delves into asset management, importing assets, resource management, and guides students in creating a simple game. The third part covers physics, collision detection and response, as well as input methods such as keyboard, mouse, and touch input. The fourth part focuses on cross-platform development, API abstraction, platform-specific optimizations, and advanced rendering techniques, such as lighting, shading, and post-processing effects. The fifth and final part explores advanced physics, audio implementation, and optimization techniques such as profiling, debugging, and performance tuning, culminating in a final project where students apply their knowledge in creating their own game using the game engine.

GAME 215   Color and Lighting for Games   **3.0 UNITS**

This course on Color and Lighting for Games covers the fundamentals of color theory and lighting techniques as they relate to game development. The course is broken down into five topics: Fundamentals of Color Theory, Lighting Techniques, Color and Mood, Dynamic Lighting Effects, and Case Studies and Best Practices. Throughout the course, students will learn how to use color and lighting effectively in game design, through assignments and projects that reinforce their learning and allow them to apply the techniques and concepts discussed in class. By the end of the course, students will have a comprehensive understanding of color and lighting for games, and a portfolio of work showcasing their skills in this area.

GAME 220   Design and Drawing for Game   **3.0 UNITS**

This 15-week Design and Drawing for Games course covers the fundamentals of game art and design, Props and Assets, character and environment design, storytelling, worldbuilding, animation, and portfolio development. Students will learn to create 2D and 3D game assets, design game characters and environments, translate game scripts, and develop a personal brand for their game design portfolio. The course includes a mid-term project, where students will create a concept art package for a game character or environment, and a final project where students will design a game level or world that includes a narrative, environment design, character design, and animation, and present it in the form of a pitch package with a playable demo or video walkthrough. By the end of the course, students will have the skills and knowledge to prepare for a career in game art and design.

GAME 250   Game Studio Project I   **3.0 UNITS**

Students will work solo to create a real-time development project, synergizing skills learned in all previous courses. Students will be exposed to the self-management and importance of project management in a controlled environment

GAME 260   3D for Game and Entertainment I   **3.0 UNITS**

In 3D for Games and Entertainment, students will learn the basics of game art design. Using software such as Maya, Blender, Substance Painter, and Photoshop. The course includes topics such as creating and manipulating 3D models, applying textures and materials, designing game environments, and basic principles of lighting and shading. The course also covers intermediate 3D game art modeling, Unreal Engine, advanced texturing and surfacing, set dressing and lighting, and a final project that involves developing a small area of a game or game experience using Unreal Engine. Students will gain a solid foundation in game art design and CG content creation and will have the opportunity to apply their skills in creating a game art environment or game experience.

GAME 300   Game Design II   **3.0 UNITS**

In this course, students continue their journey into real-time development. Students are introduced to other applications for the Unreal Game engine outside of games. Students will be introduced to basic blueprints, character and animation implementation, and tools and plugins to help create experiences that will bring their projects to life. Students will complete a complex and unique final project that will be built upon the skills learned in class each week for their portfolio.

GAME 310   Comprehensive Blender Fundamentals   **3.0 UNITS**

Elective courses in Game and Entertainment Design. See schedule of classes for course offerings and course descriptions.

GAME 315   Adv Game Creative w/ USC I   **3.0 UNITS**

Otis artists and USC Engineering and Cinema students are collaborating to develop the next greatest gaming experience. Each USC undergrad game team provides information about their game development and students can choose which ones to join. They are looking for several artists for each game including an art director, character, prop and environment artists. Otis students will be critical to the development of the visual look and feel of the game. You will work as part of the team, shifting priorities, changing designs, iterating options, with engineers and coders. The exciting collaboration of creative minds culminates in the Annual Online Games Expo, where the games will be showcased and played by major industry leaders, influencers, and the community! GAME315A - Adv. Game Creative I (1st-time enrolled) GAME316A - Adv. Game Creative II (2nd-time enrolled) GAME317A - Adv. Game Creative III (3rd-time enrolled)

GAME 316   Adv Game Creative w/ USC II   **3.0 UNITS**

Otis artists and USC Engineering and Cinema students are collaborating to develop the next greatest gaming experience. Each USC undergrad game team provides information about their game development and students can choose which ones to join. They are looking for several artists for each game including an art director, character, prop and environment artists. Otis students will be critical to the development of the visual look and feel of the game. You will work as part of the team, shifting priorities, changing designs, iterating options, with engineers and coders. The exciting collaboration of creative minds culminates in the Annual Online Games Expo, where the games will be showcased and played by major industry leaders, influencers, and the community! GAME315A - Adv. Game Creative I (1st-time enrolled) GAME316A - Adv. Game Creative II (2nd-time enrolled) GAME317A - Adv. Game Creative III (3rd-time enrolled)

GAME 317   Adv Game Creative w/ USC III   **3.0 UNITS**
Otis artists and USC Engineering and Cinema students are collaborating to develop the next greatest gaming experience. Each USC undergrad game team provides information about their game development and students can choose which ones to join. They are looking for several artists for each game including an art director, character, prop and environment artists. Otis students will be critical to the development of the visual look and feel of the game. You will work as part of the team, shifting priorities, changing designs, iterating options, with engineers and coders. The exciting collaboration of creative minds culminates in the Annual Online Games Expo, where the games will be showcased and played by major industry leaders, influencers, and the community! GAME315A - Adv. Game Creative I (1st-time enrolled) GAME316A - Adv. Game Creative II (2nd-time enrolled) GAME317A - Adv. Game Creative III (3rd-time enrolled)

GAME 320   Cultural & Social Design for Games   **3.0 UNITS**
This course will focus on the cultural and social aspects of game through the history of games. Students will explore the impact of games on social demographics and cultural events. Students will take this information and learn to create their own characters and worlds based on their research and analysis. This class is a co-requisite of the SSCI LAS requirement: Cultural and Social Design for Games

GAME 332   VFX for Games   **3.0 UNITS**
This 15-week VFX course for games using Unreal Engine and Houdini is divided into five topics. In the first three weeks, students will learn the fundamentals of VFX creation in Unreal Engine, including an introduction to Niagara, Unreal's VFX system, and basic workflows in Houdini. In weeks four to six, they will explore advanced techniques for controlling particle behavior and creating complex VFX using both Unreal Engine and Houdini. Weeks seven to nine focus on lighting and post-processing effects, while weeks ten to twelve cover creating VFX for different types of games. The final three weeks are dedicated to a hands-on project, where students will apply the concepts and techniques covered in the course to create a custom VFX sequence using Unreal Engine, Houdini, and Niagara. The course will provide students with a comprehensive understanding of VFX workflows and techniques for games, as well as practical experience creating VFX sequences for different genres of games.

GAME 350   Game Studio Project II   **3.0 UNITS**
For Game Studio Project II, students will work in teams to develop a game experience using the principles and techniques learned in all prior courses. The project will be developed in Unreal Engine and will be a more complex and ambitious experience than the solo project in Game Studio Course I. Students will be required to work collaboratively and use best practices in project management, version control, and QA. The group project will be presented during the last week of the course, where each team will showcase their game to the class. Additionally, throughout the course, students will be encouraged to build a portfolio of their work and incorporate it into their résumé. By the end of the course, students will have a solid understanding of advanced game design principles, programming and game mechanics, game art and sound design, project management and collaboration, and portfolio creation for game development.

GAME 360   3D for Game and Entertainment II   **3.0 UNITS**
The 3D for Game and Entertainment II course is a 15-week program that focuses on character modeling, hero piece asset creation, advanced material/ PBR creation, texturing and UV mapping, character prop creation, lighting, rendering, and portfolio presentation. Students will learn the fundamentals of character modeling, including anatomy, topology, and sculpting techniques, and create a simple character model based on provided concept art. They will also create hero piece assets, learn advanced material and physically based rendering techniques, texture the models using industry-standard software, and create character props such as weapons, tools, or accessories. The course will culminate in a portfolio review and presentation.

GAME 430   Practicum in Game and Entertainment Design I   **3.0 UNITS**
Working with teachers as well as outside companies and artists who give one or more advanced assignments across the year, students will learn how to run projects from start to finish. Prerequisite: GAME330/331 Advanced Tools and Techniques I/II

GAME 440   Practicum in Game and Entertainment Design II   **3.0 UNITS**
Further advanced tools and techniques, with an emphasis on creating work that supports the storytelling and interactive aspects of games and entertainment. Concept artists, modelers, lighters, and so on, will have their own areas of study. Prerequisite: GAME430 Practivum in Games and Entertainment I

GAME 445   Technical Game Arts   **3.0 UNITS**
The Technical Game Art class is a 15-week course divided into five topics that introduce Real-time Development experiences, including In Camera VFX (ICVFX), AR/VR, Virtual Production, and project integration tools. The course begins with an overview of the industry, followed by deep dives into ICVFX, AR/VR, and Virtual Production, covering their principles, technical aspects, and software tools. The final topic brings everything together by applying the learned knowledge to a project, exploring project management techniques and collaboration tools to ensure a successful outcome. By the end of the course, students will have gained a strong foundation in Real-time Development experiences and experience using industry-standard tools, which will benefit their future careers in the gaming or film industry.

GAME 450   Game Senior Project I   **3.0 UNITS**
Game Senior Project I is a 15-week course that focuses on creating a real-time development project that meets the criteria for a Senior show and creating work for a high-level portfolio. The course is divided into five sections, with the first section focusing on project planning and proposal, the second section focusing on project design and development, the third section focusing on project testing and refinement, the fourth section focusing on portfolio creation, and the fifth section focusing on networking and final presentations. Throughout the course, students will be encouraged to establish mentors and maintain a professional network to accomplish their goals. By the end of the course, students will have developed a real-time project, refined it based on user feedback, and created work for a high-level portfolio while establishing a professional network.

GAME 451   Game Senior Project II   **3.0 UNITS**
Game Senior Project II is a 15-week course that builds upon the skills learned in Game Senior Project I. The course is divided into five sections, with the first section focusing on advanced project development, the second section focusing on project testing and iteration, the third section focusing on multiplayer and online game development, the fourth section focusing on game business and marketing, and the fifth section focusing on final project presentation and industry networking. Throughout the course, students will be encouraged to establish mentors and maintain a professional network to accomplish their goals. By the end of the course, students will have developed a more advanced real-time project, refined it based on user feedback, learned about advanced game development techniques such as multiplayer and online gameplay, and established relationships with industry professionals.

GAME 460   3D for Game and Entertainment III   **3.0 UNITS**
3D for Game Entertainment III is a 15-week course focused on teaching students about pipelines for level assembly, optimization, and workflows to take their game projects to a final status. The course will be divided into 5 topics: Introduction to Game Entertainment III, Level Assembly, Optimization, Workflows, and Finalizing and Presenting. Throughout the course, students will learn about game development processes, level design, optimization

techniques, workflow management, and adding finishing touches to their games. The course aims to equip students with the necessary skills to present their projects in a professional manner and succeed in the gaming industry.

GAME 470   Game Internship   **3.0 UNITS**
The 15-week Game Internship course is divided into two parts. The first part, spanning weeks 1-7, focuses on establishing networks within the internship. Students will learn about professionalism, networking, communication skills, goal setting, time management, and professional development. In the second part, spanning weeks 8-15, students will focus on creating a portfolio that includes work and experience from the internship. They will learn about portfolio basics, content, presentation, and review. The course will culminate in a final sharing session where students will present their portfolios and share their experiences and lessons learned during the internship, receiving feedback and support from their peers and faculty.

GAME 490   Art of Costume in Game   **3.0 UNITS**
As the industries are ever evolving, these electives help students refine and extend their skill set, while addressing current advancements in tools and techniques. Course topics vary each semester.

GRADUATE STUDIES (GRAD)

GRAD 550   Advanced Sculpture Workshop: Experimental Film/Cinematic Narrative   **3.0 UNITS**
Graduate level elective class. See the schedule of classes for course offering and course descriptions.

GRAD 631   Collaborative Art and Action   **3.0 UNITS**

GRAD 654   Performance, Ritual & Politics   **3.0 UNITS**
Seminar/studio hybrid. Students build knowledge and professional capacity through project-based learning in the areas of diplomacy, discourse analysis, civics, community research, community organizing, planning and project management as they intersect the field of art production. Students apply knowledge and critical thinking to build research-driven, discourse-driven art practices. See department for specific course offerings.

GRAD 700   Graduate Studio   **3.0 UNITS**
Graduate Studio is a 6-hour course structured around dedicated studio time and one-on-one studio visits between students and faculty members. This two-year course sequence focuses on each individual student's practice, specifically directed toward an interrogation of the aesthetic, conceptual, and technical issues arising out of their work. It will culminate in the end-of-semester review during which the student and a review committee will discuss and evaluate the development of the student's practice as observed over the course of the semester within the framework of the seminar. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

GRAD 711   Graduate Critique IV   **3.0 UNITS**
In this two-year course sequence, all graduate students, regardless of media, individually present work to their peers and faculty for a collective in-depth discussion about the work's material, theoretical, and cultural positioning. 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.

GRAD 721   Graduate Studio IV   **4.0 UNITS**

GRAD 740   Graduate Critique   **3.0 UNITS**
In this two-year course sequence, all graduate students, regardless of media, individually present work to their peers and faculty for a collective in-depth discussion about the work's material, theoretical, and cultural positioning. 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. Prerequisite: The four course sequence must be taken successively and may not be taken concurrently.

GRAD 774   Professional Practice   **1.0 UNIT**
A seminar in which the intricacies, idiosyncrasies and responsibilities of the professional artist are discussed and deconstructed.

GRAD 775   Exhibition Preparation   **1.0 UNIT**

GRAD 776   Professional Practice   **3.0 UNITS**
We will be analyzing the definition of PROFESSIONAL and PRACTICE, singularly and in tandem and how they apply to real life situations. In relationship to determining how "one presents themselves", we will access and research grants, residencies, jobs, etc. Applications, contacts, and experience will be both analyzed and explored. In addition basic artist survival skills and sustainability issues will be discussed in depth. As this is a seminar; discussion and presentation in conjunction with outside support, will form the basis of this course. Student interests and concerns will be addressed. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course.

GRAD 777   Exhibition Preparation   **3.0 UNITS**
The goal of this course is to seek out both group and individual needs to attain one's goals as they relate to the presentation and production of an individual Thesis Show. In addition, issues that deal with and about art post-graduation will also be addressed. What it means to be an artist will be challenged and articulated for each individual. Attendance at Visiting Artists Lecture Series (VALS) is required as part of this course.

GRAD 789   Visiting Lecture Series   **1.0 UNIT**
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.

GRAPHIC DESIGN (GRDS)

GRDS 550   Elective   **3.0 UNITS**
Studio Elective Courses. Check the schedule of classes for course offerings.

GRDS 601   **Seminar Studio I**   **3.0 UNITS**

Students work in a collaborative learning environment on a theme-based project, focusing on inquiry, research, discourse. This fourterm course encourages a wide range of opinions, with course outcomes exploring media literacy and critical form- making. Faculty will provide the opportunity for in-depth discussion and critique as well as to connect research to conceptual and formal investigation. Together students and faculty work collectively and individually to produce publishable outcomes that will contribute to design scholarship.

GRDS 602   **Seminar Studio II**   **3.0 UNITS**

Students work in a collaborative learning environment on a theme-based project, focusing on inquiry, research, discourse. This four-term course encourages a wide range of opinions, with course outcomes exploring media literacy and critical form- making. Faculty will provide the opportunity for in-depth discussion and critique as well as to connect research to conceptual and formal investigation. Together students and faculty work collectively and individually to produce publishable outcomes that will contribute to design scholarship.

GRDS 623   **Graduate Typography**   **3.0 UNITS**

This course is a graduate level exploration to the fundamentals of typography and typographic systems and letterforms. Students will explore the theoretical and applied use of type as visual form and visible language by learning the nuances of type families, texture, hierarchy, grid, composition, and sequence.

GRDS 655   **Seminar Round Table**   **3.0 UNITS**

Students discuss issues pertaining to being an active designer in the world. Led by guests invited from various disciplines, students look at design from philosophic, historical, and theoretical positions. The course provides an opportunity to speak at length about the value of inquiry, research, and engagement in issues and disciplines outside graphic design. On occasion students will have the opportunity to engage with Visiting Artists in special events or meetings.

GRDS 665   **Entrepreneurship**   **3.0 UNITS**

This course is designed for graduate students that are interested in starting their own business and or freelance business. Students will be introduced to all facets of running a business, such as writing a business plan, promotion, developing a client base, pricing, legal and financial aspects as well as ethical standards. Students will be exposed to guest lectures from a variety of business areas such as small business owners, a life coach, accountant/bookkeeper and an attorney, on the proper way to set-up and run a business.

GRDS 670   **Graduate Studio**   **3.0 UNITS**

Graduate Studio focuses on critical iterative processes. Throughout the course students cultivate working methodologies to discover varied outcomes through working fluidly across media. With guidance and mentorship from the faculty, students begin to develop a body of work reflecting their interests, agendas, and values.

GRDS 701   **Seminar Studio II**   **3.0 UNITS**

Students work in a collaborative learning environment on a theme-based project, focusing on inquiry, research, dis- course. This four-term course encourages a wide range of opinions, with course outcomes exploring media literacy and critical form- making. Faculty will provide the opportunity for in-depth discussion and critique as well as to connect research to conceptual and formal investigation. Together students and faculty work collectively and individually to produce publishable outcomes that will contribute to design scholarship.

GRDS 702   **Seminar Studio IV**   **3.0 UNITS**

Students work in a collaborative learning environment on a theme-based project, focusing on inquiry, research, discourse. This four-term course encourages a wide range of opinions, with course outcomes exploring media literacy and critical form- making. Faculty will provide the opportunity for in-depth discussion and critique as well as to connect research to conceptual and formal investigation. Together students and faculty work collectively and individually to produce publishable outcomes that will contribute to design scholarship.

GRDS 711   **Visiting Artists Projects**   **3.0 UNITS**

Visiting Artist Projects consists of workshops where visiting artists from around the United States and abroad lead groups of students through a short-term, socially relevant themed projects. Outcomes fall somewhere between speculation and real-world design solutions with an aim to inspire all parties to apply design thinking in an innovative way.

GRDS 770   **Final Studio**   **6.0 UNITS**

Unlike a traditional thesis project our department recognizes the value of finishing the degree with a series of wide-ranging artifacts. Based on the work and research generated in the previous 3 semesters, students frame a position and a future practice that moves seamlessly through time and space.

GRAPHIC DESIGN (GDES)

GDES 101   **Graphic Design Foundation Elective: Introduction to Graphic Design**   **3.0 UNITS**

Graphic Design Foundation elective. See Browse Courses for specific topics each semester.

GDES 200   **Graphic Design I**   **3.0 UNITS**

Graphic Design I is an introduction to the mechanics (technique), histories, culture and methodologies (practice and process) used by graphic designers in visual communication. Through exercises and projects, you will develop a process of articulating ideas, research, concept generation, experimentation, form-making, and craft skills. The coursework will oscillate between technique and culture throughout the semester, working incrementally from basic form-making to complex meaning and composition.

GDES 201   **Graphic Design II**   **3.0 UNITS**

Graphic Design II is a continuation of Graphic Design I, exploring visual communication histories, theories, and methodologies commonly used by contemporary graphic design practitioners. Through exercises and projects emphasizing type + image integration and visual + cultural literacy, you will further develop a process that involves visual research, concept generating, form-making, and craft skills. The coursework will expand and extend the knowledge base of Graphic Design 1, focusing on semiotics, multi-page publications, digital media and motion-based applications. Prerequisite: GRDS200 Graphic Design I or approval of Chair

GDES 220   Typography I   3.0 UNITS
Typography I introduces the mechanics (technique) and concepts (culture) of typographic applications. Throughout the semester's coursework, the class will oscillate between learning basic typesetting techniques and reading about and discussing the cultural conversations that typography can be part of. The coursework evolves incrementally: beginning with single letterforms and sentences to paragraphs and complex typographic applications.

GDES 221   Typography II   3.0 UNITS
Typography II is a continuation of Typography 1, extending the typographic palette beyond form and composition to focus on the detail in typography—letter-spacing, typesetting, typographic history, type systems, typeface familiarity, complex layout, grid structures, and multi-page applications. You will work on assignments with rigorous parameters, increasing in complexity throughout the semester. You will develop and refine your typographic sensibility and design process. Prerequisite: GDES220 Typography I or approval of Chair

GDES 300   Graphic Design III   3.0 UNITS
Graphic Design III is an increasingly sophisticated examination of design and its applications. Students broaden their understanding of effective design as a visual language in print and screen-based media. Assignments focus on form-making and problem-solving for specific audiences, using research, prototyping, testing, iteration, and developing proposals. The course builds on the skills learned in Graphic Design 1 and 2, preparing students to practice professionally in the 21 century. Prerequisite: GRDS201 Graphic Design II or approval of Chair

GDES 301   Graphic Design IV   3.0 UNITS
Graphic Design IV expands and builds upon the previous course by focusing on experimentation with form and media and building increasingly complex visual systems and narratives. Students cultivate their interests via research and begin developing their working methods, emphasizing presentation skills, iteration, articulation, and refinement. Throughout the course, students develop visual narratives and apply them to print and screen-based media, including 2d, 3d, 4d, using analog and digital methods. Prerequisite: GRDS300 Graphic Design III

GDES 313   Type Design I   3.0 UNITS
This course is an introduction to typography through a close look at the letterform and its construction. Through the presentation of historical references and the process of drawing and synthesizing signs, students develop an understanding of the relationship between calligraphy and typography, tool and structure, concept and craft.

GDES 315   Experimental Typography For The Web   3.0 UNITS
Students investigate the denotative, connotative and conceptual potential of typography, by experimenting with letters, words and language. Students test the limits of typographic expression and expand the variety of creative strategies working specifically for the web. Using tools that may include HTML, CSS, Javascript, and others, students will learn about variable type, and how to use web-based tools to create dynamic and adaptive interactive typographic structures.

GDES 320   Typography III   3.0 UNITS
Publication focuses on building content-driven typographic systems and structures, and understanding their relationship to content, concept, and narrative. Students will curate, design, and produce a typographic book. Heavy emphasis will be placed on typographic detailing and refinement (typographic craft), in addition to the advanced, systematic application of the modular grid. Students will also be expected expand their visual liter- acy with respect to both contemporary and historical publication typography through continued visual research. Prerequisite: GDES221 Typography II or approval by Chair

GDES 321   Typography IV   3.0 UNITS
Type on screen and beyond. This course is an expansion of typographic fundamentals from Type 1–3 (hierarchy, composition, system, structure, sequence/pacing) to new contexts and mediums. Although projects are more self-directed and outcomes are more open-ended, assessment of work is still based on functionality, legibility in context, visual interest, and typographic craft regardless of medium, scale, or format. The projects emphasize a dialogue between classroom work and the larger cultural and historical context. There is no programming requirement for this class. Even if students know how to program or write code, they should not plan to program any of their projects. The focus of this class is the design of project(s). They will be expected to present their screen-based work in an organized way that clearly demonstrates the hierarchies, formal palette, and functionality of their project. This can take the form of an interactive PDF, a video, a slideshow, or any other appropriate format. Prerequisite: GRDS320 Typography III

GDES 381   Environmental Graphics   3.0 UNITS
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.

GDES 440   Senior Project   3.0 UNITS
In Senior Project/Seminar, students explore conceptual, theoretical, and experimental communications problems in graphic design, offering them the opportunity to integrate their personal vision with professional goals into a semester-long project. The course schedule is self-driven—each student is expected to define the goals, milestones, and schedule of their project. Weekly lectures, demonstrations, and workshops supplement the coursework and expand/expose students to a variety of technical and critical approaches defining a well-rounded contemporary practice. The result is a well-researched, thoroughly executed project representative of the culmination of education up to this point.

GDES 453   Systems and Identity   3.0 UNITS
In this course, students explore the past, present, and future of visual identity, branding, and systems design. The course asks whether a static mark can truly represent an organization in our hyper-connected global world. The work produced in the course focuses on identity as a system (typography, voice, color, application, etc...) of interrelated parts derived from a research-driven, conceptual premise. In seeking more nuanced approaches, students will create a distinctive visual identity system through a structured, yet experimental process. They will work through iterations and build an expansive visual language that moves beyond traditional branding applications. While developing these applied skills, students will begin to think about these practices critically from socio-political contexts as well as potentially through speculative investigations and world-building. Class Level Eligibility: Must be at Senior Level Standing

GDES 458   Advanced Imagemaking   3.0 UNITS
This class will be an exploration into practicing, contextualizing, and reflecting on image-making processes that you are already familiar with, as well as discovering new ways of making. We will connect reading to making, ideas to making, research to making, and language to making through weekly exercises. The goal is for you to understand and articulate processes that can become tools for making and investigating your subject matter in a critical way. Open to juniors, seniors and graduate students only.

GDES 459   **Visual Language**   **3.0 UNITS**
This course allows students to investigate and deconstruct visual languages in history and culture while also creating their own visual language through a semester-long project based on their own personal interest. The studio class is self-directed, providing a vehicle for rigorous design research, the development of an individual process, and refinement of their craft and formal skills across a variety of media. Prerequisite: GRDS300 Graphic Design IV

GDES 472   **Designing for Digital Products**   **3.0 UNITS**
This course investigates fundamental principles of user experience (UX) and user interface (UI) design through a graphic design lens. Students will learn how to create intuitive, visually appealing digital products that respond to user needs articulated through research. Key topics include user-centered design methodologies, information architecture and wireframing, visual design principles for digital interfaces, prototyping and interaction design, usability testing and iterative design processes, and current trends in digital product design. Through hands-on projects and critiques, students will develop a series of interactive projects while gaining practical skills valued in today's digital design industry. Open to juniors, seniors and graduate students only.

GDES 491   **Web Coding Fundamentals**   **3.0 UNITS**
This course is a practical introduction to interactive development for the web. In this class, we will cover the planning, design, and production of websites using modern web technologies such as HTML5, CSS3, and JavaScript / jquery. Through lectures and workshops, students will work with the current technologies and best practices of building websites. Students will develop the skills and vocabulary that will allow them to communicate with developers and pursue their independent projects. No prior experience with web coding required.

GRAPHIC DESIGN/ILLUSTRATION (GDIL)

GDIL 333   **ST: Making with AI Generators**   **3.0 UNITS**

GDIL 334   **Making with AI Generators**   **3.0 UNITS**
This class uses established methods for idea and image-generation while employing new tools. Students work with faculty to generate and test guidelines for the use of AI art generators in projects and portfolios. Constrained projects pave the way for open-ended prompts. Guests include artists/designers who use AI in their process, as well as those that have been included in AI training sets without their permission. Students will present their work thus far to establish a baseline for their output. We will hold each other accountable, seek transparency, and test the boundaries of the tools and the value of their use in our creative practices. Open to juniors, seniors and graduate students only.

GDIL 352   **Experimental Broadcasting and Creative Publishing**   **3.0 UNITS**
Screens—smartphones, computers, tablets, public displays—are now the dominant mode of interaction in our culture and society. With access to individual channels for advertising and broadcasting—Facebook Live, YouTube, Instagram, Twitch, Vimeo, online radio—artists and designers can activate these platforms as alternative ways to disseminate/publish information and work. With the advent of desktop/home studio tools, on-demand printing, and self-promotional web tools and channels, publishing has never been more accessible and widespread—resulting in DIY book fairs, comics fairs, and independent publishers worldwide. In the first part of this course, focused on Broadcasting as Artistic Practice students will research, conceptualize, and execute a self-produced broadcast in any public medium, engaging with creative experimentation of easily accessible broadcasting tools such as OBS, DAWs, Quicktime, web-browsers, and radio. In the second part of the course, focused on Publishing as Artistic Practice, students will research, conceptualize, and execute a work to be self-published and self-promoted in any public medium, engaging with creative experimentation of tools such as Risograph, web stores, Instagram, and on-demand services.

GDIL 354   **Professional Practice**   **3.0 UNITS**
This course prepares students to enter the expansive and ever-changing graphic design field. Students leave the class having completed a professional website, resume, business card, letterhead, cover letter, invoice, promotional leave-behind, and a product available for sale in a real-world marketplace. Students develop and improve interview and networking techniques vital to engaging in the professional world. At the end of this class students will be able to locate, research, and secure internships and employment that aligns with their interests, ambitions, and professional goals. May be taken in either fall or spring, must be completed in the junior year

GDIL 357   **Editorial Illustration/Visual Translators**   **3.0 UNITS**
This intermediate course develops conceptual strategies available to contemporary illustrators, focusing on work appropriate for editorial situations and collaborations with art directors in a professional context. This course enables students to create works establishing a relationship between text, idea, and image. Creative approaches in terms of content, execution, chance-taking, personal voice, and future marketplaces are stressed. Portfolio-level projects are assigned, focusing on idea creation, strengthening concepts, experimentation, and appropriate execution strategies.

GDIL 365   **Book Structures**   **3.0 UNITS**
This course introduces the skills, craft, materials and techniques used in making book structures by hand. 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. Students develop the hand skills and knowledge to learn traditional and alternative methods of book binding with attention to craft and experimentation. Students learn book binding methods involving paper folding, cutting, sewing, gluing, and ways of assembling individual sheets, signatures and text blocks with or without covers. Students produce a sample collection of book structure options and explore structures that can hold content and expression of meaning.

GDIL 372   **Illustrative Typography**   **3.0 UNITS**
Typography is a craft act. This course will use unconventional techniques and approaches to allow each student to achieve a strong creative voice through lettering. A combination of the old (handmade calligraphy) and the new (3D printing or A.I.) will be the starting point for this workshop-like class.Each student will be encouraged to express their own inner voices, fears, goals, tastes, and, above all, the will to find their creative passion through letters.

GDIL 410   **Entrepreneurship 101**   **3.0 UNITS**
An intensive introduction to all facets of running a business - marketing, promotion, developing a client base, pricing, legal, ethical, financial aspects, mindset, networking, interviewing. Students will learn best practices from: creative agencies, creative directors, Otis Alumna, clients, an accountant, an attorney, business coach and recruiters. This course teaches students how to plan, establish, and sustain a meaningful studio, office, and/or agency. It also provides tools and insights for sustaining winning strategies and securing FT work within an organization - integrating with career services, job fairs and recruitment opportunities. Eligibility: senior level standing. Must be at senior level standing.

GDIL 442   **Exhibition Design/Senior Show**   **3.0 UNITS**
Exhibition: Senior Show is a course in which students work collaboratively to conceptualize, design, and produce the Senior Exhibitions showcasing the work of Seniors in the Graphic Design and Illustration Departments at Otis College of Art & Design. Forming a real team and working closely with the faculties, from pitching the curation concept, designing identity, to the entire execution - this is a valuable experience for students to rehearse their

leadership, curation, environmental & identity design, digital campaign, career networking and communication skills before stepping into the professional career. Aside from the main thread, there will be hands-on demos based on needs, including but not limited to: environmental design presentation, creative coding and web architecture, advanced print production, etc. Open to juniors and seniors. Prerequisite: GDES301 or ILUS301

GDIL 456   Bookmaking Projects   **3.0 UNITS**
This course introduces the skills, craft, materials and techniques used in making book structures by hand. Course assignments have the potential to evolve into creative and personal objects that hold visual work and text. Students learn book binding methods involving paper folding, cutting, sewing, gluing, and ways of assembling individual sheets, signatures and text blocks with or without covers. Students produce a sample collection of book structure options and explore structures that can hold content and expression of meaning.

HISTORY (HIST)

HIST 4132   The Viking World   **4.0 UNITS**

ILLUSTRATION (ILUS)

ILUS 101   Illustration Foundation Elective: Introduction to Illustration   **3.0 UNITS**
Illustration Foundation elective. See Browse Courses for specific topics each semester.

ILUS 200   Illustration I   **3.0 UNITS**
Professional Illustrators capture your attention and compel you to look further. Illustration 1 is an introduction to the visual communication methodologies that illustrators use to craft that skill. You will explore exercises and projects in diverse media to begin to develop a work process that involves visual research, observational drawing, concept generation, and journalistic storytelling. Projects are designed to encourage expression of your individual voice. The coursework includes historical and contemporary perspectives that have shaped history and culture,and examines the range of markets available to illustrators.

ILUS 201   Illustration II   **3.0 UNITS**
Effective illustration can inform, provoke, and delight while shaping ideas and culture. Illustration II is a continued exploration of the visual communication theories and methodologies used by professional illustrators. Through exercises and projects emphasizing concept development, cultural literacy, type and metaphor, this course will further develop personal image-making, visual problem solving, editorial and narrative methods. Projects will focus on strategies and skills from print to motion through the conditions of real world illustration projects.

ILUS 212   Drawing and Painting I   **3.0 UNITS**
Drawing and Painting I is one of two consecutive courses for sophomore illustrators that introduces students to a variety of drawing and painting materials and methods used by professional working artists and illustrators to communicate narratives. To develop these necessary skills, special emphasis is given to representational drawing as a fundamental means for thinking, looking, and authorship. Drawing and Painting I will guide students through the stages of completing a project from concept sketches to finished drawings using value, line, observation, appropriate materials, dry and wet techniques, composition, narrative and development of a unique style using traditional media.

ILUS 213   Drawing and Painting II   **3.0 UNITS**
Drawing and Painting II provides students with an opportunity to explore and develop an intimate sense of color within the design world. Students are introduced to a variety of color painting media including oil, acrylic, watercolor, gouache, etc. Curriculum is focused on color theory, color mixing/matching, handling of media, proficiency of application, uses of media based on context, experimentation with pigments, and pigment chemistry. Additionally, students will implement the conceptual design strategies learned from Drawing and Painting I including maintaining a sketchbook, intentional research, design development via rough thumbnail sketches, studies, and comprehensive sketches.

ILUS 220   Type for Illustrators   **3.0 UNITS**
This course is designed for Sophomores to introduce and expand upon the fundamentals of typography and the study of letterforms, with the emphasis placed on exploring type as a tool integral to contemporary Illustrative practices.

ILUS 300   Illustration III   **3.0 UNITS**
An increasingly sophisticated examination of illustration concepts and their applications; students broaden their understanding of illustration as visual language in projects that involve research and analysis, focusing on image making, aesthetics, message clarity, audience, and intent with refined use of media and technique. Prerequisite: ILUS201 Illustration II or approval of Chair

ILUS 301   Communication Studio IV   **3.0 UNITS**
An increasingly sophisticated examination of illustration concepts and their applications; students broaden their understanding of illustration as visual language in projects that involve research and analysis, focusing on image making, aesthetics, message, audience, and intent with refined use of media and technique. Prerequisite: For ILUS301 is ILUS300

ILUS 312   Drawing and Painting III   **3.0 UNITS**
Students refine their expressive and observational drawing, painting and composition skills as they relate to illustration as a means of visual communication. Emphasis is placed on contemporary illustrative applications and strategies, including the use of both analog and digital techniques particular to contemporary illustration methodologies. Studio sessions encourage experimentation and personal development. Conceptual and practical skills pertinent to contemporary illustrative practice are discussed and demonstrated throughout the semester. Prerequisite: ILUS213 Drawing and Painting II or approval of Chair

ILUS 313   Drawing and Painting IV   **3.0 UNITS**
This course further develops students' use and understanding of advanced tools and applications defining the most forward-thinking sectors of contemporary Illustration. Students improve technical skills in both traditional and experimental media with regard to line, form, lighting, and space, while focusing on critical and conceptual issues framing the future of Illustration. Students create ambitious projects designed to engage expansive and dispersed audiences. Intensive real-world assignments prepare students for professional experience in diverse established and exploratory venues. Prerequisite: ILUS312 Drawing and Painting III

ILUS 330   **Visual Storytelling**   **3.0 UNITS**

How can we best engage, motivate, and drive emotion through imagery? In this class students will do various exercises to explore compositional elements, acting, symbolism, and implied narrative. Our midterm will be a one page script, that we'll then create artwork from for the final. Each week we'll study various artworks from literature, painting, script writing and film (live-action and animated), to discuss the differences between genres and how visual communication is used. And In weekly in-class exercises, students will experiment with different devices. Lectures include case studies, commercial techniques, and contemporary methodologies. We'll utilize a sketchbook, traditional mediums, and various programs for compositing/digitizing artwork (Photoshop, After Effects, Toonboom Harmony.)

ILUS 333   **Illustration Elective**   **3.0 UNITS**

ILUS 358   **Special Topics: Acrylic Painting**   **3.0 UNITS**

Special topic course. See schedule of classes for course offerings and course descriptions.

ILUS 363   **Alternative Materials & Processes for Illustrators**   **3.0 UNITS**

Course focuses on the use of mixed media and alternative materials for image construction. The class explores the "use values" of different mediums and how they affect communication. Some materials explored are graphite, paint, paper collage, cloth, digital collage, transfers, oil bars, duct tape, resin, inks, wax, and more. Exploring and experimenting with different combinations of materials is required. Class instruction will include lectures, assigned projects, media demonstrations, readings, slide presentations, and group feedback. Prerequisite: ILUS301 Illustration IV

ILUS 364   **Professional Practice**   **3.0 UNITS**

This course prepares students to enter the expansive and ever-changing world of professional Illustration. Students leave the class having completed a professional website, resume, business card, letterhead, cover letter, invoice, promotional leave-behind, and a product available for sale in a real-world marketplace. Students develop and improve interview and networking techniques vital to engaging in the professional world. At the end of this class students will be able to locate, research, and secure internships and employment that aligns with their interests, ambitions, and professional goals. Prerequisite: ILUS201 Illustration II or approval of the Chair

ILUS 440   **Senior Project/Seminar**   **3.0 UNITS**

The purpose of this course is to develop complete and professional work derived from research collected during the previous semester in Senior Project Research. In this course, each student will define their own goals, methodologies and schedule of deadlines. We will address appropriate target audiences for each project and the media to best reach those audiences, as well as the specific direction each student wishes to pursue as a professional artist. Emphasis is placed on physical realization of each project's content. Students explore conceptual, theoretical, experimental communications problems offering them the opportunity to integrate personal vision with professional goals. In cross-disciplinary teams facilitated by faculty advisors, students define the scope and objectives of their inquiry and outline research and production methodologies.

INTERDISCIPLINARY STUDIES (INTR)

INTR 330   **Special Topics in Interdisciplinary Studies: Design Lab**   **3.0 UNITS**

Upper division studio courses that facilitate student work across media, genres and disciplines, while also developing skills in interdisciplinary thinking in a supportive community. Topics vary each semester. Examples include: Design Lab, Interdisciplinary Practices, Interdisciplinary Career Pathways Fulfills studio electives.

LIBERAL STUDIES (LIBS)

LIBS 114   **Ways of Knowing**   **3.0 UNITS**

An interdisciplinary theme/issue driven project based course where first year students look at how knowledge is created in different disciplines and contexts through the foundational skills of inquiry, investigation, and discovery. This course will be paired with another course in a different discipline that is exploring a similar issue/theme.

LIBS 115   **Exploration into Making: Thought Lab 2**   **3.0 UNITS**

Where do your curiosities in the world lead you? How can you transform general interest in a subject into specific knowledge that can fuel a creative practice? Building on concepts from Thought Lab I, Thought Lab II will allow you to take a deep dive into a themed seminar of your choosing. Seminar themes may range from environmental and social justice to narrative to technology. These courses will invite you to explore a special topic through a variety of media to deepen your understanding of key events that have shaped its history. By the end of the semester, you will complete assignments which may include an exploratory essay or a research paper, and ultimately, a creative translation of course themes. Four Potential Themes: Narrative Story & Culture Technology: From Industrial Design to AI Media: Materials and Meaning Environmental + Social Justice

LIBS 210   **Contemporary Fashion Issues**   **3.0 UNITS**

Fashion is a cultural and social phenomenon that involves us all. The most visible form of consumption and most relevant form of non-verbal communication, fashion is also a representation and objectification of our identity, enabling and supporting social roles and structures. It accords us individuality while validating our group belongings. It is, in short, a fascinating and befuddling aspect of human history, and one that deserves attention. This course aims at promoting an understanding of the most pressing issues in the field of fashion. It examines fashion theories, trends, and culture from the early 20th century to the present through the lenses of globalism, gender identity, diversity, environmental concerns, labor injustice, and ethical issues. This course will familiarize students with the recent revolutions, present condition, and possible future scenarios in the fashion world. Students will be encouraged to question the conventional assumptions of fashion history, particularly as they determined the current crisis. Selected topics will include: the early development of the fashion industry and mid-century democratization of dress, the fashion revolutions at the end of last millennium, the phenomenon of fast fashion and the environmental crisis it caused – including current research and future trends. May be taken in either fall or spring, must be completed in the sophomore year.

LIBS 212   **Creative Writing Workshop I**   **3.0 UNITS**

Creative Writing Workshops offer art and design students an opportunity to give voice and shape to their creativity through a variety of written expressive forms. The Creative Writing Workshop II provides guidance and support in a structured environment for students enrolled in the minor to develop their writing and explore their personal visions through workshops and lectures. Creative Workshop I & II are required for Creative Writing Minors.

LIBS 214   **Culture of the Copy-Honors**   **3.0 UNITS**

LIBS 219   Methods and Materials   **3.0 UNITS**
Methods and Materials gives students a strong foundation for understanding the vast assortment of materials and methods by which things are built, made, manufactured with an emphasis on toys and consumer products. One will learn the fundamental technical means for successfully expressing a design concept in mass production. Manufacturing will also be discussed and learned from a world view highlighting in depth global centric topics like Factory Conditions, Product Safety, Sustainability and Up and Recycling. Finally, while the course will be comprehensive and rigorous, the speakers, lectures and course activities will infuse the excitement of what it's like to truly understand and participate in the miraculous supply change of goods and services and view this dynamic system as everything comes together to make, develop, and manufacture products. Required of all Toy Design majors

LIBS 238   Sophomore Seminar II: DEI in Global Art and Culture   **3.0 UNITS**
With diversity and equity at its core, Sophomore Seminar engages the western and non-western philosophical canons as a way to critique and de-center eurocentrism, white privilege, ableism, misogyny, patriarchy, systemic racism, power and exclusion at the very root of Western culture. The class asks the following: How do officialized and unspoken philosophies or worldviews shape our most essential and normalized standards/canons of beauty, value, "truth," as well as produce our centuries old privileges and prejudices? Who/what is advanced by these entrenched ideas; who is excluded? Who are the non-dominant but powerful voices that oppose philosophical givens? This is an interconnected two-semester class. Sophomore Seminar 1 introduces key concepts in ancient and modern, European, and non-western philosophical systems, to trace the impact of these ideas on current art, thought and racial/gendered biases. Then Sophomore Seminar 2 critically considers contemporary theorists, non-western and LGBT creatives who challenge the classical and modern philosophical canons covered in Soph Sem I. In both courses/semesters, students learn to evaluate the ideological impact of power, gender, economics, and social class on social and artistic norms.

LIBS 311   Teaching for Learning I   **3.0 UNITS**
Building on Teaching for Learning I, this course provides further development of your knowledge and skills as future art and design educators. Through readings, reflections, and discussions you will synthesize education theories and philosophies emphasizing aesthetic development in youth and adults, museum and community settings, public practices, critical pedagogy, classroom management, English Language Learners, Special Education, and best practices such as trauma informed teaching, culturally responsive teaching, and anti-racist / anti-biased practices. You will build your own curricula, write lesson plans, and hone your teaching skills by collaborating with a local art/design educator to teach a lesson to their students – while being videotaped for your portfolio. This is your chance to refine your pedagogy (teaching practice) and update your teaching phi- losophy and portfolio in preparation for a career as a credentialed art teacher or a community-based teaching artist/designer. Required for Art and Design Education, Teacher Credential Preparation and Community Arts Engagement minors. Prerequisite: LIBS311/314 Teaching for Learning I.

LIBS 312   Creative Writing Workshop II   **3.0 UNITS**
Creative Writing Workshops offer art and design students an opportunity to give voice and shape to their creativity through a variety of written expressive forms. The Creative Writing Workshop II provides guidance and support in a structured environment for students enrolled in the minor to develop their writing and explore their personal visions through workshops and lectures. Creative Workshop I & II are required for Creative Writing Minors.

LIBS 313   Teaching for Learning II   **3.0 UNITS**
Building on Teaching for Learning I, this course provides further development of your knowledge and skills as future art and design educators. Through readings, reflections, and discussions you will synthesize education theories and philosophies emphasizing aesthetic development in youth and adults, museum and community settings, public practices, critical pedagogy, classroom management, English Language Learners, Special Education, and best practices such as trauma informed teaching, culturally responsive teaching, and anti-racist / anti-biased practices. You will build your own curricula, write lesson plans, and hone your teaching skills by collaborating with a local art/design educator to teach a lesson to their students = while being videotaped for your portfolio. This is your chance to refine your pedagogy (teaching practice) and update your teaching philosophy and portfolio in preparation for a career as a credentialed art teacher or a community-based teaching artist/designer. Required for Art and Design Education, Teacher Credential Preparation and Community Arts Engagement minors. Prerequisite: LIBS311/314 Teaching for Learning I.

LIBS 314   Art Boundaries   **3.0 UNITS**
This course can be an upper division art history or liberal studies elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

LIBS 316   Creative Writing Elective   **3.0 UNITS**
Love a book and wish you could meet and speak with its author? You can. Built around the Visiting Writers Series which brings poets, fiction writers and essayists to Otis from around the country, in this Synchronous Online course, you will read and discuss selected works by authors in advance of their visits. You will meet the authors, listen to them read, talk about their writing and about aspects of contemporary literary culture. You will get the opportunity to connect personally, ask the writers about their work, their experiences, their lives as artists. For the signature assignment, you will have the option of developing and delivering an introduction to a visiting author or writing a creative reflection on a writer, their writing, and your own practice.

LIBS 317   Social Entrepreneurship   **3.0 UNITS**
What role do non-profit entities play in the art world and beyond? What is social entrepreneurship? How do the goals of non-profit arts concerns differ from their for-profit counterparts? This course will examine the current climate for non-profit arts organizations generally and start-ups, in particular, especially those involved in public service, charity work, education, and social justice. Students will research and debate various issues while considering how these may affect their future endeavors. In addition, students will work in groups on a self-generated, unique social entrepreneurship project, where they are encouraged to address social, environmental, and/or cultural issues that interest and motivate them. Students will gain insight into the realities of managing a non-profit arts enterprise by participating in the simulated launch and management of the business concept they designed. Required for Entrepreneurship minors.

LIBS 318   Business Communication   **3.0 UNITS**
What do you need when you have a product or idea for a business and you have an upcoming meeting with a potential angel investor or other funder? How do you present a proposal and tell the story of your brand, product or idea? How do you use the world of social media to enhance your business? How will you use words, pictures, video and other media to best pitch yourself and your business? Learn to hone your business communication tools for your enterprise or business in this course. Through case studies and critiques, you will learn the art of naming and creating taglines. You will do market research, write a product positioning and a brand story. By semester's end, you will present your business proposal as a pecha kucha. Required for Entrepreneurship minors. Open to all other students. Prerequisite: ENTR300 Entrepreneurial Internship. Co-requisite: ENTR401 Launchpad.

LIBS 405   Business of Fashion   **2.0 UNITS**
Assuming a position in the Fashion industry requires business knowledge necessary for merchandising, product development, marketing, creative presentations and sales. Through lectures by industry professionals, this on-campus class provides an overview of the apparel manufacturing process

outside the realm of the design room, and the marketing partnership of wholesale manufacturers and retailers. The semester begins with professional practice protocols and job search strategies in preparation for a successful entry into the workplace.

LIBS 414   Business of Fashion   **3.0 UNITS**
Assuming a position in the Fashion industry requires business knowledge necessary for merchandising, product development, marketing, creative presentations and sales. Through lectures by industry professionals, this online class provides an overview of the apparel manufacturing process outside the realm of the design room, and the marketing partnership of wholesale manufacturers and retailers. The semester begins with professional practice protocols and job search strategies in preparation for successful entry into the workplace. Required for Fashion Design majors.

LIBS 440   Capstone   **3.0 UNITS**
The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they have accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass.

LIBS 441   Capstone: Sustainability   **3.0 UNITS**
The Sustainability Capstone is designed as a culmination of the Sustainability minor; it is an opportunity for students to synthesize what they learned in Human Ecology, Science & Sustainable Design, and their Sustainability electives by developing a research paper that addresses a topic related to their disciplinary field. The goal is to give students an opportunity to a) apply what they have learned and b) to have a clear sense of their knowledge and skills as a sustainability minor so that when they enter the workforce they can adequately speak to their specialization. Required for Sustainability Minors. A minimum grade of C- or better on the Capstone paper and course is required to pass. Students who earn a D will automatically be enrolled in the 1-unit Spring semester Continuation class to raise their grade to passing. *Prerequisite: CAIL201 Human Ecology - 3.0 credits, NSCI305 Science and Sustainable Design - 3.0 credits

LIBS 442   Capstone: Creative Writing   **3.0 UNITS**
The Liberal Studies Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Studies Program, the class design allows for independent research and private mentoring through Blended classes that meet both in-person and online. This asynchronous format encourages students to apply the skills they've accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. A minimum grade of C- or better on the Capstone paper and course is required to pass. Students who earn a D will automatically be enrolled in the 1-unit Spring semester Continuation class to raise their grade to passing. Note: Creative Writing, Art History, Sustainability minors, and Fine Arts majors take specific Capstones. Please see department for courses.

LIBS 445   Capstone Continuation   **1.0 UNIT**
The Liberal Arts and Sciences Capstone experience is a required senior-level course designated to facilitate students' critical reflection on a topic that intersects with their own studio practice, discipline, and/or identity. As the signature course and culminating expression of the Liberal Arts and Sciences Department, the class design allows for independent research and private mentoring through Blended classes that meet synchronously online. The Capstone research process encourages students to apply the skills they've accrued during their time at Otis College to a project that can advance their understanding of their career path and chosen industry. Students who earned a D in the fall will automatically be enrolled in the 1-unit Spring semester Continuation class to raise their grade to passing.

LIBS 774   Thesis I   **3.0 UNITS**
This course supports students in the development of their written thesis about their work and practice. Students will acquire critical writing skills that will prepare them for the literary demands of an artist, including grant applications.

LIBS 775   Thesis II   **3.0 UNITS**
This course encourages and trains students to write a thesis about their own work through the development of the requisite critical writing skills that will serve them in the future when applying for grants as well as preparing them for the literary demands of an artist.

MATHEMATICS (MATH)

MATH 136   Intro to AI with Python   **3.0 UNITS**
Math elective. Covers various topics related to mathematical concepts in art and design. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

MATH 137   Math Elective   **3.0 UNITS**
This introductory course introduces non-financial professionals to the basic tenets of personal financial planning concepts for effectively under- standing their own finances and using them in their own commercial enterprises to record and manage business operations (accounting, inventory management, marketing, sales forecasting, and financial analysis). Students will learn the math concepts necessary for time value of money managing and calculations and will gain a basic understanding of budgeting and cash flow, credit, banking, saving, investments (fixed income, stocks, mutual funds), insurance, long-term planning (retirement, education, etc.), taxation, employment benefits. The course will include the basic principles of elementary arithmetic, elementary algebra, statistics and probability. Required for Entrepreneurship minors.

MATH 246   Applied Trigonometry   **3.0 UNITS**
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 majors

MATH 247   Programming/Scripting for Game   **3.0 UNITS**
This course is your gateway to the realm of game development, focusing on the programming and scripting aspects using the powerful Unreal Engine. Dive into the fundamentals of game programming, exploring programming languages, logic, and syntax. Learn to write scripts that control gameplay mechanics, implement AI, and create interactive elements. Through hands-on exercises, you will gain practical experience and master debugging techniques to ensure smooth game performance. In the second part of the course, we will delve deeper into the Unreal Engine and its scripting language, Blueprint. Unlock the potential of Blueprint's node-based system to create visually stunning and highly interactive games. Discover event-driven programming and object-oriented design to craft complex behaviors. Through engaging projects, you will design game mechanics, create user interfaces, and integrate audio-

visual effects. By the end, you will have a solid foundation in programming and scripting for games using the Unreal Engine. Unleash your creativity into Programming/Scripting for Games, empowering you to bring your game ideas to life! Required of all Game and Entertainment Design majors.

MOTION DESIGN (MOTN)

MOTN 230   Motion Design Fundamentals   **3.0 UNITS**
An introduction to basic design and motion design principles and techniques.

MOTN 299   Motion Design Electives   **3.0 UNITS**
Students will choose Motion Design Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department.

MOTN 310   3D for Motion Graphics Cinema   **3.0 UNITS**

MOTN 325   Design Explorations   **2.0 UNITS**
Typography, color, shape, light, and more help make for effective motion design. Learn the fundamental principles of each of these and work on combining them to create effective motion design pieces

MOTN 330   Motion Design I   **3.0 UNITS**
This course gives students a comprehensive overview of the motion graphic production process using industry standard applications. Emphasis will be placed on the fundamental concepts of digital media, motion design, editing techniques and art direction.

MOTN 331   Motion Graphics II   **3.0 UNITS**
These classes will balance further instruction in design principles with actual production of motion graphics pieces. Prerequisites: MOTN230 Motion Design Basics

MOTN 430   Practicum in Motion Design I   **3.0 UNITS**
Students pick a topic generated from outside companies and designers who give one or more assignments across the year. Learn how to run projects from start to finish. Fall Semester will consist of Problem definition, Responsibilities + Expectations, Research the opportunity, Research the creative space, Explore and Sketch, and Prototype. Prerequisite: MOTN330/331 Motion Design I/II

MOTN 440   Practicum in Motion Design II   **3.0 UNITS**
Continuing the work from Practicum I, spring semester will consist of Test, Select and Iterate, Plan, Produce, and Deliver the finished pieces. Prerequisite: MOTN430 Practicum in Motion Design I

MOTN 490   Cinema 4D Mograph   **3.0 UNITS**
These are timely and ever evolving electives designed to extend the students' expertise and experience in creating and producing outstanding motion design pieces and campaigns. Prerequisites: DGMD230 Motion Basics

MUSIC - LMU (MUSC)

MUSC 491   Consort Singers   **0.0 UNITS**

MUSC 492   Guitar Ensemble   **0.0 UNITS**

MUSC 493   Oriana Vocal Ensemble   **1.0 UNIT**

MUSC 495   Concert Choir   **0.0 UNITS**

NATURAL SCIENCE (NSCI)

NSCI 305   Science and Sustainable Design   **3.0 UNITS**
With the current shift toward more sustainable forms of art and design, contemporary artists and designers are uniquely challenged by issues unfamiliar to artists in previous eras. Sustainable design is concerned with the processes and outcomes needed to respond to the growing consciousness surrounding various impacts of art and design on the world's ecological systems and humankind. Through predominantly science-based methods, students will study approaches to sustainability including, but not limited to climate change, biodiversity, biomimicry, cradle to cradle, and life cycle analysis. Content will emphasize the interdisciplinary nature of sustainable design and how it is defined, measured, and tracked by looking at concepts like design for use, dematerialization, substitution, localization and reuse. Prerequisite: CAIL201 or instructor's approval. Required for Sustainability minors. May be taken as the LAS junior elective with permission of the department. This course will fulfill the LAS junior elective for Fashion, Product Design and Toy Design majors who have a specific required NSCI course.

NSCI 307   Avoiding Climate Disaster   **3.0 UNITS**
Natural Science Elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

NSCI 308   Human Factors in Toy Design   **3.0 UNITS**
Anatomy is the study of the structures and functions of the human body, and ergonomics is the applied science of equipment design. This course examines the human anatomy and its implications for the ergonomic design of toys for children at different stages of physical maturation. Required for Toy Design majors.

NSCI 311   Textile Science I   **2.0 UNITS**
Study fibers, yarns, and fabrics, and acquire a practical understanding of how each affects the appearance and performance of the textile product. Issues of sustainability are examined as they relate to the cultivation and production of fibers. Learn to make fabric choices based on an under- standing of the

woven structure and knowledge of individual fabric properties. Required textbook: Fabric for Fashion: The Swatch Book, Second Edition, by Clive Hallett & Amanda Johnston Required for Fashion Design majors. Lab Fee: $30

NSCI 312   Textile Science II   **2.0 UNITS**
Study knit construction, its design possibilities, and how it affects the performance of the fabric and finished product. Knit swatches using a variety of stitches, combining yarns and varying gauge. Other topics include dyeing, printing, and finishes as processes that affect the aesthetic appeal of the finished product, and as functional finishes which enhance performance. The impact of these processes is examined. Required for Fashion Design majors. Lab Fee: $30.

NSCI 315   Textile Science   **3.0 UNITS**
Study fibers, yarns, knit construction and acquire a practical understanding of how each affects the appearance and performance of the textile product. Knit swatches using a variety of stitches, combining yarns of varying gauges. Other topics include dyeing, printing, and finishes as processes that affect the aesthetic appeal of the finished product, and as functional finishes which enhance performance. The impact of these processes and issues of sustainability are examined as they relate to the cultivation and production of fibers. Learn to make fabric choices based on an understanding of the woven structure and knowledge of individual fabric properties. Required textbook: Fabric for Fashion: The Swatch Book, Second Edition, by Clive Hallett & Amanda Johnston. Required for Fashion Design majors. Lab Fee: $30

NSCI 319   Human Factors in Product Design   **3.0 UNITS**
This course utilizes the principles of physics to understand human anatomy as a mechanical system. Emphasis is placed on physiological issues related to age, gender, and physical disabilities. Consideration is also given to the implications of these principles for applied ergonomics. Required for Product Design majors.

OUTBOUND MOBILITY/EXCHANGE (MOBI)

MOBI 300   Mobility/Exchange - Outbound   **NaN UNITS**
Students who take part in exchange programs will register for this course in order to maintain their full time status.

PAINTING (PNTG)

PNTG 204   Painting I   **3.0 UNITS**
This is a hands-on investigation of technical and formal issues in painting (oil, acrylic, and mixed media), focusing on developing technical abilities in collaboration with concepts and exploration of different methods of achieving visual "dexterity." Offered fall semester only

PNTG 214   Painting II   **3.0 UNITS**
Painting 2 is the second core class devoted to painting. Each person who teaches it will have a slightly different approach but in general the class will provide students with an intermediate level painting experience. Equipped with the skills and knowledge of painting 1, students in Painting 2 will further develop their command of the technical and conceptual knowledge of western painting. They will develop a group of works specific to the requirements of the class and they will increase their confidence and their production. Perhaps devoted to critical concepts of interpretation or to material exploration or both, painting 2 will provide a dynamic and open, inclusive environment in which students will feel supported as they explore their own ideas and the rich landscape of contemporary painting.

PNTG 306   PNTG GNRS: Action Painting   **3.0 UNITS**
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

PHOTOGRAPHY (PHOT)

PHOT 204   Photography I   **3.0 UNITS**
This course introduces students to the technical, aesthetic, and conceptual aspects of the medium of photography. Basic skills, including digital and analog (film) camera operation, the fundamentals of image exposure, black-and-white film processing, black-and-white and digital color printing, and basic presentation techniques, are covered in regular lab sessions. Group critiques, slide lectures, and field trips help students to develop a critical vocabulary. Offered fall semester only

PHOT 214   Photography II   **3.0 UNITS**
This is an intermediate course within the Photography program that aims to build upon technical knowledge and conceptual structuring acquired in Photo 1. Students will spend time working with image capture and output processes, refining technical and communication methods, and making decisions to achieve their desired aesthetic and conceptual frameworks. Experimentation with new processes is expected as is the development of artistic and critical reasoning.

PHOT 230   Lighting Studio I   **3.0 UNITS**
]his 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 emphasis. Prerequisite: Photo I or equivalent

PHOT 335   PHOT GNRS: The Mirror Image   **3.0 UNITS**
Genres courses provide students with the opportunity to explore a variety of topics within the context of photography, targeting specific conceptual, aesthetic, and material approaches in-depth, offering theoretical and vernacular driven investigation. Recent topics offered include Text and Image, Photography and Space, and Our Private Selves. Offered on a rotating basis. See schedule of classes for course offerings and course descriptions.

PHOT 336   Editorial Photography   **2.0 UNITS**
Editorial photography refers to images that help tell a story or educate readers, often appearing in publications alongside the text but often independently. The various types of editorial photography include; fashion photography, photojournalism, and forms of documentary work. Each semester this course

focuses on a different type or topic in editorial photography (fashion, photojournalism, or documentary), introducing students to various approaches and preparing students with both the practical and the theoretical aspects of providing vivid images for print and online publications.

PRINTMAKING (PRNT)

PRNT 263   **Printmaking Survey**   **3.0 UNITS**
Want to make an impression? Come learn the handmade art of printmaking, surveying the fundamentals of screen printing, intaglio, monotype, and relief. Students receive a brief overview on the history of each process, and demonstrations on the technical options for creating and printing an image with the various materials. The course will consist of lectures and demonstrations along with workdays for printing and image development. Students will complete a series of four projects during the term, the final project being a culmination of all that has been explored. An important goal is that students expand their personal expression as artists and designers within the media of printmaking to enhance their creative vision. Lab Fee: $35

PRNT 356   **Experimental Printmaking**   **3.0 UNITS**
An opportunity for formal application and experimentation through alternative printmaking processes. Emphasis is placed on problem-solving through process, substance, and style. Students consider content, subject, and formal attributes of independently proposed projects. Readings, discussions, and lectures will address relevant topics such as multiplicity, historical predecessors, and critique.

PRNT 362   **Intro to Letterpress**   **3.0 UNITS**
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. Intro to Letterpress offers students a hands-on experience with the roots and history of typography and printing. Through printing projects, students will gain an understanding of the nature and interaction of printing types with inks and papers, learn terminology and gain familiarity with the equipment.

PRNT 373   **Print Media Workshop**   **3.0 UNITS**
Students refine their vision in advanced projects based on their conceptual practice and critical dialogue. Emphasis is on development of personal imagery and exploration of the media through one or two projects that form a body of work related to their practice. In depth consultations and reviews are held.Students draw upon Los Angeles' wide range of print publishers and shops, learning professional methods.

PRNT 375   **Hybrd Letterpress**   **3.0 UNITS**
Embark on a creative journey where digital dreams come to life through the artistry of letterpress printing with photopolymer plates. This on-campus course provides an exciting progression in your printing expertise expanding letterpress printing to include photopolymer plates, exploring every aspect of this pioneering process for digitally-driven relief printing. Beginning with digital prepress and plate processing, and transitioning into the hands on craft of letterpress printing. Students will learn digital imaging essentials, font editing,plate creation, and the nuances of operating the Vandercook flatbed cylinder press. This course thoroughly investigates printing techniques and typography, preparing you for your own creative endeavors. After the initial training, apply your skills to your own unique design projects. Pre-requisites: PRNT362 / DGMD310 Introduction to Letterpress and prior experience with Adobe Illustrator.

PRODUCT DESIGN (PRDS)

PRDS 101   **Product Design Foundation Elective: Designing the World**   **3.0 UNITS**
Product Design Foundation elective. See Browse Courses for specific topics each semester.

PRDS 202   **Design Studio I: The Profession, Process, Culture and the User**   **3.0 UNITS**
This course forms the introduction to the profession, practices, and thinking involved in the product design process. Through a series of individual and team-based investigations and projects, students begin their acculturation into the field of Product Design. They use the design process while applying various 2D drawing, computer, and making skills to develop their ideas and explore the relationships between form, function, and how culture can be expressed by and be an influence on the object of design. Skills introduced: design process, user experience, identification of form and function relationships, cultural design influence and forces.

PRDS 203   **Product Design Studio II**   **3.0 UNITS**
Students deploy the skills learned in the first semester, in thoroughly investigated and contextualized designs, that demonstrate cultural awareness, and self-expression. Digital modeling and design components are introduced as part of the design process. Different projects throughout the semester, allow students to learn how to distill research, contextualize and visualize data and information, recognize trends, and understand the user. Students will connect these insights to questions and decision-making in their design process. Skills introduced: Students learn to communicate their design concepts and user scenarios using 2D, 3D, and 4D methods (UX). Skills reinforced: design process, research, contextualization, user interaction.

PRDS 210   **Design Communication I: The Process from Start to Finish**   **3.0 UNITS**
Sketching and technical drawings are fundamental to product design in developing and communicating ideas, designs, and concepts. This course presents techniques, tips, and tricks, from quick concept sketching to producing technical drawings to develop and communicate ideas. Students will begin to delineate 3-D forms in 2-D space and the various phases and deliverables of the design process. Skills introduced: rapid ideation, iterations, concept sketches, perspective drawing and shading, color rendering, visual fluency, cross-sections, exploded views and digital rendering, 3-D modeling, and visual presentation. Skills reinforced: design process, design communication, storytelling, and intention.

PRDS 211   **Design Communication II: Communication and Interfaces**   **3.0 UNITS**
Students continue to develop a 2D drawing foundation of 3D space by hand and digitally. Interface design is introduced to add a digital element to the previous semester's project. Students will learn orthographic hand drawing and rendering (precise annotation, translating physical assets and photographic references into graphic representations) with pencil, pen, and marker, as well as 2D digital drawing and rendering (Illustrator, Photoshop, basic technical package for manufacturing, storyboarding), and advanced digital sketching. Skills introduced: orthographic drawing, composition, digital drawing. Skills reinforced: hand and digital rendering, 2D form, visual fluency, and visual stylization. Software and tools: Illustrator, Photoshop, InDesign, Figma. Students will learn to prepare work for portfolios, presentations, exhibitions, decks, and websites.

PRDS 230   **Methods and Materials I: Learn to Make, Make to Learn**   **3.0 UNITS**
An introduction to all the shops, labs, tools and techniques used in the fabrication of both study and presentation models for Product Design. In this hands-on studio, students work with various materials in a series of small skills-oriented projects. This is an introduction to the basic tools used for both hard and soft materials. Students develop skills in form making, surface treatments, and finishing techniques. Field trips and off-site workshops at local

manufacturers enhance students' knowledge of production techniques. Skills introduced: model making, shop skills, 3D form, surface finishing, sketching, visual fluency, and forces on the form,

PRDS 231   Methods & Materials II: Learn to Make, Make to Learn   3.0 UNITS
A continuation of the previous semesters' course students continue to visit manufacturers and work with various materials in a series of small skills-oriented projects. Students build upon their prior semester's experience and begin to integrate the design process skills they have learned in the Design Studio courses while exploring processes and materials. Skills reinforced: sketching, 3D form giving, forces of form, visual fluency, surface finishing, and craftsmanship.

PRDS 302   Design Studio III: Hard Goods/Consumer Electronics   3.0 UNITS
Students further practice the design process while learning to design a family of products, within a brand's form language. These will include consumer electronics and/or lighting. The focus is on investigating issues such as human factors, need finding, materials exploration, functionality, internal components that allow the object to work, and user/product interaction with a strong emphasis on concept and form excellence. The content, theme, and focus of this studio vary from semester to semester. Skills and knowledge introduced: product category, business dynamics/value analysis, product development, and design writing. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, brand, materials, manufacturing, sustainability, industry awareness, individual & group critique, meaning/semantics, model making, 3D form, storytelling, visual & oral presentation, design research, observational research, ideation, brainstorming.

PRDS 303   Design Studio IV: Soft Goods/Patternmaking/Apparel   3.0 UNITS
Students connect and apply the soft goods-making skills learned to design a family of objects in the soft goods category of projects that include fashion accessories, footwear, and activewear. Students will design and create three-dimensional products from flat patterns. Students will investigate issues such as human factors, need finding, materials and hardware exploration, function, style, and performance. Strong emphasis on concept, form, style, and excellence in execution. Skills and knowledge introduced: Patternmaking, CLO software. Skills reinforced: prototyping, sketching, photography, 2D layout, information design, brand, materials, manufacturing, sustainability, industry awareness, individual and group critique, meaning/semantics, modelmaking, 3D form, storytelling, visual & oral presentation, design & observational research, ideation, brainstorming.

PRDS 310   Design Communication III: Introduction to SolidWorks   3.0 UNITS
]This introductory course to SolidWorks teaches the basics of 3D modeling, rendering techniques, and the processes for manufacturing. Students learn to digitally build and manipulate 3D forms and output their efforts through renderings, drawings, or 3D objects. Instructors give weekly demonstrations of the software techniques and capabilities. Feedback on each student's design process and abilities is provided through individual desk crits as well as group presentations and critiques. Skills introduced: Solidworks 3D CAD software, modeling, rendering, and 3D print output. Skills reinforced: drafting, rendering, 2D digital fluency, visual stylization, and composition. Software: Solidworks, Keyshot.

PRDS 311   Design Communication IV   3.0 UNITS
This studio course is a continuation of Design Communication III. The instructor provides feedback on each student's design process and abilities through individual desk crits and group presentations and critiques. Skills reinforced: 3D modeling, digital rendering, and visual storytelling. Skills introduced: SolidWorks or Rhino 3D CAD software, modeling, rendering, and 3D print output. Skills reinforced: drafting, rendering, 2D digital fluency, visual stylization, and composition.

PRDS 345   Furniture & Lighting   3.0 UNITS
Product Design Electives. See the schedule of classes for course offerings and course descriptions.

PRDS 362   Beginning Ceramics   3.0 UNITS
This introductory is designed for students in all disciplines. The course is new to the field of ceramics, pushing traditional and historic boundaries and blending them with the state-of-the-art technology. In this project driven studio students learn a variety of hand building techniques such as Potter's wheel, plaster hump, slump, hollow and solid 2-piece plaster molds; extruder, slab coil combined with the use of 3-D printing technology.

PRDS 363   Intermediate Ceramics   3.0 UNITS
This is an intermediate-level course reserved for students who demonstrate the ability to make limited mass production or art installation multiples, emphasizing sustainable, environmental, and financial practices. Prerequisite: Ceramic Production Techniques I or department or instructor approval.

PRDS 402   Product Design Studio V   3.0 UNITS
This advanced project-based studio course introduces students to more in-depth product design scenarios and explores and discovers possible design solutions, users, and markets. Students engage in investigative research within a field of interest to discover a problem, theme, or opportunity to serve as their project. Students are expected to integrate all aspects of their education in a comprehensive brief for in-depth investigation and development of their senior project. Instructors mandate deliverables for all research, concept, and design work that the students complete. The thesis project concept, support research, and ideation are submitted as both a public presentation, physical prototype, and written artifact (process book) at the end of the semester. Students are expected to perform at a high level of critical thinking and creativity, aesthetics, functionality, craftsmanship, communication, presentation, and documentation of their design process. Skills developed: research, teamwork, information design, sustainability, prototyping, leadership, ideation, brainstorming, time management, meaning/semantics, design writing, ethics, point of view, and voice.

PRDS 403   Product Design Studio VI   3.0 UNITS
Having completed their designs the previous semester, the course serves as a place to execute and create a professional grade prototype but has a strong focus on preparing students for their post-Otis experience by introducing professional practices germane to product design as a field. This includes a heavy focus on their presentation skills and exhibition design aimed at their Senior Exhibition. Skills introduced: Exhibition design, graphic communication, video, animation, and editing. Skills reinforced: design research, observational research, UX-UI, FIGMA, teamwork, information design, sustainability, prototyping, leadership, ideation, brainstorming, time management, meaning/semantics, design writing, ethics, point of view, and voice.

PRDS 410   Design Communication V   3.0 UNITS
This is an elective studio that allows students to choose to focus on specific software or areas that will further support their skills and goals as they prepare to graduate. Skills introduced or reinforced: 3D modelling, digital rendering, and visual storytelling. Solidworks or Rhino 3D CAD software, , rendering, and 3D print output. Software: SolidWorks or Rhino 3D CAD software. Keyshot, After Effects, Cinema 4D, Figma, drafting, rendering, 2D digital fluency, visual stylization, and composition.

PRDS 420   Integrated Design V **2.0 UNITS**
Products' sculptural aspects and aesthetics are paramount to draw interest and attention to them. Designs should be aesthetically compelling in order for them to be seen, contemplated, and purchased. The transformation of everyday products and furniture into pleasing aesthetic pieces is an important part of the responsibilities of designers of functional works. The focus in this course will be to revisit a project from a previous course, remaking and improving the object, product, or experience to create a beautifully crafted project for the Senior Show and portfolio.

PRDS 421   Integrated Design VI **2.0 UNITS**
These two-semester courses explore emerging technologies and interaction design based upon user experience research. Students engage in research and apply functional analysis techniques, task and user modeling methodologies that lead to strategic thinking in their designs. Emphasis is placed on developing a proficiency in communicating complex information in simple terms for client presentation and product development. In class projects complement the main Design Studio and thesis projects. Co-requisites: PRDS 400/401 Design Studio V/VI.

PRDS 432   Prod Dev Studio III: Functional Apparel **3.0 UNITS**
This advanced studio course focuses on new product design, development, and marketing methodologies. With a strong emphasis on the user and visual narrative, students engage with the entire product lifecycle, from conceptualization and design to manufacturing, marketing, branding, and packaging. Through individual projects, students create innovative products and craft compelling visual narratives that enhance the overall product experience. This course provides a holistic understanding of product development in real-world contexts.

PRDS 433   Prod.Dev.Studio IV: Packaging & Visual Storytelling **3.0 UNITS**
An advanced studio project-based course that focuses on new product design, development, and management methodologies related to the development cycle of products from design to manufacturing, marketing, and product distribution. Students present their work to sectors associated with the type of product. Students develop a product and plan for their projects or a collaborative team project with an institutional or industry partner.

PRDS 440   Design & Market I **3.0 UNITS**
Design-driven companies of today and the future are looking for hybrid designers who can work across design, business, and marketing functions while retaining their depth of design savvy. This advanced project-based course focuses on design, development, brand, and line extensions related to the development of the cycle of products from design concept to manufacturing and product distribution. Skills reinforced: cross-functional skill development, industry awareness, professional design practices.

PRDS 441   Design & Market II **3.0 UNITS**
Design-driven companies of today and the future are looking for hybrid designers who can work across design, business, and marketing functions while retaining their depth of design savvy. This advanced project-based course focuses on design, development, brand, and line extensions related to the development of the cycle of products from design concept to manufacturing and product distribution. Skills reinforced: cross-functional skill development, industry awareness, professional design practices.

PRDS 472   Digital Design IV/Rhino **3.0 UNITS**
These courses are primarily an elective that provides students opportunities to master their skills in 3D modeling either in Solid Works or Rhino software. Course work focuses on various strategies and skills required to organize accumulated digital work into a market-ready professional portfolio, website, or presentation. Emphasis is developing proficiency in tactical presentation strategies that deliver impact with a visual and rhetorical force that will persuade the audience. In-class projects complement the main Design Studio Capstone project and Senior Show projects. Prerequisite: Digital Design III PRDS 370 or waiver upon Chair or instructor approval

PRDS 473   Digital Design V/RHINO **2.0 UNITS**
These courses are primarily an elective that provides students opportunities to master their skills in 3D modeling either in Solid Works or Rhino software. Course work focuses on various strategies and skills required to organize accumulated digital work into a market-ready professional port-folio, website, or presentation. Emphasis is developing proficiency in tactical presentation strategies that deliver impact with a visual and rhetorical force that will persuade the audience. In-class projects complement the main Design Studio Capstone project and Senior Show projects. Prerequi-site: Digital Design III PRDS 273 or waiver upon Chair or instructor approval

SCULPTURE/NEW GENRES (SCNG)

SCNG 204   Sculpture I **3.0 UNITS**
An introduction to the history and practice of sculpture and new genres (new art forms that use time and space). Students are introduced to technical and contemplative approaches to commanding space and material to produce meaningful objects, events, or places. Technical instruction covers introductory use of wood and metal shops (including digital 3D printer), adhesives and joinery, basic mold making and casting, as well as contemporary new genres forms such as performance and installation art. Offered in Fall semester only.

SCNG 214   Sculpture/New Genres II **3.0 UNITS**
Sculpture New Genres 2 is an intermediate studio course that expands on concepts and skills in 3- dimensional and time based media developed in SCNG I. This class will consist of a series of both short and long term prompts, lectures, readings, critiques and demos aimed at providing a wide range of cultural concepts, contexts and techniques to consider when developing works and situating them within time and space. New skills will include advanced techniques of construction in wood, metal, clay, fabric, video, further mold making, some plastics, and new computer technologies.

SCNG 236   Ceramics **3.0 UNITS**
This sculpture elective will teach fundamental skills of working with clay. You will learn the foundational skills of wheel throwing and hand building: centering and forming shapes on the wheel, wedging, pinching, coiling, soft and hard slab construction, building and assembling in parts, using a banding wheel, and various ways to manipulate the surface of the clay, such as carving, stamping, printing, drawing, painting, and glazing. You will learn how kilns work and various ways to fire the clay, with an introduction to how different glazes and clays react to different firing techniques. Exposure to the historical use and international variety of techniques in ceramics will be integrated into the contemporary context. This is an introductory course; no experience is necessary.

SCNG 237   Advanced Ceramics **3.0 UNITS**
This advanced ceramics elective is ideal for student artists seeking to deepen their relationship to the clay studio. Together, we will explore (and aim to understand) clay's most distinctive quality - its mystical plasticity - with a sequence of sculptural provocations meant to expand our portfolio of technical skills. Simultaneously, we will consider ceramics as a position within the larger sphere of contemporary art, thinking and working through the possibilities

available in installation, performance, collaboration with emerging technologies, and perhaps even the humble vessel. Get ready to probe the limits of this sticky, gooey, muddy, dirty, impressionable Stuff. Prerequisites: Ceramics or Introductory Ceramics

SCNG 306   Advanced Techniques: Materials and Fabrication   3.0 UNITS
This class introduces a variety of methods in advanced sculpture fabrication and aims to give students a broad range of skills in transforming sculptural ideas into professional works of art. Throughout the term, students will work individually and collectively as a class to develop material research, schematic planning, and fabrication practices. Through demonstrations, hands-on workshops, and lectures, students will learn different approaches to making sculpture in a diverse array of materials. Some of the workshops include: laser cutting, hot shop glass working, foam carving, metalwork, silicone mold-making, and casting.

SCNG 309   Advanced Sculpture Workshop   3.0 UNITS
Advanced Sculpture Workshop supports Sculpture majors with more in-depth instruction in particular techniques and technologies in use in contemporary art. In addition to more traditional technologies like woodworking, metal working, bronze casting, glass blowing, and fiber arts; contemporary practices also include digital technologies like Virtual Reality, computer-aided 3-D prototyping and C-N-C milling. Some sections include a fee of up to $250. See the schedule of classes for course offerings and course descriptions.

SOCIAL SCIENCE (SSCI)

SSCI 210   Anthropology through a Sci Fi   3.0 UNITS
Social Science elective. May be taken in either fall or spring, must be completed in the junior year. Course offerings vary by semester. See LAS Electives in Browse Courses for course offerings

SSCI 211   Child Psychology: Development and Play   3.0 UNITS
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. Required for Toy Design majors.

SSCI 213   Cultural and Social Design for Games   3.0 UNITS
Welcome to the Cultural and Social Design for Games course! This course explores the profound social and cultural impact of video games. We'll delve into the social aspects of game design and games, analyzing how games shape our interactions, communities, and identities. Through case studies, we'll examine the rise of online multiplayer games and esports, discussing their influence on social relationships, inclusivity, and diversity. We will also focus on the cultural dimensions of games. We'll explore the diverse cultural influences and representations within games, addressing topics like race, gender, sexuality, and ethnicity. By critically analyzing these elements, we'll discuss issues of representation, cultural appropriation, and the potential for games to challenge stereotypes. Ultimately, this course equips you with a deep understanding of the social and cultural impact of video games, providing the tools to analyze games from a cultural and social perspective. Join us as we embark on this captivating journey into the world of Cultural and Social Design for Games! Required of all Game and Entertainment Design majors.

SSCI 214   Community Arts in LA   3.0 UNITS
How do artists and designers engage communities and the public in their work? What does it mean to work within a community as a collective, as opposed to publicly presenting work as a solo artist or designer? In this contemporary art history course, you will explore the aesthetic, historical and socio-cultural aspects of community arts and socially engaged art through lectures, videos, readings, reflections and discussions. We will uncover the relationship artists/designers have with building communities and creating localized cultures, and how specific Los Angeles communities have used art as a means to occupy political territories over time. We will meet with contemporary artists, designers and local non-profit arts organizations, museums and public sites to engage in current social practice work in the field and to learn how they create cultural agency and cultivate a rich sense of place. Lastly, you will learn how to develop and write your own proposal for working with local communities to create positive change through socially engaged art. Required for Community Arts Engagement and Art and Design Education minors.

SOCIOLOGY - LMU (SOCL)

SOCL 3181   Social Welfare in the US   4.0 UNITS

SOCL 4202   Crime and Delinquency   4.0 UNITS

SUSTAINABILITY (SUST)

SUST 299   Sustainability Electives   3.0 UNITS
Students will choose Sustainability Electives from the Minors Course Lists, selected by the Interdisciplinary Studies Director and Minor Area Head, in collaboration with each Academic Department.

SUST 300   Special Topics in Sustainabilty: Crisis: How (and Why) to make Art / Design at the End of the World   3.0 UNITS
Upper division courses that combine studio practice with theory and/or science to address interdisciplinary approaches to sustainability through art and design. Topics vary each semester. Fulfills studio electives.

THEORY AND CRITICAL STUDIES (CRIT)

CRIT 205   History + Theory I   3.0 UNITS
The manifestation of cultural, political, religious, and economic forces affecting architecture, landscapes, and interiors from prehistory to the advent of the industrial era is surveyed. Required for Architecture /Landscape/Interiors majors

CRIT 206   History & Theory II   3.0 UNITS
The manifestation of cultural, political, religious, and economic forces affecting architecture, landscapes, and interiors from the industrial era to the present is surveyed. .Required for Architecture/ Landscape/ Interiors majors.

CRIT 304   **History + Theory III: Contemporary Theories and Practices in Architecture**   **2.0 UNITS**

A diversity of critical and generative approaches to twentieth and twenty-first century design is situated historically, while introducing current themes and debates in contemporary architectural practice and related disciplines. Prerequisite: CRIT205 History + Theory I or CRIT206 History + Theory II. Required for Architecture/Landscape/Interiors majors.

CRIT 405   **History + Theory IV**   **2.0 UNITS**

Interior organizations are examined through spaces of work and consumption, ergonomics, office landscaping, corporate parks, brandscapes, junk space, malls, themed environments, surveillance, and spectacle. Prerequisite: CRIT304 History + Theory III. Required for Architecture/Landscape/Interiors majors.

CRIT 406   **History + Theory V: Landscape Theory and Practice**   **2.0 UNITS**

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 landscape urbanism. Prerequisite: CRIT304 History + Theory III. Required for Architecture/Landscape/Interiors majors.

TOY DESIGN (TOYD)

TOYD 101   **Toy Design Foundation Elective: Intro to Toy Design**   **3.0 UNITS**

Toy Design Foundation elective. See Browse Courses for specific topics each semester.

TOYD 200   **Toy Design I**   **3.0 UNITS**

Toys are fundamental to our growth and culture. We learn to make decisions, socialize, and create through play. In these on-campus courses, you will develop an understanding of the creative process of toy design and learn the fundamentals of becoming a successful toy designer. Emphasis is placed on brainstorming and designing toys that engage children across various play patterns. You'll apply drawing, model-making, and fabrication skills to create original toy concepts. You'll learn to conduct market research and analysis to ensure your designs are viable and positioned strategically for their intended audience. Using various fabrication techniques, you'll translate your idea into a 3-D model and present the final product to faculty and visiting toy industry professionals. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

TOYD 201   **Toy Design II**   **3.0 UNITS**

Toys are fundamental to our growth and culture. We learn to make decisions, socialize, and create through play. In these on-campus courses, you will develop an understanding of the creative process of toy design and learn the fundamentals of becoming a successful toy designer. Emphasis is placed on brainstorming and designing toys that engage children across various play patterns. You'll apply drawing, model-making, and fabrication skills to create original toy concepts. You'll learn to conduct market research and analysis to ensure your designs are viable and positioned strategically for their intended audience. Using various fabrication techniques, you'll translate your idea into a 3-D model and present the final product to faculty and visiting toy industry professionals. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

TOYD 232   **Visual Communication I**   **3.0 UNITS**

To communicate effectively, a designer should have a broad range of both traditional and digital drawing skills. In these on-campus courses, you will develop your ability to communicate ideas through drawing from quick ideation sketches to final illustrations. Through the study of shape, perspective, style, use of character, and storytelling, students will learn to communicate with compelling, dynamic drawings. On the digital side, you'll learn how to take a concept from rough sketch to a refined set of technical illustrations. You'll learn digital tools that will enable you to produce drawings that accurately convey your design intent and serve as a blueprint when creating a prototype model. The skills acquired during these courses will be utilized throughout the remainder of your Toy Design studio courses.

TOYD 233   **Visual Communication II**   **3.0 UNITS**

To communicate effectively, a designer should have a broad range of both traditional and digital drawing skills. In these on-campus courses, you will develop your ability to communicate ideas through drawing from quick ideation sketches to final illustrations. Through the study of shape, perspective, style, use of character, and storytelling, students will learn to communicate with compelling, dynamic drawings. On the digital side, you will earn how to take a concept from rough sketch to a refined set of technical illustrations. You will learn digital tools that will enable you to produce drawings that accurately convey your design intent and serve as a blueprint when creating a prototype model. The skills acquired during these courses will be utilized throughout the remainder of your Toy Design studio courses.

TOYD 242   **Design Prototyping I**   **3.0 UNITS**

As a Toy Designer, it's essential to know how to translate your 2D concepts into 3D form. These on-campus classes will equip you with practical prototyping skills and vocabulary that will enable you to develop and communicate your designs accurately. With guidance from your instructor, you'll work in the model shop, and learn to use the tools, equipment, and machinery. You'll integrate these skills and techniques into your concepts, developing an understanding of the design and development process. Ultimately, these courses will provide you with working knowledge in the processes and techniques used in model-making for the toy industry. Fabrication, sculpting, molding, and casting will be taught through lectures and hands-on experience. With the building blocks learned throughout the year, you can move on with confidence to more advanced prototyping in subsequent courses.

TOYD 243   **Design Prototyping II**   **3.0 UNITS**

As a Toy Designer, it's essential to know how to translate your 2D concepts into 3D form. These on-campus classes will equip you with practical prototyping skills and vocabulary that will enable you to develop and communicate your designs accurately. With guidance from your instructor, you'll work in the model shop, and learn to use the tools, equipment, and machinery. You'll integrate these skills and techniques into your concepts, developing an understanding of the design and development process. Ultimately, these courses will provide you with working knowledge in the processes and techniques used in model-making for the toy industry. Fabrication, sculpting, molding, and casting will be taught through lectures and hands-on experience. With the building blocks learned throughout the year, you can move on with confidence to more advanced prototyping in subsequent courses.

TOYD 302   **Toy Design III**   **3.0 UNITS**

Story-based toys and line extensions are important in building toy brands. In these on-campus courses, you will conceptualize and bring a character-based product line to life. Storyboarding will be utilized to show how the characters live in their world. You will also create your own play accessory as a stand-alone item or to complement your existing toy line. Advanced presentation and building techniques will be used to showcase toy concepts and features. Prototype models could be articulated with movement and incorporate lights and sounds. Consideration will be given to how your line could become a brand. Toy Design studio courses could be sponsored, in which case the toy category or brand would be predetermined.

TOYD 303   Toy Design IV   **3.0 UNITS**
Students will apply principles they have learned in Toy Design I and II to create original toys which can be expanded to become a toy brand with line extensions. Students will utilize analog and digital drawing skills, technology including digital design software for rapid prototyping, and explore methods of fabrication using a variety of materials. Students will learn the most effective methods of presenting their toy concepts visually, demonstrating new features digitally when it is the most effective way of communicating play patterns and function. Corporate sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals.

TOYD 323   Drawing for Portfolio Developm   **3.0 UNITS**
This course concentrates on the creation, organization, and presentation of the student's portfolio. Students will develop the knowledge of how to compile a cohesive body of work to assemble in a portfolio. Students will design a logo and create a promotional sheet that reflects their graphic skill, and creative styling and examples of their design work. Students will write a résumé that expresses their creativity, design experience, and links to a digital portfolio. Additional attention is given to interviewing skills and techniques.

TOYD 332   Visual Communication III   **2.0 UNITS**
Sketching original characters and developing storyboards is an effective way of communicating original concepts and features of toys and related accessories. In this on-campus drawing and portfolio development class, you'll acquire advanced skills in the theory and practice of sketching, drawing, and rendering techniques as applied to toy products. You will concentrate on the creation, organization, and presentation of your portfolio. You'll design a logo and create a promotional sheet that reflects your graphic skill and creative styling with best-in-class examples of your work. Finally, you'll write a résumé that expresses your creativity and design experience with links to a digital portfolio.

TOYD 333   Visual Communication IV   **3.0 UNITS**
This is an advanced computer lab course that allows students to continue to develop their 3- D modeling skills with Rhino and learn more advanced modeling techniques. Students will continue to develop their rendering and animation skills. The course will introduce Adobe After Effects as a means to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Content focuses on the advanced use of computer programs to output models for ongoing projects. Students apply acquired learning to improve toy design projects.

TOYD 334   Visual Communication III   **3.0 UNITS**
Sketching original characters and developing storyboards is an effective way of communicating original concepts and features of toys and related accessories. In this on-campus drawing and portfolio development class, you'll acquire advanced skills in the theory and practice of sketching, drawing, and rendering techniques as applied to toy products. You will concentrate on the creation, organization, and presentation of your portfolio. You'll design a logo and create a promotional sheet that reflects your graphic skill and creative styling with best-in-class examples of your work. Finally, you'll write a résumé that expresses your creativity and design experience with links to a digital portfolio.

TOYD 340   Design Prototyping III   **3.0 UNITS**
The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as Rhino, which is often used in the construction of prototype models. You'll learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine. Students will progress to more advanced modeling techniques and will continue to develop their rendering and animation skills. You'll be introduced to programs such as Adobe After Effects to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Students will be able to apply acquired learning to improve all their toy design projects and presentations.

TOYD 343   Design Prototyping IV   **3.0 UNITS**
The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as Rhino, which is often used in the construction of prototype models. You will learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine. Students will progress to more advanced modeling techniques and will continue to develop their rendering and animation skills. You will be introduced to programs such as Adobe After Effects to create more compelling digital video presentations with animation, titles, sound effects, and transitions. Students will be able to apply acquired learning to improve all their toy design projects and presentations.

TOYD 400   Toy Design V   **4.0 UNITS**
These courses are advanced level courses in which students continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed to the unique and different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Corporate-sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. The students may have had the opportunity to participate in summer internships where they gained "real world" experience, and will be able to apply that learning as well as their class- room experience to design and prepare their senior show. It will showcase their talents, and is held at the end of the spring semester. Prerequisite: TOYD300/301 Toy Design lll/IV

TOYD 402   Toy Design VI   **3.0 UNITS**
These are advanced level courses in which students continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology, and integrating them into the toy design process. Students will have been exposed to the unique and different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Corporate-sponsored projects may occur during either semester, but regardless, critiques will include visiting toy industry professionals. Students may have had the opportunity to participate in summer internships where they gained real world experience, and will be able to apply that learning as well as their class- room experience to design and prepare their senior show. This special showcase of their talents is held at the end of the semester.

TOYD 404   Toy Design V   **3.0 UNITS**
In these advanced level on-campus courses, students will continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed to different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Students may have participated in summer internships where they gained real world experience and will be able to apply that learning as well as their classroom experience to design and prepare their final projects, portfolio, and senior show. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

TOYD 405   Toy Design VI   **3.0 UNITS**
In these advanced level on-campus courses, students will continue in their development of conceptual, technical, and creative skills and methodologies relating to toy design. Emphasis is placed on identifying future trends and technology and integrating them into the toy design process. Students will have been exposed to different categories of toys and children's products and how those products are part of larger brands and entertainment properties. Students may have participated in summer internships where they gained real world experience and will be able to apply that learning as well as their classroom experience to design and prepare their final projects, portfolio, and senior show. Toy Design studio courses may be sponsored, in which case the toy category or brand would be predetermined.

TOYD 415   Career Development   **2.0 UNITS**
This course will cover interviewing skills, research and targeting potential job prospects, and preparation of oral and written communications.

TOYD 420   Digital Drawing & Illust I   **2.0 UNITS**
Understanding of form and material indication from the previous semester is now executed in full color. The course starts with the application of color to backgrounds and other simple elements used in concept sketching. By the end of the course, students are rendering at photo-realistic levels using the computer as a digital tool. Students learn how to render a toy of their own design in full color at a professional level. Prerequisite: TOYD321 Drawing IV

TOYD 421   Digital Drawing & Illus II   **2.0 UNITS**
An advanced computer lab course that allows students to apply their knowledge from prior drawing classes to ongoing projects in an effort to build their portfolios.

TOYD 426   Games and Game Theory   **3.0 UNITS**
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 and fully functioning prototype.

TOYD 430   Package Design   **2.0 UNITS**
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.

TOYD 436   Visual Communication IV   **3.0 UNITS**
This advanced on-campus computer lab course featuring programs in the Adobe Creative Suite allows you to apply your skills and knowledge to improve ongoing projects and enhance your portfolio. The course covers a wide range of Advanced Photoshop techniques, including AI Art integration into your ideation process and how to prepare your digital assets for senior show.

TOYD 437   Package Design   **3.0 UNITS**
Branding and packaging play a pivotal role in the success of toy products. This on-campus course emphasizes developing branding strategies and creating three-dimensional package mockups to address a range of packaging styles and retail challenges. In conjunction with marketing considerations, package design must also account for storage, safety, and sustainability factors. Participants can tackle these issues while implementing unique graphic treatments on full-color 3D mockup packages. Upon course completion, attendees will understand various packaging types, including the closed box, window box, tray box, and blister card options. They will recognize the significance of effective communication on packaging to engage consumers.

TOYD 442   Design Prototyping V   **3.0 UNITS**
The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as ZBrush, which is often used in the construction of prototype models. You'll learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine.

TOYD 443   Design Prototyping VI   **3.0 UNITS**
The use of Computer-Aided Design (CAD) programs is an essential and necessary skill in the field of Toy Design. These on-campus courses focus on 3D modeling programs such as ZBrush, which is often used in the construction of prototype models. You'll learn advanced modeling and prototyping techniques used in the toy industry. These courses combine instruction on the computer with guidance on the standards required to produce 3D models through output to a rapid prototyping machine.

TOYD 452   Professional Development I   **3.0 UNITS**
This course is Part I of a two-course professional development series that requires students to engage in an immersive manner on career development and working professionalism by exploring and participating in all facets of career development in the toy and related industries. This course prepares students to explore, navigate and enter the workplace with toy industry specific checklists, resumes, personal brands, websites/portfolios, as well as asset inventories which will be developed, reviewed, and shared throughout the semester as each student engages in the initial phases of their job search. Each student will build a mindful path to their unique and successful care er and complete a detailed and comprehensive roadmap for their journey. To gain actionable insights, students must stretch their investigative, verbal, and leadership skills by sharing their knowledge, opinions and experiences with their classmates, instructors, and guest speakers.

TOYD 453   Professional Development II   **3.0 UNITS**
This course is part of a professional development journey that requires each student to engage in a path of focused study on the topic of working professionalism by actively participating in and interacting with classroom simulations, industry speakers, and seminars that will bring the toy industry directly to the classroom in a one-of-kind hands on experience. This course provides a solid basis for understanding toy industry practices across the board. It introduces core behaviors, business and industry concepts including but not limited to advertising, brand directional outlines, consumer behavior, costing, legal, logistics, marketing, marketing research, management, manufacturing, merchandising, operations, pricing, product development, sales, and social media as well as workplace recognition and decolonization. Students will understand how this industry scaffold impacts design and how it will affect them as designers.